Auspicious Events
and Special Food
Editorial Remarks
Kwon Huh
Director-General of ICHCAP

Since 2009, the ICH Courier, in its twenty-six published volumes, has been a bridge between NGOs and civil society, including communities, groups, and ICH practitioners, working to spread the value of ICH and to safeguard it in the Asia-Pacific region.

ICHCAP is at a turning point. Under UNESCO guidelines, Category 2 Centers must have their contracts renewed every six years with UNESCO. In light of this, ICHCAP’s efforts and accomplishment since its establishment in 2011 have been recognized with the decision to renew its contract being passed at the 199th Session of the Executive Board (April 2016).

We are now ready to begin the second phase of our activities, aiming to establish ICHCAP firmly as a leading organization for safeguarding intangible cultural heritage in the Asia-Pacific and reinforcing networks between individuals, groups, and communities in the region. As a part of these efforts, the ICH Courier has been redesigned and expanded from sixteen pages to thirty-two to contain a greater wealth of information.

The first issue of the all-new ICH Courier starts off with remarks from Francesco Bandarin, UNESCO Assistant Director-General for Culture. His comments on the challenges faced by the international community in working towards the 2030 sustainable development goals are very much worthy of our attention. This issue also contains a field report on a regional handicrafts hub project in West Bengal, India, as a model case of sustainable development. A related article on understanding intangible cultural heritage includes an overview of the process involved with drafting and confirming the sustainable development article to be added to the Convention’s Operational Directives.

This issue also contains a special feature on the connection between auspicious celebrations and special foods, providing an overview of related intangible heritage elements in the region. A case study of the safeguarding of dong ho woodcut printing in Vietnam has been detailed as an example of intangible cultural heritage safeguarding. Also included are articles on the traditional navigation techniques of the palu traditional navigators of the Pacific and the activities of the Aigine Culture Research Center, established in Kyrgyzstan in 2004.

Dynamism in the field of culture is required in today’s world. ICHCAP will continue to work to realize the full potential that intangible cultural heritage holds in contributing to sustainable development.
The concept of sustainable development is at the heart of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which recognizes in its preamble the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development. Furthermore, Article 2.1 of the Convention, dedicated to the definition of intangible cultural heritage, stipulates that consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups, and individuals, and of sustainable development.

In recent years, a recurrent question has been raised in the academic world and by the governing bodies of the Convention: How can the contribution of intangible cultural heritage to sustainable development be better understood and, therefore, more broadly recognized? An answer to this fundamental question lies in UNESCO’s Operational Directives for the Implementation of the Convention, where concepts of sustainability and sustainable development have been integrated. In 2012 ICHCAP provided a significant contribution to this debate through the organization of an international conference on the “Creative Value of Intangible Cultural Heritage for Sustainable Development,” during which participants discussed future developments and possible linkages between the safeguarding of living heritage and sustainable development.

Recently, as part of UNESCO’s broader effort to integrate culture in the international sustainable development agenda, a new chapter of the Operational Directives on safeguarding intangible cultural heritage and fostering sustainable development at the national level has been adopted by the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage at its tenth session, in 2015. This new chapter, expected to be adopted by the General Assembly of States Parties to the 2003 Convention during its next session in May/June 2016, builds on the recent adoption of the 2030 Agenda for Sustainable Development by the United Nations General Assembly at its 70th session, which constitutes a plan of action consisting of seventeen Sustainable Development Goals, nine of which fully integrate the role of culture in the three dimensions of sustainable development—economic, social, and environmental. These highly interdependent spheres of action inform development pathways at all levels and respect the three fundamental principles of human rights, equality, and sustainability. The outcome document acknowledges “the natural and cultural diversity of the world and recognizes that all cultures and civilizations can contribute to, and are crucial enablers of, sustainable development” and that “sustainable development cannot be realized without peace and security.”

The new Chapter VI of the Operational Directives will demonstrate how the safeguarding of intangible cultural heritage is conducive to the improvement of the social and cultural wellbeing of communities, as well as the mobilization of innovative and culturally appropriate responses to various development challenges. This chapter attempts to advise States Party in a complete and concrete way on measures they can implement to give real effect and substance to the Convention’s potential as a tool for pursuing sustainable development. It aims, in particular, to encourage States Party to take into account the linkages between safeguarding intangible cultural heritage and sustainable development while providing them with guidance for better integrating the safeguarding of intangible cultural heritage in the

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**Linkages between ICH Safeguarding and the Sustainable Development Goals: UNESCO’s Action**

Francesco Bandarin  Assistant Director-General for Culture a.i. of UNESCO

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*Perú: Trimming the q’oya (Andean straw used to make bridge ropes) © 2010 by National Institute of Culture, with the permission of UNESCO*
formulation and implementation of national development policies and strategies. In this regard, it facilitates the adoption of culturally sensitive policies to recognize and promote the dynamic nature of living traditions in both urban and rural contexts, allowing residents to engage in a meaningful cultural life while expressing their cultural identities. The new chapter encourages a participatory approach and aims to assist various types of stakeholders in preventing and mitigating excessive actions that might endanger the viability of living heritage.

In line with the 2030 Agenda for Sustainable Development, notably the main entry point for culture under Goal 11, “Make cities and human settlements inclusive, safe, resilient and sustainable” and Target 11.4 “Strengthen efforts to protect and safeguard the world’s cultural and natural heritage” in particular, the new chapter effectively reflects the interrelation of the three dimensions of sustainable development.

In an increasingly urbanized world, cities, as catalysts for social, cultural, and economic innovation, represent a key platform for sustainable development. However, they are also a stage for conflicts, discrimination, exclusion, and inequality. In an urban context, more than any other, the various practices, representations, and expressions of intangible cultural heritage have the power to promote dialogue and mutual understanding, enhance cohesion, strengthen resilience, and empower individuals and communities to rebuild their societies after disaster and revitalize their public and cultural life. Safeguarding intangible cultural heritage can contribute to peace and security—the fundamental prerequisites for sustainable development, allowing communities, states, and all development actors to pursue pathways toward inclusive participation, dispute prevention or resolution, peacebuilding, and stability.

Furthermore, inclusive social development cannot be achieved without sustainable food security, quality health care, access to clean water and sanitation, quality education for all, inclusive social protection systems, and gender equality. Human societies have constantly developed and adapted their intangible cultural heritage, including knowledge and practices concerning nature as well as social practices, to address fundamental needs and social issues. Traditional health practices, foodways, water management practices, social gatherings, celebrations, and knowledge transmission systems play essential roles for communities to achieve inclusive social development.

Intangible cultural heritage also has an essential role to play with regard to environmental sustainability. Traditional knowledge, values, and practices accumulated and renewed across generations as part of intangible cultural heritage have guided human societies in their interactions with the surrounding natural environment for millennia. Today, the contribution of intangible cultural heritage to environmental sustainability is recognized in many fields such as biodiversity conservation, sustainable natural resource management, and natural disaster preparedness and response. The body of knowledge, values, and practices of intangible cultural heritage related to the environment has the capacity to evolve and adapt for more sustainable use of natural resources, enabling communities to better face natural disasters and the challenges of climate change.

As for the economic dimension, sustainable patterns of production and consumption depend on stable, inclusive, and equitable growth. Inclusive economic development focuses not only on those living in poverty but also other vulnerable groups not involved in any economic activity. Reducing poverty and inequality, ensuring greater access to employment and welfare protection, and promoting resource-efficient low-carbon economic growth is necessary. Intangible cultural heritage constitutes an important asset for this transformative change as a driving force for economic development encompassing a diverse range of activities of monetary and non-monetary value, which can help strengthen local economies in particular. Living heritage can also serve as an important source of innovation in the face of change and help achieve inclusive economic development at the local and international level.

Once again UNESCO and its institutional partners, including Category 2 Centers, have a crucial role to play in promoting a cultural approach to the implementation of the 2030 Agenda for Sustainable Development and to increase recognition of the importance of safeguarding our living heritage to steer our future towards a path of sustainability.
In September 2015, the General Assembly of the United Nations adopted the 2030 Agenda for Sustainable Development with its ambitious and far-reaching 17 Goals and 169 targets with an endeavor to build on the earlier Millennium Development Goals and complete what the MDGs did not achieve. The focus of the 2030 Agenda remains ensuring peoples’ well-being and dignity, fostering common prosperity, protecting the planet, and building peace, and these through mobilizing global partnerships.

In this new Agenda, cultural heritage protection, however, occupies a rather timid position, appearing merely as one of the targets under Goal 11—Make cities and human settlements inclusive, safe, resilient and sustainable—and this too, only in terms of “strengthen[ing] efforts to protect and safeguard the world’s cultural and natural heritage,” with clear bias towards heritage sites, and somewhat none of the targets of Goal 4—Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all—in terms of the need to impart the “appreciation of cultural diversity and culture’s contribution to sustainable development” in addition to other topics such as sustainable lifestyles, human rights, and gender equality.

This proves that, despite UNESCO’s continuous advocacy since the 1980s, global leaders and international bodies have yet to acknowledge the potential of the cultural heritage sector to meet sustainable development goals. In particular, the absence of reference to intangible cultural heritage (ICH) in the targets of the 2030 Agenda is a disappointment to the community of heritage practitioners, who are likely to be marginalized yet once again in this new international discourse on development.

ICH, understood as traditional knowledge and skills inherited from generation to generation, is the expression of peoples’ ingenuity to adopt themselves to their natural and socio-economic environment and is a testament to the people’s survival and development.

So, UNESCO has continuously underlined the importance of safeguarding ICH as a means of sustainable development, especially for livelihood improvement and social inclusion of the communities in need.

Out of the seventeen goals in the 2030 Agenda, and in addition to Goals 4 and 11 mentioned, those in which ICH safeguarding is likely to contribute include:

- Goal 1: End poverty in all its forms everywhere
- Goal 5: Achieve gender equality and empower all women and girls
- Goal 8: Promote inclusive and sustainable economic growth, employment and decent work for all
- Goal 16: Promote just, peaceful and inclusive societies

However, it is also true that many governments, especially in South Asia, are yet to fully harness the potential of ICH for a national development agenda. This is probably because in this sub-region, cultural heritage in general is still largely understood as something to be studied and admired for consumption of academics and elites, mainly to exhort the national identity, but rarely as a productive sector with a...
**Harnessing artistic and creative skills for rural development, an experiment in West Bengal**

West Bengal is one of the few state governments in India that decided to take a bold step in promoting ICH as a means for rural livelihood development. In September 2016, the Department of Micro Small and Medium Enterprise & Textile of the government of West Bengal signed with UNESCO New Delhi an INR 95 million (USD 1.6 million) agreement to launch the Rural Craft Hub project, a massive capacity-building initiative of some 3,000 traditional artisans in ten craft traditions across eleven locations to support the continuation of their ancestral knowledge by improving their livelihood.

West Bengal is known as a hot spot of traditional Indian craft. Bengali handicrafts embody the rich heritage of aesthetics and creativity and serve as the economic lifeline of the more vulnerable sections of society, especially women, who account for 50 percent of the artisan population, as well as scheduled castes, tribes, and religious minorities.

**Group**

The project is based on the premise that ICH cannot be sustained unless the livelihood of the practitioners is ensured. Increased income leads to self-pride and social inclusion, which in turn encourages ICH bearer communities to continue their practices. This simple and pragmatic formula is derived from Contact Base’s long-term field experience supporting the rural poor and marginalized communities.

When the project started, a baseline study revealed that crafts were largely a secondary or tertiary livelihood for most tradition bearers. The main opportunity for sales was limited to annual handicraft fairs or through intermediaries. Income was low because the products lacked variety and quality. Revitalization and skill development has augmented the products’ value and the practitioners’ repertoire. The craftspeople now enjoy year-round sales, and their average income has increased between USD 500 and 1,000 per person per annum. Women doing kantha embroidery were earning less than USD 10 per month but are now earning USD 100 in women-led micro enterprises. About 60 percent of the craftspeople are women, and the initiative has led to women’s economic empowerment, which has given them a greater say in family and community matters and their improved mobility. Craft community villages are enjoying a new recognition.

Sanitation has improved remarkably, and the quality of life is better in general. Overall the project has certainly delivered happiness to the communities.

Many typical ICH safeguarding projects focus on documentation and inventory making or on sensitization workshop for younger generations. But these have limited effect as they fail to address the larger socio-economic issues of ICH bearers. In other words, the success or relevance of an ICH safeguarding project should be assessed against the extent to which the project contributes to the sustainable development goals of ICH bearers, be it livelihood, youth employment, social inclusion, or women’s empowerment. Otherwise ICH safeguarding projects would remain superficial exercises exclusively within academic and cultural elite circles.

It is time for ICH experts to integrate sustainable development goals into ICH safeguarding exercise so that, fifteen years down the line, culture will finally have its due recognition in international development discourse.
In this issue of the *ICH Courier*, we feature examples of traditional culture represented in food as it relates to ICH and auspicious life events. Through the following pages, you can explore the unique food connected to special life events in Bhutan, Uzbekistan, the Philippines, and the Republic of Korea.
Puta, a Tshok Offering of Buckwheat Noodles

Jigme Choden  Researcher, National Library and Archives of Bhutan, Department of Culture, MOHCA

In Bhutan, buckwheat (*Fagopyrum esculentum*) is grown in non-rice growing regions and highland areas where cultivating other cereals is limited due to agro-geo-climate variations. Buckwheat is used throughout Bhutan in myriad culinary preparations, and of these, *puta*, a buckwheat noodle from the Bumthang Drongkha (Bumthang District), is very popular.

Located in central Bhutan and ranging between 2,400 and 6,000 meters above sea level, Bumthang is extremely cold, and in ancient times, without the aid of modern machinery, roads, and skilled human resources, cultivating the land was difficult. However, because buckwheat is resilient and can grow in colder climates, the Bumtaps (people of Bumthang) could easily cultivate buckwheat and were able to prepare various delicacies out of it, especially *puta*.

Served with added condiments, *puta* is unique in its simplicity yet remains well liked by many. "Puta is often served as a special dish to guests. During festivals and rituals, it is served more as a food offering (tshok) to the gods being invoked and to the priest (lam) presiding over the ritual.

Tshok is important in Buddhism for accumulating merit and for purifying and gradually diminishing the obscurations that hinder the attainment of Buddha’s nature. The offering is an act of selflessness, so it is important that the offerings be made whole heartedly and clean, with the purest of thoughts. Bumtaps still offer *puta* as a tshok during local religious festivals, so *puta* can be seen in some sense as a continuity of a traditional Buddhist practice.

While offering *puta* as a tshok is for merit and purification, it is also a gesture of people’s faith in the gods. Signifying the offering of their harvest, *puta* offerings are made in gratitude of the blessing and protection the gods have bestowed among the people. By offering *puta* to their gods, the people are expressing their hopes for a bountiful harvest the following year and good health for everyone in the village. In almost all the villages, local festivals and rituals are observed to pacify the god they believe has provided protection and supported their livelihood. During those rituals and festivals, *puta* is prepared as a special offering.

During local festivals and celebrations, *puta* is prepared as a special dish for village guests and among Bumtaps themselves as a celebration of their unique dish, a dish that they can proudly call their own. Preparing and serving *puta* as a delicacy for festivals and celebrations show that the dish occupies a significant part of the Bumptap community and culture.

In this way, *puta* connects the people to their ancient land and traditions. After having toiled in the fields, the festivals and celebrations provide a chance to gather, socialize, and share joyful times.

Zhuri Village, Bumthang, provides a good example of the importance of community in terms of *puta*. Zhuri has a festival during which a particular household prepares *puta* and goes around to all the households handing it out. In this way, *puta* provides a special way of bonding and promotes harmonious living in the village. And it is such kind acts of offering that emphasize the uniqueness and symbolic importance of *puta* in the lives of Bumtaps.

*Puta* has been a part of the daily meals of the people of Bumthang for a very long time and has provided a distinct identity for the region. It isn’t surprising then that Bumthang is best known for its *puta* traditions.
Ritual Culture and Palov Ceremony

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Palov, a tasty rice dish that incorporates meat, onions, carrots, herbs, and spices, comes standard on Uzbek menus. Prepared throughout Uzbekistan as an everyday meal, palov also has an important presence during festive events and rituals. Folk customs and ceremonies associated with palov help form the foundation of the Uzbek concept of hospitality. In general, ceremonial meals have great emotional effects on people, giving them a sense of national identity and adherence to traditional values. In this sense, palov traditions can be considered a regulatory component of social relations in local communities, a special mode of social interaction between people, and a form of self-affirmation of the family and individuals. Palov ceremonies exist for special life events. For example, there is, to name a few,

- aqiqa oshi for childbirth,
- sunnat tuy oshi for rites associated with the circumcision of boys,
- foriha tuy oshi for matchmaking,
- qiz oshi for sending a bride off to the groom’s house,
- nikoh oshi for a man's marriage,
- hatin oshi for a woman's marriage,
- tuy oshi for a wedding, and
- yil oshi for the anniversary of a death.

Public palov rituals are usually organized in families, hussars (township or urban neighborhoods), and chaykhona (traditional tea houses). These events bring together people of different social statuses, and the aksakal (elders) of the makhallas (local village councils) take on a leading role. Palov ceremonies carry an important spiritual and moral component associated with charity, reflecting the social interaction and close social ties characteristic of the national identity. This aspect is visible in palov ceremonies such as nakhor oshi (morning palov), which are held in the mornings of weddings, births, and memorial services. Nakhor oshi involves a large number of people (in some cases, as many as one thousand people), which requires preparing a large number of products and is associated with the custom of collectively preparing on the eve of such an event.

Palov is rooted in antiquity, emerging during the active trade and cultural exchanges on the Silk Road, which also contributed to the emergence of caravanserais where travelers and traders were fed and provided a greater range of food products, including rice. With the principles of settlement strengthening in what is now called Uzbekistan and with it the growth of agriculture, palov continued to develop in a physical sense in terms of the ingredients. But what is more interesting is the metamorphosis that palov created at a social level. Along with the increasing availability of food, palov ceased being a food of the aristocracy, becoming a public property. By this time, the basic techniques of cooking palov had been established as had the formation of moral, spiritual, cultural, and social norms associated with it, including the charitable tradition of the collective palov meal, which has continued to be practiced up to the present day. Young people learn the skills of cooking palov and related traditions in the families. Palov as a concept in the lives of people is much more than the name of the popular dish. It is a sociocultural phenomenon that promotes mutual understanding in the family and society. In addition, the collective interaction begins with the joint preparation of palov.
The Beauty, Warmth, and Hospitality of Pagana

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The Maranao are a southern Philippine ethno-linguistic group living along the fringes of Lake Lanao in the Lanao provinces of Mindanao. The Maranao are best known for their love of beauty as shown in their ukil art, poetry—the epic Darangen, inscribed on the UNESCO Representative List—and the torogan, the grandest type of Philippine architecture.

This penchant for beauty and ostentation is reflected in the warmth of their hospitality shown in their prestige feast, pagana. Pagana (also kapagana) is a verb meaning to treat guests (ana) and very important guests (banto) with the highest form of hospitality. Pagana symbolizes the host’s pangkatan a kathiardi or level of civility and indicates the degree of the host’s refinement. Pagana is afforded to a guest during special occasions—enthronements, weddings (kawing), graduations, engagements (dialoga), merrymaking (kapapakaradiyaan), and homecomings of people who had gone to the Hajj—and during the two religious feasts, Eid ul Adha and Eid ul Fitr. In a grand pagana, guests are lavishly welcomed with an extravagant banquet, marked with vibrant native attire, traditional dances, and pleasant company.

A traditional pagana dining set consists of pindulangan or dulang, an arrangement of native cuisines showcased on brass food trays (tabak) where four to six guests sit on cushions or mats. The food trays are covered with tray cloths (ampas). Also included in the dulang are a water container for drinking water (kararao), a ladle and brassware for washing hands (duda’i). Utensils, plates, and glasses are put upside down to indicate sanitation. The whole display is decorated with accents of gold or silver, symbolizing the colors of prestige and nobility.

The banquet of native cuisine served to the guests features a unique blend of flavors and spices. Since the majority of Maranao are Muslims, food should be Halal or permissible by Islamic law, and pork is strictly prohibited in their diet. The characteristic yellow tint of Maranao cuisine, which can be seen in many dishes including kuning or yellow rice, comes from the use of turmeric powder (kalawag), which they believe has medicinal properties that keeps them healthy. Some of the main dishes (panenedaan) served include carp, mudfish, water buffalo meat, chicken, fowl (usually wild duck but occasionally domesticated duck), deer, and goat. These foods are cooked and served as pipahparan (a dish with coconut shavings as the main ingredient), pisawawan (with soup), intosombo sa lana (fried), litha (with vegetables), and other ways. One popular spice included in the Maranao dish is palapa, which is made from shallots, ginger, and chili peppers simmered in coconut oil; it closely resembles Japanese wasabi but has a unique taste exclusive to the Maranao. Unlike in other parts of the world where dessert is served as the last course of a meal, the Maranao serve the mamis (sweet desserts) with the main course.

As mentioned, a grand pagana is a lavish affair. Guests are entertained with traditional performances like the kasagayan (a war dance), kapamalong-malong (a dance showing different ways of wearing a malong, a tubular piece of cloth), and singkil (a dance where dancers step through clashing bamboo poles in gracious and intricate moves accompanied by the music of the kulintang, a brass gong ensemble).

The spirit of hospitality is highly valued by the Maranao seeing that it fosters a sense of belongingness, unity, and harmony in their society. The pagana remains a signature of the timeless beauty of Maranao culture. To appreciate Maranao culture, one must experience pagana.
Royal Banquets and Food of the Joseon Dynasty

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The rulers of Joseon sought to rule by virtue. As part of ruling by virtue, the royal court held banquets called jin’yeon or jinch’an. These events included wine, food, and music to celebrate joyous occasions with the people. Occasions worth celebrating with royal banquets included royal family members’ birthdays—sasun (40th birthday), mang’o (41st birthday), axun (50th birthday), mang’yuk (51st birthday), and hoegap (60th birthday)—as well as special occasions such as the offering of a eulogistic posthumous title to the king, entry to the gurase (chamber of elders), installation of a crown prince, wedding ceremonies, and receptions of foreign envoys. Costing upwards of 980,000 nyang (hundreds of thousands of US dollars in today’s money), the banquets were grandiose affairs showing the authority of the ruler while maintaining a sense of dignity.

Uigwe (royal protocol documents) describes the preparation and procedures of royal banquets in such great detail that they are highly valuable historical resources, enabling us to perfectly recreate banquets held centuries ago. To hold a royal banquet, a dogam is set up several months prior as a temporary authority in charge of organizing the event. The dogam is responsible for purchasing necessary items and equipment and organizing the proceedings of the banquet rituals as well as selecting and preparing the dances, songs, and menu. Several banquets are held over the course of three to five days in typical celebrations, and the host, guests, and menus change depending on the nature of the banquet. The table plan is laid out in a document called chan’an (meal plan). The chan’an details everything from the tableware to the names of the table setting and even decorative flowers.

A three-day banquet began with the oijinchan (outer banquet) on the first day. Mostly for males, in attendance were the crown prince, literary and military officials, and royal relatives. At this all-day event, which started at six in the morning, the king was presented with wine nine times, and music and dance performances by mudong (boy dancers) were held between each service. On the second day was a yajinchan (night banquet) for the crown prince and princess together with other officials. The third day was for daytime and nighttime banquets for all the remaining participants.

The food presented at the banquets was of the highest caliber and took up about 80 percent of the budget. Presentation was also of the utmost importance with table settings composed of a variety of dishes, some of which were highly elaborate with food piled high up forming decorative towers. Table settings with rice cakes or desserts, meat, and other dishes to wine were called go’imsang or gobaesang (highly stacked table). These elaborate table-setting formats gained in popularity with noble families and were passed down to the present. Even today, go’imsang with high stacks of food are prepared for 60th birthday, 70th birthday, and 80th birthday parties to show the household’s prosperity and filial piety of the descendants. Today, reenactments of nineteenth century royal banquets take place in Gyeongbokgung Palace in Seoul. These reenactments continue to pique our interest because such banquets and the context of the royal culture are not completely removed from our lives. The royal banquets area great opportunities to further increase public interest in and understanding of our shared cultural heritage.
Safeguarding Traditional Navigation Knowledge of Carolinian Palu Today

Stefan Krause  Applied Cultural Anthropologist, University of South Florida

A li Haleyalur of Lamotrek Island, Yap State, Federated States of Micronesia, is one of the few remaining people with the knowledge and skills to journey long distances on the open ocean in traditional voyaging canoes without using modern instruments. He and the small community of palu (Carolinian master navigators) alive today learned this wayfinding knowledge through years of apprenticeship with the master navigators throughout the Caroline Islands of Micronesia. Customarily, the knowledge and practices required to navigate over what can be treacherous waters have been passed along to only a few select descendants of ancestral lineages that have protected the valuable practice for thousands of years.

Navigation between the small inhabited islands continues to be a valuable practice that helps islanders sustain clan ties and obtain resources for survival. Traditional navigation is also seen as a vital form of intangible cultural heritage since it is a distinct facet of many Pacific Islander cultures and identities. Unfortunately, however, the knowledge and practices associated with traditional navigation are disappearing rapidly mainly because modern technological and lifestyles make it much more difficult for palu to find young apprentices. With only a handful of master navigators still alive today, it is crucial to find new ways to safeguard this precious cultural practice.

Haleyalur understands how much more challenging it is to preserve traditional navigation today than it was when he went through his training. He is also keenly aware that the secretive nature of his knowledge makes it even more difficult to keep this form of intangible cultural heritage alive. This is why Haleyalur took the unprecedented step of working with the Traditional Navigation Society (TNS) of Yap State to design and implement a nine-month navigation course that was open to all interested applicants in the state. This was the first time this traditional knowledge had been offered in this way.

Haleyalur held daily traditional navigation classes with a small group of students at the Yapese Living History Museum. He designed his course to adapt as many of the traditional instruction methods as possible into a tailored, updated format that respects and honors protocols and restrictions connected with the sacred aspects of Carolinian navigation. This was no easy task as it required complex determinations of what needed to be taught and what needed to remain private. The goal was to ensure the survival of both traditional navigation and, more importantly, the lives of his students who would rely upon what they have been taught to survive on the open ocean. In the summer of 2015, his course culminated with the pwo initiation ceremony—a multi-day event where apprentice navigators go through strict ritualized activities while being tested on the knowledge they had obtained. It was a truly historic event as it had been years since a pwo had been performed and the first time in living memory it had been conducted on Yap’s Main Islands.

In late May of this year, Haleyalur and several of his apprentices will also voyage to Guam for this year’s Festival of Pacific Arts. This will be a great opportunity for initiates to practice their new knowledge and gain valuable experience on the open ocean. The historic festival will also bring together the small community of the few remaining traditional navigators in the region, creating an opportunity for all to share insights on innovative approaches to effectively keep their art alive.

Ensuring that the wisdom of past ancestors lives on today, the safeguarding efforts of Haleyalur and others should be commended for finding new ways to share their incredible knowledge.

Intangible Cultural Heritage and Sustainable Development

Michael Peterson  Editor, ICHCAP

For the past forty-plus years, “sustainable development” has been a catchphrase in international discourse, especially in the United Nations system. Initially, term was limited to discussions on the three pillars—economic, environmental, and social dimensions—of a society. Over the past decade or so, however, discussion has expanded to include the cultural domain to complement the other three to create what is sometimes referred to as the circle of sustainability. The importance of this cultural dimension of sustainable development cannot be overstated—a society with strong economic, environmental, and social dimensions is nothing without culture as culture is in itself what brings a sense of humanness and creative thought to the other domains of sustainable development.

Given the significance of culture in sustainable development and sustainability, it is not surprising that the notion has been included in UNESCO’s 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, with the first draft of the Convention recognizing intangible cultural heritage as a “guarantee of sustainable development.” Further still is the General Assembly of the States Party revised the Operational Directives in 2010, they stipulated in paragraph 111 that “the media are encouraged to design and implement a nine-month navigation course that was open to all interested applicants in the state. This was the first time this traditional knowledge had been offered in this way.

The initial draft of the new chapter, which was a result of an expert meeting held in Istanbul, Turkey, from 29 September to 1 October 2014, was presented at the ninth session of the Intergovernmental Committee for further discussion. As a result of these discussions, the Committee decided to include a revised draft on the agenda of the tenth session of the General Assembly, which will be held from 30 May to 9 June 2016 (Decision 9.COM 13.b.).

The draft presented to the Intergovernmental Committee reflected their cumulative discussions and the results of the Istanbul meeting in addition to the work undertaken by the Secretariat and the developments in intergovernmental negotiations for the 20150 development agenda. After additional discussions and minor revisions, the new chapter was approved (Decision 10.COM 14.a.) and will be presented during 6.GA, which will be held at UNESCO Headquarters in May and June this year. The draft chapter presented for agenda 14.a. can be reviewed at http://www.unesco.org/culture/ich/en/10com. The final version is forthcoming and will be available at http://www.unesco.org/culture/ich/en/6.ga before the sixth session.
Dong ho woodblock printing originated in Dong Ho Village, Song Ho Commune, Thuan Thanh District, Bac Ninh Province, about 35 km east of Hanoi. The colors, color processing, printing paper, woodblock carving, and manual printing techniques, as well as the skills of craftsmen give dong ho woodblock printing its famous “naïve soul.” Printing colors, paper, and woodblocks are handcrafted from natural materials. Each color is printed on a separate woodblock, so the number of woodblocks used depends on the number of colors needed. In a multicolor print, craftsmen print colors in the following order: red, green, white, yellow, and finally black. After applying each color, craftsmen hang paintings to dry before printing another color.

Dong ho woodblock printing peaked in the 1940s when most village households with good craftsmen earned their living through the art form. At that time, Vietnamese families often bought dong ho prints during the Lunar Tet holidays for worship and house decoration since the prints represent good omens, luck, happiness, and aspiration of people and they depict the beauty of nature, country, and people.

Current Issues of Dong Ho Woodblock Printing

Today, in the wake of wars, economic transition, urbanization, and globalization, dong ho woodblock printing is no longer in high demand. Most of households change to higher-income businesses, such as votive paper making, manufacturing, and trading in other commodities. In the village, two craftsmen and their family members persist with dong ho woodblock printing despite challenges. Furthermore, the number of craftsmen is also decreasing due to aging, and the young generation shows little interest in the traditional handicrafts. All these factors have restricted the output of dong ho woodblock printing in recent history.

Safeguarding Dong Ho Woodblock Printing

Realizing the risks of deterioration and the loss of dong ho woodblock printing, the Vietnamese government at all levels and the relevant communities have launched a series of activities to safeguard the ICH element.

Government Initiatives

The first landmark since the 1945 August Revolution is when the Bac Ninh Provincial Authority established a dong ho woodblock printing cooperative in 1967. In 2009, the Ministry of Culture, Sports and Tourism issued Decision 418/QD-BVHTTDL to approve government funds for making an inventory of dong ho woodblock printing. The Vietnam Institute of Culture and Arts Studies (VICAS) started the inventory in 2010 and completed it in 2012. Based on the historical, cultural, and artistic values of dong ho woodblock printing and acknowledging its importance, the Minister of Culture, Sports and Tourism inscribed the dong ho woodblock printing on the national list of intangible cultural heritage on 27 December 2012.

Determined to safeguard the valuable heritage, the prime minister directed the Ministry of Culture, Sports and Tourism to collaborate with the People’s Committee of Bac Ninh Province to work with relevant communities to prepare a nomination file of dong ho woodblock printing to submit to UNESCO for the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in the coming years. This represents the concerted action among the government and the community to safeguard the element.

The international effort to safeguard and promote dong ho woodblock printing can be seen through a two-year joint project Safeguarding Intangible Cultural Heritage on the Verge of Extinction—Vietnamese ICH Element Dong Ho Woodblock Printing signed in November 2013 between VICAS and the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) in Japan. Through the joint project, young generations have opportunities to be involved with documenting and promoting the transmission of traditional techniques and knowledge of woodblock printing. Part of the project’s activities included IRCI holding the Young Film Makers for ICH Video Documentation Workshop in February 2014. IRCI invited and sponsored the Bac Ninh Department of Culture, Sports and Tourism’s director, Mr. Nguyen Van Phong, and a young practitioner from Dong Ho Village, Mr. Nguyen Dang Tam. Workshop participants...
learned basic technical approaches for film making and creating a shooting plan. After the workshop, Mr. Tam was provided with additional ICH documentation skills and knowledge (using equipment and filming techniques) so that he can guide the community.

Another activity within the joint project is the two-day workshop, the Roles of the Community Centre/Museum in ICH Revitalization that IRCI, VICAS, and the Bac Ninh Department of Culture, Sports and Tourism co-organized. It was held on 27 and 28 January 2015 in Hanoi and Bac Ninh Province. Experts from IRCI, Adachi Institute of Woodcut Prints, Kyoto Institute of Technology, Editorial Design Office, Root Design Office, Oga Municipal Board of Education, Kyushu University, and VICAS as well as representatives of Bac Ninh leaders, craftsmen, and practitioners from Dong Ho Village attended. The participants discussed creating contents for a “community-led museum” for sustainably safeguarding dong ho printing techniques and developing consumer markets. Dong ho woodblock printing practitioners also had an opportunity to learn and share experiences of safeguarding the ICH element with Japanese experts.

More recently, on 30 June 2014, the People’s Committee of Bac Ninh Province issued Decision 660/QĐ-UBND approving and funding a project titled Protection and Promotion of Cultural Heritage Value of Dong Ho Woodblock Printing in Thuan Thanh District for the Period 2014 to 2020, a Vision toward 2030, which shows the most visible and profound evidence for the awareness, interest, and responsibility of the Bac Ninh authorities for safeguarding dong ho woodblock printing.

Activities of ICH Bearers
To highlight the importance of ICH bearers in practicing and transmitting dong ho woodblock printing, I returned to Dong Ho Village in March 2016 to talk with craftsmen Nguyen Dang Tam and Nguyen Huu Qua to find out what they have done to safeguard the ICH element. Tam gave a ten-year history of his family’s safeguarding activities. In 2006, the Bac Ninh provincial authority put up 5,600 square meters of land to lease, and Tam’s family took the land on a fifty-year lease and invested money to build the Folklore Exchange Center of Dong Ho Woodblock Printing, a large complex for safeguarding the element, where ancient woodblocks, paintings, and records of dong ho woodblock printing are conserved. Furthermore, at the center, Tam’s family has regularly implemented activities through manufacturing, teaching, and practicing dong ho woodblock printing. Thus, this multifunctional Center has become a leading destination, drawing a large number of domestic and foreign visitors every day.

Similarly, for three generations, Nguyen Huu Qua’s family has made great effort to collect and conserve ancient woodblocks and transmit the dong ho techniques from one generation to another. As a result, the family has developed good practices for safeguarding the ICH dong ho element. Overall, they have implemented a number of safeguarding activities—namely,

- collecting and conserving ancient printing woodblocks and creating new printing woodblocks for revitalization,
- continuing to manufacture dong ho woodblock printing despite its ups and downs,
- safeguarding original techniques of dong ho woodblock printing to transmit to future generations,
- diversifying forms of dong ho woodblock printing products to meet contemporary consumers’ demand, and
- raising public awareness among younger generations and igniting interest among a wide demographic of domestic and foreign visitors.

Conclusion
It is important to note that without the safeguarding strategy of the Vietnamese government at all levels and community involvement, dong ho woodblock printing would be in a precarious condition today. ■
Kyrgyzstan, a former Soviet country, lies in the heart of the Tien Shan Mountain Range and the mountains of Ala-Too in Central Asia. This small country is mostly inhabited by the once-nomadic Kyrgyz people who take great pride in their whitecap mountains and ancient culture.

Aigine1 CRC is a non-profit NGO established in May 2004 with the mission of expanding research and education into lesser-known aspects of the cultural and natural heritage of Kyrgyzstan, integrating local and scholarly epistemologies relating to cultural, biological, and ethnic diversities.

For the last ten years, Aigine has been studying, documenting, safeguarding, and promoting the vibrant cultural heritage of the Kyrgyz people in the following domains—sacred sites, including their natural, spiritual, and social components; the Kyrgyz heroic epic trilogy—Manas, Semeytey, and Seitek—and Kyrgyz folk music. These domains accumulate key ICH elements requiring safeguarding and promotion among younger generations in present-day Kyrgyzstan.

Our center has been engaged in a profound and systematic study of sacred sites in Kyrgyzstan since 2005. Today, we have an inventory of 1,075 sacred sites with detailed locations, descriptions, and pictures. This cluster of sites enabled us to define and outline the Sacred Geography of Kyrgyzstan. The study also investigated and unveiled such ICH elements as historical and contemporary dimensions of sacred sites, as well as belief systems, rituals, and pilgrimage practices. This data has been published in fourteen books available in English, Kyrgyz, and Russian.

Our center undertook several important activities to safeguard and promote Kyrgyz epic heritage. We pioneered to create the first video compilation of the entire epic trilogy narrated by contemporary epic chanters (manaschy). A three-year intensive video shooting resulted in a sixty-seven-hour video compilation of epic recitation by fourteen manaschys. Today, it’s the only existing digital version of the entire trilogy. It has been distributed to over three thousand schools and higher education institutions throughout the country. The video compilation has been included in academic curricula and shared online. Another groundbreaking project was our School for Novice Manaschys aimed at revitalizing a long-forgotten traditional mentor-apprentice system. Nine novice chanters from different regions were selected and had a unique chance to learn from, and build close relations with, their teachers, and advance their recitation skills. Today, our graduates successfully follow their spiritual calling, having reanimated the traditional master-apprentice system. Aigine assisted manaschys in building a strong nationwide network and contributed to inscribing the Kyrgyz epic trilogy on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity in 2013.

The Kyrgyz have a rich musical heritage with melodies played on a komuz, a traditional three-string musical instrument. In the past, the knowledge of music was passed orally based on a traditional teaching system. Today, the only known traditional musical notation system of komuz playing was developed by Nurak Abdrahmanov, a renowned Kyrgyz musician. The en-belgi system is built on such ICH elements as traditional mentorship, values, and practices. Aigine's fruitful partnership with the musician resulted in publishing an en-belgi teaching manual, developing a two-year seminar for music teachers, and integrating en-belgi in formal education.

Years of experience have taught us that biocultural heritage can be best safeguarded when incorporated into contemporary life. Through our work, we managed to build effective connections with practitioners and state agencies, thus bridging important stakeholders and rights-holders involved in preserving biocultural heritage. We strongly believe that together we’ll continue safeguarding our ancient culture and pass it on to younger generations. ■

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1. A Kyrgyz word, aigine means clear and precise.
Call for Applications for a Program to Support the Digitization Project of ICH-Related Analogue Audiovisual Materials

The Program for Supporting the Digitization Project of ICH-Related Analogue Audiovisual Materials (the Digitization Program) aims to support Member States in the Asia-Pacific region to digitize, manage, and promote old and/or damaged ICH-related analogue audiovisual materials. The program has been implemented with participation of Member States, such as Mongolia (2011), Solomon Islands (2012), Vietnam (2013), Uzbekistan (2014), and Palau (2015). This year, ICHCAP plans to conduct the Digitization Program with ICH organizations in South Asia.

Applying organizations are required to be public organizations or NGOs in South Asia that produce ICH-related audiovisual documentation and be recommended by a ministry of culture, a National Commission for UNESCO, or another appropriate authority that can vouch for the credibility and quality of the applying organization. Selected organizations for this year will be supported with 1) a project budget for digitizing target analogue materials (500 hours’ duration), 2) an invitation to an expert’s seminar on digitizing ICH-related materials, and 3) the production and distribution of multiple motivational audiovisual selection sets.

For more information and to download an application, please visit [http://www.ichcap.org/eng/bbs/board.php?bo_table=eng_notice&wr_id=130]. The application deadline is 20 May.

Decision Made to Renew Agreement for ICHCAP Reached at 199th Session of the Executive Board

At the 199th session of the UNESCO Executive Board, held on 13 April, an agreement was made to renew the 2010 agreement that establish ICHCAP as a category 2 center. According to the Integrated Comprehensive Strategy for Category 2 Institutes and Centers under the auspices of UNESCO, the agreement for establishing a center is to be concluded for a definite period, not exceeding six years. For Category 2 agreements, a number of procedures have to be followed, including a review of the center’s contribution to UNESCO’s strategic program objectives and a subsequent decision-making process based on the review. An external professional reviewer organization conducts the reviews, and the results serve as an important guideline for the Executive Board’s decision to renew agreements.

In keeping with these terms, ICHCAP underwent UNESCO’s review process in the latter half of 2015. The reviewing organization was ECI Consulting, selected in August 2015 through a public call for external reviewers by UNESCO. The review included a documentary review based on ICHCAP’s resources, a survey on ICHCAP’s activities, interviews with stakeholders, and observations at ICHCAP’s Governing Board Meetings. The main factors evaluated were the objectives and functions of ICHCAP according to the agreement for its establishment as well as its contribution to UNESCO strategies. The review results were delivered to UNESCO in February 2016 with a recommendation to renew the agreement. This was a clear recognition of ICHCAP’s contributions to raising the visibility of ICH in the Asia-Pacific region. However, the review report also offered critique, indicating that ICHCAP’s key functions of information and networking should be defined more clearly to enhance efficiency in regional ICH safeguarding.

In light of these recommendations, the new agreement submitted at the 199th Session of the Executive Board had some revisions. First was the definition of ICHCAP’s information function, which was changed from “the effective management of intangible cultural heritage data” to “raising the visibility of intangible heritage by establishing mechanisms for the effective sharing of information as well as information use.” In ICHCAP’s second function of networking, the target was expanded from “intangible heritage communities” to “NGOs, civil society, and related organizations.” ICHCAP also supports cooperation among not only individuals but also various organizations such as museums, cultural centers, and arts institutions for the exchange of information and knowledge.

Following the recommendations of the Executive Board, the Korean government and UNESCO will carry out the necessary procedures to renew the agreement for the establishment of ICHCAP. The new agreement will be signed in June, before the existing agreement expires.

Consortium for Video Documentation of Intangible Cultural Heritage in the Asia-Pacific Formed

ICHCAP, the Asia Culture Center (ACC), and the Educational Broadcasting System (EBS) have formed a consortium to conduct audiovisual documentation in the Asia-Pacific region as a means to safeguard and promote the ICH in the Asia-Pacific region.

The aim of this consortium is to promote cultural diversity and spread the culture of the Asia-Pacific region, based on the respective expertise of each participating organization: ICHCAP, established to contribute to safeguarding ICH in the Asia-Pacific region, will be in charge of regional networks; EBS, a long-time producer of high-quality documentaries, such as Docuprime, will provide knowhow on audiovisual productions; and the ACC, a rising hub of Asian Culture, will provide a foundation for the project. The three organizations will cooperate to document the disappearing ICH of the Asia-Pacific region amidst the tide of globalization and urbanization, in high-resolution images and sound.

The three participating organization will share their respective resources and cooperate in managing the project under the work agreement signed on 19 January 2016. The consortium’s first project, which will last until 2017, aims to produce fifty pieces of audiovisual documentation and three television documentaries on the ICH of Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan, and Mongolia. The audiovisual documentation thus produced will be developed as promotional and educational content and be made public in the form of an audiovisual library both online and offline to enhance the visibility of ICH in the Asia-Pacific region and raise awareness about ICH safeguarding.

The information and photographs collected in the process of producing the documentaries will be published in book form while photo and film exhibitions using the various source materials will also be held. Meanwhile, Panosian Korea, a supporter of social contributions in Korea and around the world, has kindly donated the necessary audiovisual equipment to emphasize with and participate in the consortium project’s objective.
In April 2016, ICHCAP launched a new mobile-friendly site dedicated to delivering the latest in ICH news and information.