Editorial Remarks
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Importance of Ethical Principles in Safeguarding ICH

It would not be an exaggeration to say that 2016 has been a turning point in safeguarding ICH because 2016 is the year in which a more specific and strategic approach for safeguarding was developed. I am referring to the drafting of the Ethical Principles for Safeguarding Intangible Cultural Heritage as well as the changes in 2003 Convention’s Operational Directives in relation to safeguarding ICH and sustainable development, which was adopted at the sixth session of the General Assembly of States Parties to the Convention for the Safeguarding of the ICH (June 2016, UNESCO Headquarters).

In line with such international developments, ICHCAP published experts’ views regarding sustainable development and ICH in volume 27 of the ICH Courier. In this volume, we turn our focus to the ethical principles for safeguarding ICH.

As our readers well understand, creators play a very important role in the field of culture. The dignity and freedom of expression of creators have to be upheld, and this requires transparency and fairness in related institutions. The issue of ethics is at the core of our cultural policies. The Code of Ethics of Museums adopted by ICOMOS in 2004 is a good example.

As well elaborated in the preface to the 2005 Convention, ICH is vulnerable and in need of safeguarding. Unfortunately, the deterioration and discontinuation of ICH has become a global trend due to the forces of commercialization and globalization that shape our world. It is all the more lamentable that a majority of nations are still not equipped with appropriate systems to safeguard their ICH.

To safeguard ICH and contribute to peace and development, it is of the utmost priority that individuals, groups, and communities understand the value of their ICH and not lose sight of their roles and responsibility to safeguard this heritage. For that, it is important to create an environment in which bearer’s rights are recognized and respected.

This is why volume 28 of the ICH Courier begins with a contribution from Ms. Cécile Duvelle, former Chief of the ICH Section at UNESCO, who played a central role in discussions leading to the drafting of the ethical principles. Her article details the processes by which the twelve articles on the ethical principles were drafted, from their origins in 2012 and elaboration at the expert meeting in Valencia, Spain, 2015 to their adoption at the tenth session of the Intergovernmental Committee for the Safeguarding of the ICH.

Also in this volume, we highlight sacred cultural spaces of the Asia-Pacific region, which is based on the theme of the symposium that accompanied the seventh Central Asia Sub-regional Network Meeting on the Safeguarding of ICH earlier this year.

In addition, ICHCAP will host a conference for NGOs of the Asia-Pacific region from 3 to 5 November. NGOs play important roles safeguarding and transmission, sustainable development, inclusive education, the cultural industry, and regional development. We ask for your support and participation in ICHCAP’s NGO Conference of Asia-Pacific NGOs (ichcap.org/e/?ngo_meeting) as it advances information and networking in the field of ICH.
Why Safeguarding Intangible Cultural Heritage Needs Codes of Ethics?


During its seventh session in 2012, the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage had discussions on the increasing concern over the commercialization of intangible cultural heritage. Many issues were debated at that time, illustrating the growing awareness among States Party of the need to provide guidelines on ethical approaches to the safeguarding of intangible cultural heritage. The UNESCO Secretariat was therefore invited “to initiate work on a model code of ethics.”

The expert meeting organized in Valencia, Spain, (30 March to 1 April 2015) constituted the first important step in the global discussion on the relevance, content, and modalities of elaboration of a potential model code of ethics for safeguarding intangible cultural heritage.

A consensus was reached by the experts on the relevance of such ethical principles and on the need to elaborate them on the fundamental principles embodied in the Convention and key normative instruments in the field of human rights. The importance of free, prior and informed consent of local communities and respect for the rights of the people concerned to full and fair participation in any processes, projects, and activities that affect them was particularly emphasized as was the recognition of their key role in maintaining and managing their culture and heritage.

Experts also considered that such ethical principles could provide guidance to Member States and development actors with concrete ethical procedures applicable to all kinds of activities related to intangible cultural heritage or could potentially affect intangible cultural heritage viability.

Taking into account the broad tendency of the debate at the expert meeting and specific comments and proposals, the Secretariat proposed a revised version of twelve ethical principles, which were submitted to the Committee at its tenth session in 2015 for general debate and adoption (document ITH-15-10.COM-15.a).

The Committee reaffirmed the importance of ethical principles for all organizations and individuals who directly or indirectly affect the viability and thereby the safeguarding of the intangible cultural heritage. It nevertheless acknowledged that ethical codes can be efficiently implemented and respected only if adapted to the political, economic, social, and legal context of a country and/or a sector and if widely accepted by the addressees.

The Committee therefore endorsed the twelve ethical principles for safeguarding intangible cultural heritage (reproduced on page 7), encouraging States Party and
within the spectrum of sustainable development. The Secretariat was invited to develop training materials to sensitize governments, communities, groups, and other relevant stakeholders and intermediaries to ethical concerns in the safeguarding of intangible cultural heritage and to guide governments, communities, groups, and other relevant stakeholders and intermediaries in developing specific codes and tools of ethics.

While recalling that intangible cultural heritage safeguarding, within the spectrum of sustainable development, should be able to rely on public policies that value cultural action, the Committee also invited accredited NGOs to participate in enriching, sharing information, following up, and contributing to update the online platform with tools of ethics for safeguarding intangible cultural heritage.

In my closing remarks at the tenth session of the Committee, which was also my farewell speech before leaving my functions of Secretary of the Convention, I insisted on the importance of these ethical principles, wishing to see them understood and applied by many stakeholders, be they governmental or non-governmental. The communities, groups, and individuals who create intangible cultural heritage are at the core of each of these principles. Principle 7 in particular states that they should always benefit from the protection of the moral and material interests resulting from such heritage. But there is still a long way to go…

The Ethical Principles for Safeguarding Intangible Cultural Heritage have been elaborated in the spirit of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and existing international normative instruments protecting human rights and the rights of indigenous peoples. They represent a set of overarching aspirational principles that are widely accepted as constituting good practices for governments, organizations and individuals directly or indirectly affecting intangible cultural heritage in order to ensure its viability, thereby recognizing its contribution to peace and sustainable development. Complementary to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the Operational Directives for the Implementation of the Convention and national legislative frameworks, these Ethical Principles are intended to serve as basis for the development of specific codes of ethics and tools adapted to local and sectoral conditions.

1. Communities, groups and, where applicable, individuals should have the primary role in safeguarding their own intangible cultural heritage.

2. The right of communities, groups and, where applicable, individuals to continue the practices, representations, expressions, knowledge and skills necessary to ensure the viability of the intangible cultural heritage should be recognized and respected.

3. Mutual respect as well as a respect for and mutual appreciation of intangible cultural heritage, should prevail in interactions between States and between communities, groups and, where applicable, individuals.

4. All interactions with the communities, groups and, where applicable, individuals who create, safeguard, maintain and transmit intangible cultural heritage should be characterized by transparent collaboration, dialogue, negotiation and consultation, and contingent upon their free, prior, sustained and informed consent.

5. Access of communities, groups and individuals to the instruments, objects, artifacts, cultural and natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage should be ensured, including in situations of armed conflict. Customary practices governing access to intangible cultural heritage should be fully respected, even where these may limit broader public access.

6. Each community, group or individual should assess the value of its own intangible cultural heritage and this intangible cultural heritage should not be subject to external judgments of value or worth.

7. The communities, groups and individuals who create intangible cultural heritage should benefit from the protection of the moral and material interests resulting from such heritage, and particularly from its use, research, documentation, promotion or adaptation by members of the communities or others.

8. The dynamic and living nature of intangible cultural heritage should be continuously respected. Authenticy and exclusivity should not constitute concerns and obstacles in the safeguarding of intangible cultural heritage.

9. Communities, groups, local, national and transnational organizations and individuals should carefully assess the direct and indirect, short-term and long-term, potential and definitive impact of any action that may affect the viability of intangible cultural heritage or the communities who practice it.

10. Communities, groups and, where applicable, individuals should play a significant role in determining what constitutes threats to their intangible cultural heritage including the decontextualization, commodification and misrepresentation of it and in deciding how to prevent and mitigate such threats.

11. Cultural diversity and the identities of communities, groups and individuals should be fully respected. In the respect of values recognized by communities, groups and individuals and sensitivity to cultural norms, specific attention to gender equality, youth involvement and respect for ethnic identities should be included in the design and implementation of safeguarding measures.

12. The safeguarding of intangible cultural heritage is of general interest to humanity and should therefore be undertaken through cooperation among bilateral, sub-regional, regional and international parties; nevertheless, communities, groups and, where applicable, individuals should never be alienated from their own intangible cultural heritage.
Integrating ICH in Post-Disaster Needs Assessments: A Case Study of Navala Village

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Natural calamities are a major threat to the sustainability of traditional knowledge systems, cultural practices, and well-being of many Pacific island communities and peoples. Fiji is no exception as was evident when Tropical Cyclone (TC) Winston, a Category 5 cyclone, hit the country on 20 February 2016.

With winds of more than 233 kmh and wind gusts peaking at around 306 kmh, TC Winston is one of the most intense cyclones on record to directly affect Fiji, and the most severe to ever hit the South Pacific. The extreme destructive nature of the cyclone caused widespread damage and destruction to property, agriculture, infrastructure, and livelihoods of people, affecting 62 percent of Fiji’s population and delivering a damage bill of F$1.29 billion (US$0.6 billion).1

Preparations for PDNA
Immediately after the TC Winston, the Fijian government requested that a post-disaster needs assessment (PDNA)2 be conducted. It was for the first time Fiji initiated an assessment of damages and losses incurred by the culture sector. The Department of Heritage and Arts of Fiji coordinated assessment activities by enabling financial support from UNESCO.

A terms of reference was established for national stakeholders, including experts from UNESCO, ICOMOS Australia, ICOMOS Japan, and the Pacific community, to guide the PDNA. The latter focused on cultural heritage and cultural facilities and

2. The overall activity was funded by the European Union, United Nations, and World Bank with support from regional bilateral partners.

Assessing damages and effects to the intangible cultural heritage of Fijians after Tropical Cyclone Winston, significant loss is evident.
spaces in the disaster area. With limited baseline information available, the cyclone damage assessment aimed to be strategic rather than an exhaustive evaluation of the destruction. Two approaches were pursued: (a) data collection through an onsite field assessment by experts and national assessors and (b) baseline post-TC Winston data collection relevant with cultural institutions. An institutional arrangement that aligned to the five categories of the PDNA Assessment for Culture was established, including those specific to ICH, infrastructure-to-base assessment, location, and the institution responsible for the field assessment. As a complementary tool, a matrix of indicators to ascertain damage and loss incurred by all categories including ICH was developed and tagged onto the field assessment survey form. (See table 1.) The survey of the Navala Village as an ICH space evolved around this mechanism.

<table>
<thead>
<tr>
<th>ICH CATEGORY</th>
<th>DAMAGE ASSESSMENT</th>
<th>LOSS ASSESSMENT</th>
<th>ADDITIONAL REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practices</td>
<td>Cost incurred to physical assets: partial/total</td>
<td>Consequences of damage</td>
<td>• Pre-TC Winston images (high resolution)</td>
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<tr>
<td></td>
<td>- Cost of damage to raw materials associated with expressions and practices (link agriculture, forests, and fisheries)</td>
<td>- Loss of ICH values to the community</td>
<td>• Post-TC Winston images (high resolution)</td>
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<tr>
<td>Expressions</td>
<td>Cost of damage to ICH spaces, e.g. rara (fishing grounds)</td>
<td>- Loss of income/revenue to individuals (especially women) and communities</td>
<td>- If values cannot be ascertained, a qualitative description of damage/loss to be inserted</td>
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<tr>
<td>Knowledge</td>
<td>Impostion of taboo and sanctification measures</td>
<td>- Impostion of taboo and sanctification measures</td>
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<tr>
<td>Skills</td>
<td>Restriction of continuing to practice certain ICH elements</td>
<td>- Restriction of continuing to practice certain ICH elements</td>
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<tr>
<td>Traditional Knowledge Systems</td>
<td>Loss/disappearance/disruption of practices</td>
<td>- Loss/disappearance/disruption of practices</td>
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TC Winston caused significant damage and losses to Fiji’s cultural heritage, especially in the severely affected areas of the eastern division. Damages sustained by the culture and heritage assets amassed FJ$5.9 million (US$2.95 million), affecting the livelihood and social and cultural sustainability of Fijian communities.

The cyclone affected Fijian ICH. While the Navala Village assessment stood out, additional surveys were conducted in other villages where different forms of ICH have been continuously shared. The damages were concentrated on raw materials necessary to produce costumes for rituals and prepare herbal medicine, totemic plants/trees, and crops and animals for rituals and ceremonies. The Fiji PDNA Report also stressed the important link between ICH safeguarding and natural resource management by referencing Fiji’s Green Growth Framework. Addressing issues over climate change and environmental sustainability, the Green Growth Framework was endorsed at the 2014 National Green Growth Summit. It provides a strategy for striking a balance between economic growth and environmental sustainability, which involves promoting access to natural resources that provide raw materials that are indispensable for community life. For example, this could include forest resources necessary to build traditional houses, weave mats, produce tools, carry out customary rituals, and organize festive events.

Figure 1. Navala Village assessment matrix with total numbers of bure sustaining damages. Source: iTaukei Institute of Language & Culture, Fiji, 2016.

### Conclusion

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It is important to announce that the Fijian government is nominating the cultural mapping program for inscription on UNESCO’s Best Safeguarding Practice Register. The nomination file will be presented at the ICH Intergovernmental Committee Meeting that will be held in Addis Ababa in December 2016. The PDNA mechanism has shown the benefit of Fiji being a State Party to the 2003 Convention. It underpins the importance of recognizing and respecting cultural practices and expressions as a foundation for the identity and sustainable development of communities.
The Koryo Saram Dance Troupes of Uzbekistan
Bongsu Jeon, PhD  Project Consultant, ICHCAP

The Koryo Saram, living in Uzbekistan after being forcibly resettled as a consequence of political decisions. And as a result the Koryo Saram who settled in Central Asia faced huge challenges adapting to their new geographical and sociocultural environment, and as ethnic minorities these challenges were intensified. The establishment and growth of the Korean diaspora community of Uzbekistan took place within this context. Over the past few decades, the Koryo Saram of Uzbekistan have been diligently passing down their intangible cultural heritage with a sense of pride in their culture and with some passive support from the Soviet government. Within this environment of transmission, the Uzbek Koryo Saram established performance troupes in various genres of the arts such as the Koryo Theatre, Gayageum, Cheongchum and Jinju in Ushobo, Guran, and Tashkent. These performance troupes perform plays based on Korean folklore, Korean gayageum music, traditional dance, orchestras, and chust performances. However, the economic instability resulting from the dissolution of the Soviet Union in 1991 greatly changed the transmission environment among the Uzbek Koryo Saram communities. A key example of the consequences resulting from the changed environment is the disbanding of the Kkotbonguri Dance Troupe, a Koryo Saram dance troupe in Uzbekistan.

Established in 1998, Koryo Dance Troupe is the oldest of the three while the Samjiyeon Dance Troupe and Asadal Dance Troupe were established in 2014 and 2015, respectively. With the exception of Koryo Dance Troupe, young people (in their twenties and thirties) head up these troupes and the dancers are in their teens and twenties. Key activities of all the troupes include both dance education and performances.

These Koryo Saram dance troupes perform at various events, including the traditional Koryo Saram festivals of Chuseok (a harvest holiday) and Seollal (Lunar New Year), and thus play a central role in the continued transmission of intangible cultural heritage. The dance troupes also perform at events alongside various other ethnic groups, promoting the Koryo Saram community’s place within Uzbek society as an ethnic group with a unique and honorable heritage, living harmoniously with its neighbors.

From 10 to 24 July 2016, the leaders and members of the Koryo Dance Troupe, Samjiyeon Dance Troupe, and Asadal Dance Troupe, numbering six total, were invited to the National Intangible Heritage Center of Korea (NIHIC) in Jeonju to learn the seungyeonmu (dance of peace, National Intangible Cultural Heritage No. 21) of the Republic of Korea. The NIHIC has been conducting these annual training programs for Central Asian Koryo Saram since 2014 to support their learning of Korean intangible cultural heritage. These training programs also include cultural activities to help strengthen their identities as Koryo Saram, such as performances, exhibitions and field trips to places where elements of intangible cultural heritage are transmitted. In 2014, five participants from Uzbekistan and two from Kazakhstan were invited to learn gyeonggi minyo (folk songs of the Gyeonggi region, National Intangible Cultural Heritage No. 57) and taepyongmu (dance of peace, National Intangible Cultural Heritage No. 92). This was followed in 2015 with the invitation of four participants from Uzbekistan to learn jinjugeommu (sword dance of Jinju, National Intangible Cultural Heritage No. 12).

Although two week is a short amount of time to perfect the seungyeonmu, the Koryo Saram participants worked hard during the training program. Upon returning to their homes, the dancers plan to teach the dance to their fellow troupe members and perform for audiences of both Koryo Saram and other ethnic groups in Uzbekistan.

Young Uzbek Koryo Saram have been migrating to other countries, such as Korea and Russia, in search of economic opportunities. As this continues across generations, their ethnic identity as Koryo Saram is weakening. So, in this context, the passion that the Koryo Saram dance troupe members show for learning and transmitting Korean dances is a highly interesting. Diana Ko, a fifteen-year-old dancer in the Samjiyeon Dance Troupe participated in the NIHIC’s training program this year and said, “When I learned the traditional dances of Korea, I feel a sense of belonging to the Korean community, which I never felt before. None of the members of the Koryo Saram dance troupes from Uzbekistan can speak Korean. However, they play an important role in their community, strengthening their Korean identity and building a sense of belonging among members, by transmitting the intangible cultural heritage of dance.

In 2018, construction of the House of Koryo Culture and Arts, a hub for Koryo culture and intangible cultural heritage transmission activities, will be completed in Yubuk, Uzbekistan. Let’s look forward to the meaningful activities that will be taking place at the newly constructed facility.
Many manifestations of intangible cultural heritage have special relationships with the environments in which they are practiced. In this issue of the ICH Courier, we look at some of these elements and their associated sacred cultural spaces. Through the following pages, we will explore the cultural elements connected to sacred spaces in Bangladesh, Vietnam, Kazakhstan, and the Cook Islands.
Sacred Cultural Spaces of Bangladesh

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Bangladesh has been a place of religious harmony for centuries. The vast displays of cultural and religious properties on show here have been shaped over the last 5,000 years, following numerous political and social movements including those of the Pals (Buddhist), Sens (Hindu), Mughals (Muslim), and British (Christian), and have grown to become symbols of the country's tangible and intangible heritage. Because of the presence of these varied political religious regiorn, Bangladesh became home to famous tirthas or pilgrimage sites for different faith groups. Many notable monks, rishis (Hindu saints), bhikkhus (Buddhist saints), pirs and darbeshes (Muslim preachers), and Christian priests were either born or passed away here.

The centuries-long, peaceful coexistence of different religious groups and sects has led Bangladesh to be labeled a more secular nation than others. The lives of the local people are thus intertwined with various tangible and intangible cultural spaces, where many activities are also held. All these sacred spaces are also socially produced and contested and are seen as a kind of religious arena, where pilgrims pour their hopes, prayers, dreams, woes, and aspirations with respect to their memories and experienced miracles. Different religious and cultural groups have different interpretations of these sacred spaces, and so different stories, rites, customs, beliefs, and rituals are also seen to be associated with each sacred site. Many of these sacred cultural spaces have also grown to become sites where people from all religions come together to seek happiness and comfort. A short description of two of these sacred cultural spaces and related heritage elements is given below.

The Holy Durga Puja and Saraswati Puja of the Hindu Community

Durga Puja or Sharodioutsoob is an important annual religious festival of the Hindu community and is held during the autumn. This puja (or festival) has become more of a sacred cultural space in the country not only for Hindus but also for other religious groups. Throughout the country, people set up puja mandaps, covered structures with pillars that function as temporary places for veneration to Durga, the Mother Goddess in Hinduism. People of different faiths visit these veneration centers and take part in the festivities. The veneration centers have become a fluid cultural space for people from all walks of life. Families visit with their children to see the idols, eat proshads (the food), and buy handicrafts.

Saraswati Puja or Shree Panchami is an annual veneration festival that takes place in January or February to honor Saraswati, the Hindu Goddess of Knowledge, Music, and Art. The University of Dhaka and other educational institutions were pioneers in setting up the great centralized veneration ritual festival for Saraswati worship in Bangladesh. The puja has now grown to become a nationwide celebration. People regardless of their religion and ethnicity take part in the festivities and enjoy the kirton (the religious performance) and offer pushpanjali (special offering of flowers) to Saraswati.

The Shrine of Fakir Lalon Shah

People visit the Shrine of Fakir Lalon Shah in the Kushita District of Khulna twice a year, once in February or March and once in October for Lalon Smaran Utsab to honor Lalon Shah. Lalon Shah (ca. 1774–1890) is one of the most famous mystic personalities in Bangladesh's history and is thought of as one of the greatest poets, musicians, and lyricists the country has ever seen. As a great humanist, Lalon rejected all distinctions of caste, class, and creed and took stand against religious conflict and racism. He denied all worldly affairs in search of the soul and embodied the socially transformative role of sub-continen
tal Bhakti and Sufism. He took all the Tantric traditions of different religions as the basis of his philosophy. Lalon composed more than 2,000 songs based on this philosophy of syncretism, and these songs are sung not only by his followers, who are known as baul, but also by others.

Lalon's tomb is at the center of the shrine. Behind the tomb complex, there is a covered area called akhara (meeting place), where devotees play, sing and dance: Thousands of pilgrims, itinerant vendors, and marijuana-smoking holy men travel from all across the subcontinent to pay tributes to their spiritual leader.

Conclusion

Bangladesh has a rich heritage composed of religious harmony, diversity, and cultural exchange. The above sacred sites are dubbed 'sacred spaces' because they are rooted complex manifestations of culture through diverse practices and beliefs. All these shared forms of intangible heritage also occupy an ambiguous but an increasingly important position in contemporary religious and cultural thought.
Facing the rising sun, Va Temple in Van Gia Village, Trung Hung Ward, Hanoi, is also known as the East Palace, marking its importance as one of the four major veneration sites of the Tan Vien Mountain God, a key figure of Vietnamese spiritual tradition. According to legend the site’s tutelary divinity is the Ancestral Deity of the Southern Heavens and God of the Tan Vien Mountain, one the country’s most ancient deities and one of the principal mountain gods. As such, the Tan Vien Mountain God is venerated throughout the northern plain region of Vietnam by the Viet people and by some of the country’s ethnic minorities as well.

According to Vietnamese geomantic beliefs, the site has highly auspicious geotemporal properties. The layout mimics the Chinese character sanh (山), which is a distinctive feature of ancient Viet architectural style. The rear of the temple is more elevated than the front, creating the illusion that the temple is rising towards the heavens. Therefore, although the structures are not very tall, they still convey a feeling of a lofty ascent as one moves through its spaces.

For over a thousand years, eight villages in the vicinity of Va Temple have held annual festivals to honor the Tan Vien Mountain God, once in the spring and again in the autumn. The festivals attract thousands of people who congregate at the temple to seek the God’s protection and blessings for their health and fruitful harvests.

Both festivals at Va Temple are based on local legends. A key feature of the spring festival is the throne-cleansing ritual (moc duc), which is rooted in legend:

The Mountain God travelled in his realm following his ascension to Lordship. In Duy Binh Village, he met a girl and told her to fill her baskets with river water for his bath. The girl was amazed and asked how baskets can hold water. He told her to just try. And when she did, the baskets held the water, and she brought them to him. He told the other villagers of this, and they rushed to the riverbank but the stranger had gone. Believing him to be divine, they ran home and killed a pig as an offering to him. But in their haste, they did not shave off all the pig’s bristles; the sticky rice they made was undercooked, and they forgot to spread lime on the ceremonial betel leaves.

On the full moon day of the first lunar month of the years of the Rat, Horse, Cat, and Rooster, the villagers of Duy Binh prepare offerings in the form of a pig with a patch of bristles left on its neck, betel leaves without lime, and uncooked sticky rice. All are solemnly presented to the God in remembrance of the story of the Holy One who came to them and departed too quickly for them to fully prepare a feast.

The autumn festival takes place on the fourteenth and fifteenth days of the ninth lunar month. The ritual is based on the legend of the Mountain God going fishing in the Tich River. One day as the God was travelling through the countryside, he met an aged fisherman on the banks of the Tich River. The old man had been casting his net all day without catching a single fish. The God stopped and said, “Let me try!” With a single cast, he netted a hundred fish of every kind. One was a female catfish with a full egg sack. Too tender-hearted to end its life, the God released the fish and returned it to the river. The young it bore all turned into fish of stone, each facing toward the East Palace Temple (Dong Cung) in homage to the god who had saved them. In this temple there is still a pond containing an assemblage of fossilized catfish, each with its head pointing to Va Temple.

Inspired by this, villagers along the Tich River go out to fish for ninety-nine white carp to offer the Mountain God. The fish offering festival is known as the Da Ngu fishing feast. Va Temple festival traditions are ancient agricultural rituals for securing plentiful rains and good weather and the blessings of the water spirits. Its fishing feast rituals focused on wishes to secure abundant fish catches: both local people and those attending from other regions all benefit from the deep spirituality of these heartfelt devotional practices.
The creation of life on Earth begins with mystery. In pursuit of understanding mysterious things, humankind gained one of their most valuable qualities—veneration of sacred. Understanding the link between mystery and sacred has existed since the dawn of humanity. The first lightning in the sky and thunder, sunrise and moonrise, and heat and coldness—all these were once mysteries that people worshiped as to unknown and sacred. The first forms of worship were to water, sky, and wind—early formations of sacred spaces. Therefore, knowing who designates this or that object is sacred or what the criteria is not possible because no one knows all the mysteries of creation. Objects or artifacts that people qualify as sacred spaces are those that remind us that we are not alone in the universe.

Kazakhstan has about thirty sacred spaces. One such sacred space is the tomb of the holy Almerek-ata in Pokrovka Village on the outskirts of Almaty, the capital city.

According to legend, above Almerek's tombs, there was a fiery arm flaming like a torch. The local inhabitants invited servants of the mosque who prayed, and only after the prayers did the arm disappear. Since then they decided to erect a shrine over the tomb, and inside it they fixed a white flag.

The wise Almerek-ata (an elder) was a historical figure who lived during the seventeenth and eighteenth centuries. He was a famous warrior (batyr) and peoples' judge (biy) who was notable for his holy qualities. When he was going against the enemy during battle, it seemed that a mysterious force was supporting him. When Almerek-ata spoke, it was as though the ancestors' spirits were speaking together with him. He thought about a peaceful life and liked labor and creativity. When he did any handicrafts, cultivated the land, and made channels, it appeared that he was simultaneously creating an unusual sacred space.

From the very start, when visitors set foot on the land, they will feel a lightness and purity emanating from space, feelings that intensify when they get closer to the tomb of Almerek-ata. While talking, there is an impression that they simultaneously hear their inner and outer voice. It is as if they are embraced by transparent speaking air. Many people attach a white cloth or handkerchiefs as sign of worship to the great elder's spirit and ask for his help.

Three healing springs are on the Almerek site. The first of them is considered a living spring. It can speak. If the spring wants to speak to you, then bubbles emerge on the surface of the water. At this moment visitors can ask for prosperity and healing. After drinking some water, visitors can wash the parts of their body that is unwell, and the water will make them better. One boy taking water into a plastic bottle said that he had been going to the holy place for water for nine years and that the healing property of the water depends on how strongly a person believes.

The second spring is two hundred meters away from the first. To get there, visitors need to descend along a stiff slope, but there are no longer any stairs. Below are two cabins covered with a plastic tent. This is where the anointment ceremony takes place by pouring oneself with the water from a bucket. They say the water heals everything from evil eye and deterioration to serious diseases.

The third spring is seven hundred meters away from the second one. In three cabins made of bricks, men and women can have a bath in turn. Visitors need to start pouring the water on the right shoulder and turning to the direction of Mecca. In doing, so one should pour the water an odd-number of times according to one's capability. The distinctive feature of the third spring is that here people ask for accomplishment of their desires and wishes.

Visitors of the holy springs bathe in the hydro-therapeutic waters regardless the season. They take holy water from all three springs. On returning home, they use it for healing purposes. There is a story of a man who escaped from alcoholism after drinking the water from Almerek and another of a Moscow woman who was cured from cancer after visiting that holy place. Many people see Almerek-ata in their dreams after visiting the site.

There is a sacred feeling at the space where the famous historical figure has been resting. Here visitors receive invisible blessing, and the way to truth begins.
Avana was once named Te Avatapu-ki-Avaiki (the Sacred Passage to Avaiki, the ancestral homeland of the Polynesian people). There is a sense of realization when you stand on the shoreline looking into the mouth of the passage because it appears as though the sea has disappeared into the horizon and onto Avaiki, hence its name.

Avana Passage is on the eastern coast of the island of Rarotonga in the Cook Islands. The passage meanders through the Avana shoreline, making its way to the scenic Muri Beach, where the islets Motutapu, Oneroa, Koromiri, and Taakoka protect Ngatangiia Village from strong and gusty easterly winds.

Two marae (sacred places of worship) are positioned on either side of the passage, as if to watch travelers enter the passage. A marae was established on Motutapu on the right hand side of the passage, looking toward the ocean. The second marae, Vaerota, where offerings to the traditional gods were made, is on the left side of the passage.

The Avana site highlights the outstanding ability of ancient Polynesian navigators to sail long distances across Te Moana Nui a Kiva (the Wide Ocean of Kiva) using traditional navigation systems. The knowledge and skill of navigation possessed by the Polynesians far exceeded those of Western nations at the time. It is believed that as many as a hundred voyages to Aotearoa (New Zealand) were made by vaka (traditional double-hull canoes) from this site. There are even accounts of voyages made from French Polynesia and the Marquesas to Avana before continuing on to Aotearoa.

Traditions tell of seven vaka that left Avana Passage in 1250 CE and sailed 1,700 miles due southwest to Aotearoa. Each hundred-meter-long vaka was able to carry over fifty men and women as well as supplies to sustain them during their long voyage. They used traditional methods of navigation to set their course, such as following the rising and setting points of the sun and using the position of strategic stars. The navigators studied changing wave patterns and the flight path of migratory birds to enable them to reach their destination. Some vaka remained in Aotearoa; others made return voyages back to Rarotonga, and some even travelled back to the islands French Polynesia.

The amazing accomplishments of the Polynesian navigators were recollected in songs and chants that passed through the generations. The stories of Kupe and Hiro were retold to the young. Accounts of the vaka’s Ngapuariki, Taktimu, and Tainai (to name a few) voyaging to Aotearoa were reminisced in song, and they continue to this day.

Unfortunately, the knowledge of traditional navigation did not survive Western education and culture. It was eventually forgotten.

In the early 1990s, navigators from the Cook Islands joined the efforts of reviving traditional navigation initiated by Hawaii. Young Cook Islanders proudly learned this ancient art with lessons taught on actual vaka. They continued the legacy of traditional navigation by passing on the knowledge they had acquired to others from the Cook Islands and the Pacific.

Many voyages throughout the islands of Polynesia followed as a result of the rediscovered knowledge. The navigators retraced and relived some of the routes taken by their ancestors. Some of the voyages even ventured to countries on the Pacific Rim, such as the United States. Today, many proud Cook Islanders have become possessors of this traditional knowledge and continue to sail to Aotearoa and the four corners of the Pacific in large double-hull canoes.

The Avana Passage therefore reminds Cook Islanders of the great achievement of their ancestors that left the shores of Rarotonga and voyaged the expanse of the Wide Ocean of Kiva. The people of Ngatangiia Village are the descendants of the Polynesian navigators that remained behind to care for the land and the site. The tribes of Aotearoa are descendants of Polynesian navigators that left to find their new Avaiki. Each year, groups from the various Aotearoa tribes pilgrimage to the Avana site to pay homage to their ancestors for their remarkable feat.

The significance of the Avana site to Cook Islanders and descendants of those navigators that now live on distant shores is indisputable. The site is a memorial of the ocean voyaging people that once inhabited the islands of Polynesia.
The Beautiful Story-Grandma Program (storymama.kr [in Korean]) is a unique program that the Advanced Center for Korean Studies began in 2009. Through the program, elderly women are given training and sent to child education facilities near their homes to tell three- to five-year-olds stories based on Korean traditions and history.

With four objectives, the program first provides elderly women with the opportunity to participate in society by giving them a chance to use their life experience. Second, it also helps with building the future generations’ character as the stories are based on traditional folktales that showcase good deeds done by Korean ancestors. In many ways, this is a modern recreation of a traditional teaching method where grandparents would hold children in their laps and tell them character-building stories.

Third, the program promotes intergenerational communication between the elderly and young children, each representing the opposite ends of a generation spectrum. This is important because just like in many newly developed economies, Korean families have become rapidly nuclearized with fewer families living with three generations under one roof. This has led to a severe intergenerational gap within society that the Beautiful Story-Grandma Program hopes to bridge by forming connections between children and the elderly.

Fourth, the program aims to build a foundation for the long-term transmission of traditional culture. Taking the view that cultural tastes are a matter of preference, exposing the younger generation to culture within a community acts as an important factor in transmitting that community’s culture into the future. The Beautiful Story-Grandma Program plays an important role in transmission since the stories contain the culture and values of Korea.

The Story-Grandmas
Story-grandmas come from all walks of life. There are former teachers from elementary and middle schools as well as university professors, civil servants, office workers, and housewives. The selection process for story-grandmas tries to be inclusive, but there are criteria in terms of age and employment status. The women must be between 56 and 70 and must not be regularly employed. Employment status was included in the criteria so that the story-grandmas could concentrate on the program activities.

Once selected, the story-grandmas go through one-year training in basic aptitude and in storytelling. The story-grandmas must complete this training to be conferred with the title of story-grandma. The actual duties as story-grandmas don’t begin until in the second year. Depending on the annual schedule of the child education facilities near where they live, the story-grandmas visit three child education facilities per week for thirty weeks a year (fifteen weeks per half-year) to tell stories.

Case Studies
Each storytelling session begins with a review of the previous week’s story, and this is followed by the current week’s story and a thought-sharing session. The entire course is planned in learning guides that also serve as curricula for the story-grandmas who use the guides as the basis of their activities.
Gyu-mi Kim, a story-grandma working in Seoul, was selected in 2014 as part of the sixth cohort of story-grandmas. After working as a designer for over thirty years in the United States, she found the Beautiful Story-Grandma Program while looking for meaningful things to do upon returning to Korea. She is active in the Dongjak-gu area where she lives, and she performs at one kindergarten and one daycare center for fifty-two children each week.

In the second week of May, I had a chance to sit in on Grandma Kim’s storytelling class. That week’s story was “Rich Man Choi Helps the Poor,” but before beginning, Grandma Kim reviewed the story she told last week, “The Filial Son and the Tiger.” Then she led a discussion about how the children had tried to make their parents happy over the past week. The children raised their hands, eager to proudly tell about how they helped out with chores, massaged their parents’ backs, and looked after their siblings. After gaining the children’s attention, Grandma Kim begins with this week’s story about a rich man named Choi who helped poor people and was rewarded multiple times for his kindness, inspiring him to even greater acts of kindness. The session ended with the children making detailed promises about how they will perform acts of kindness in the coming week and Grandma Kim praising each child. Before she leaves, the children rush into Grandma Kim’s arms for a hug.

Suk-ja Hyun, who lives in Changwon, Gyeongsangnam Province, is a five-year veteran, selected in 2011 for the third cohort of story-grandmas. She is working at three facilities this year, one of which is the Changwon Municipal Daycare Center.

During the fourth week of May, I had the pleasure of observing Grandma Hyun’s class for this particular week. “Hongseom Saves His Father with a Frog” was the story. Drawing from her experience growing up in the countryside, Grandma Hyun was able to add an extra layer of meaning and context by imparting knowledge about snakes and frogs to city-dwelling children who live far away from nature. She also led a discussion on the central Korean value of filial piety as well as wisdom to overcome difficulties. With every story, the children get to think a little deeper about the values of their culture and grow as individuals.

Conclusion
As seen in the above cases, the Beautiful Story-Grandma Program is a new method of transmitting intangible cultural heritage, combining entertainment with learning and communication. The effects have been greater than expected, with elderly women recovering self-esteem and gaining a sense of achievement through the program. Eight years since its launch, the program now has 2,500 grandmas participating (as of June 2016). They visit over 6,600 child education facilities to share traditional tales with 450,000 children each week. Even now, there are grandmas and children all over the country using traditional stories filled with unique cultural values as a medium to transmit Korean traditions and heritage.

Sustainable Development, Gender, and ICH
Boyeon Lee  Assistant Programme Officer, ICHCAP

UNESCO supplemented its Kit of the Convention for the Safeguarding of the Intangible Cultural Heritage in November 2015 with two brochures on the relationship between ICH and sustainable development and gender. The full kit, including the two recent additions, is available at unesco.org/culture/ich/en/kit.

As ICHCAP is planning to publish these brochures in different languages of the Asia-Pacific so States Party can better understand ICH from a global perspective, we are highlighting some of the main points in the new brochures.

ICH and Sustainable Development
The Convention for the Safeguarding of the Intangible Cultural Heritage recognizes ICH as an important feature in securing sustainable development. This brochure summarizes the contributions of ICH to sustainable development based on three of the dimensions indicated in the action plan of the 2030 Agenda for Sustainable Development—inclusive social development, environmental sustainability, and inclusive economic development—and one prerequisite for sustainable development: peace and security.

It is understood that the economic, social, and environmental dimensions of the sustainable development goals do not exist as separate realms, but that they exist as interdependent parts of a total system. Therefore, to achieve the sustainable development goals, a holistic approach is required, and such an approach would necessarily include attributes related to intangible cultural heritage. For these reasons, safeguarding intangible cultural heritage is an essential step in achieving the SDGs. The new brochure provides detailed information on how intangible cultural heritage and safeguarding efforts can contribute to the sustainable development goals.

ICH and Gender
With international attention on gender issues growing in recent years, the governing bodies of the 2003 Convention have requested that states “pay special attention to the role of gender.” Accordingly, all UNESCO documents implementing the Convention, including the Operational Directives, reference matters related to gender issues. In this regard, this brochure introduces a mutual relationship between gender norms and ICH and emphasizes that understanding this intimacy between ICH and gender is important for effective ICH safeguarding and gender equality.

ICH plays a significant role in creating and transmitting one’s gender identity while gender norms influence the transmission of ICH. Considering these complex and symbiotic interactions, identifying the diverse actors and their roles through a gender focus can open new venues for effective ICH safeguarding. Furthermore, as gender roles in communities are constantly evolving and influencing ICH practices, ICH can become a vehicle for overcoming gender-based discrimination.

Covers of the two new brochures that are now part of the Kit of the Convention for the Safeguarding of the Intangible Cultural Heritage © UNESCO
ICH NGOs in South Asia

Bridging ICH communities and governments, NGOs play an integral role in networking and implementing projects to safeguard ICH. The importance of NGOs in ICH safeguarding has been emphasized in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. In this issue of the ICH Courier, we present three profiles of ICH NGOs working to safeguard ICH in the South Asian sub-region.

India

All India Artisans and Craftworkers Welfare Association (AIACA)

DR. MADHURA DUTTA Executive Director

Though traditional craft skills have been a regular means of earning livelihood in rural India for over twenty million artisans, they presently suffer from declining skills, lack of bargaining power, information about access to new markets, an understanding of contemporary designs and products, access to finance, and have inadequate business and entrepreneurial skills. This situation has led to the devaluation of handicraft products and a deficiency in sustainable livelihood opportunities. While the Handicraft and Handloom Sector is an Rs.24,300 crore industry contributing Rs.10,000 crore to India’s export earnings annually, it contributes to only 2 percent of the US$400 billion global market for handicrafts. This sector is still highly unorganized and informal, and marginalized rural artisans in their struggle for sustenance are giving up their traditional skills and migrating to urban areas in search of menial jobs.

The All India Artisans and Craftworkers Welfare Association (AIACA), a nationwide network of handicraft and handloom clusters established in 2004, directly addresses the need to empower traditional artisan clusters across India by professionalizing the artisans’ craft-based skills for sustainable entrepreneurship development, direct market access, access to social entitlements and schemes, and policy advocacy. AIACA has a unique national certification program, Craftmark (craftmark.org), that certifies and improves the economic competitiveness of genuine handmade craft processes and products of India and brings under its fold artisans, SHGs, cooperatives, associations, social enterprises, and individual practitioners to gain from its business development and promotional services, thus creating dignity and pride in the practice of traditional crafts. AIACA has over seventy-five networks in every district and coordinating these networks at the national level.

Nepal

Nepali Folklore Society

TULASI DIWASA President

The Nepali Folklore Society (NFS) was established and registered in the District Administrative Office, Kathmandu, in 1995 as a non-political, non-profit organization. The NFS is dedicated to folkloristic scholarship with a special focus on cultural diversity and the safeguarding and promotion of folklore, folk life, and intangible culture through research, education, open dialogue, dissemination, publication, networking, and other related activities. The NFS works toward integrated and sustainable national development in several areas, such as folk cultural tourism and gender and social empowerment and inclusion, by means of exploring the realities facing the various folk communities of the country. The NFS is guided by one of the state’s directive principles, which emphasizes national unity by maintaining diversity in society through the inclusive promotion of language, literature, script, art, and culture. The NFS has been carrying out various activities to safeguard and promote folk culture. To be more specific, the NFS was established to carry out the following activities:

- collecting, documenting, and analyzing specimens of folk arts and crafts, folk performing arts, and folk literature from various groups
- periodically organizing workshops, talk programs, and similar events on folklore
- mobilizing folklore experts to carry out research on folklore and folk life
- celebrating folklore festivals by organizing special national programs
- organizing national and international conferences on folklore, folk life, and intangible culture
- demonstrating and disseminating various features of Nepalese folklore, oral traditions, and intangible cultural heritage
- organizing programs to honor individuals who have significantly contributed to safeguarding and promoting Nepalese folklore
- publishing newsletters and journals that deal with the issues related to folklore
- translating the research on the folklore, folk culture, and literature
- working in collaboration with other national and international institutions interested in studying and promoting folklore, folk life, and intangible cultural heritage
- creating awareness about the rich cultural heritage, traditional technology, and indigenous wisdom to enhance the quality of life

From inception, Janakaraliya team’s activities were designed to be multicultural and bilingual, a cardinal rule that has been applied to all their creative work. Young people from all parts of the country were brought together and trained in performing arts and social articulation to work in a multicultural environment. This approach was selected first to prove that even multi-religious communities with two different languages could work and create without any inhibitions, second to bring together such groups to live a multicultural life on and off stage, and third to provide opportunities for youth from different areas to work together.

Janakaraliya’s activities extend to provinces, districts, and villages throughout the country. With the drama team spending over three months in each location, they create a central hub around which several activities take place. Some of these activities include the following:

- promoting community-based applied/forums theatre practices
- producing and performing plays in Sinhala and Tamil
- organizing education, training, and personal development programs for school teachers and students
- building supportive networks in every district and coordinating these networks at the national level

The Janakaraliya drama group’s collapsible mobile theatre can seat up to 600 adults and 800 children so they can have a place enjoy high-quality drama productions as well as have a space to discuss the plays and their relevance in daily lives. Janakaraliya has extended the space and flexibility of their performances by introducing the New Arena format, which allows audience members to view the play from all four sides, making them feel like they are part of the performance. This is the first theatre of this kind in the Sri Lanka.

Today, almost a decade after its establishment, Janakaraliya has acquired a lot of experience and has learned many lessons that will continue to be valuable as the group embarks on new ventures to further promote their vision of a multicultural and peaceful society.

Find out more about Janakaraliya on the organization’s website, janakaraliya.org/
2016 South Asia Sub-Regional Meeting of NGOs: Safeguarding ICH for Sustainable Development

ICHCAP, Banglanatakot dot com, the UNESCO New Delhi Office, and the state government of Goa are collaborating to organize a South Asia sub-regional meeting for NGOs that work with communities to safeguard ICH for sustainable development. The sub-regional meeting will be held in Goa, India, on 25 and 26 August 2016. As the international community embarks on implementing the new 2030 Agenda for Sustainable Development, the South Asia sub-regional meeting is providing an opportunity for NGOs in South Asia to share their experience and ideas on linking SDGs with ICH safeguarding activities for bearer communities and society as a whole.

Around twenty-five South Asian NGOs involved with culture-based community-development projects are expected to participate, and they will have a chance to discuss moving the 2030 Agenda for Sustainable Development forward at the grassroots level. The different meeting session are dedicated to:

- introducing the seventeen SDGs and the new chapter of the 2003 Convention’s Operational Directives, which is related to sustainable development;
- sharing experiences and collecting good ICH safeguarding practices that have improved the sustainable development goals of communities; and
- discussing future networking among the South Asian NGOs, including the means to collect data on good practices and the effects of ICH safeguarding on sustainable development.

The organizers hope this first meeting will eventually evolve into an online platform that South Asian NGOs can use to collect and showcase their experience and knowledge, thus demonstrating the many different ways in which culture, and ICH in particular, is the fourth pillar of sustainable development.

Cultural Partnership Initiative Program Starts

In August 2016, the Cultural Partnership Initiative (CPI) program got underway. The CPI is a mutual interchange program through which experts in the culture field from Asia, East Europe, and Africa stay in Korea for five to six months to exchange and broaden their knowledge. It is organized by the Ministry of Culture, Sports and Tourism of Korea and the CPI Secretariat (the Korean Culture and Tourism Institute), and 2016 marks its tenth run. For the fourth time since 2012, ICHCAP is operating the CPI program with aim of strengthening the participants’ capacities and exchanging expertise and knowledge.

ICHCAP received thirty applications from young ICH professionals from the Asia-Pacific region. After careful consideration, ICHCAP selected four participants for this year’s program. Coming from Mongolia, Tonga, Malaysia, and Sri Lanka, they began their five-month sojourn in Korea in August 2016. As part of the program, the participants will participate in various projects, including individual research, participation in ICHCAP’s projects and meetings, and networking with other ICH experts. The various projects built into the CPI program are designed to help the participants better understand how Korean policies and systems for ICH safeguarding operate, which will then enable the participants to compare the Korean systems with their own country’s system. As with other years, ICHCAP expects this year’s program to play a significant role in building a strategic project model in partnership with the participants’ agencies to foster an ICH network in the Asia-Pacific region.

ICHCAP–South Asia Cooperative Workshop on Digitizing ICH-Related Audiovisual Materials

ICHCAP hosted the Curators’ Meeting for the Pacific ICH Online Exhibition on 11 and 12 August in Songdo, Incheon. The ICH online exhibition, a new regional cooperative project for disseminating ICH information in the Pacific region, will include ICH audiovisual stories from the perspective of communities. This year’s exhibition is focused on the Pacific islands, with six ICH experts from Fiji, Tonga, Palau, Papua New Guinea, and the Federated States of Micronesia participating as curators to plan exhibitions that bring out the unique characteristics of their respective traditions.

This meeting was held to examine the exhibition themes and plans for content collection and explore ways of using the online platform. It also allowed ICHCAP and the participants to discuss the future direction of the project. The curators from the participating states gave presentations on their respective themes for the exhibition. They also raised the possibility of regional cooperation going beyond the boundaries of individual nations.

Dr. Akatsuki Takahashi, Programme Specialist for Culture at the UNESCO Film Archive, who also make presentations on how materials are digitized and archives are managed in their respective organizations. They will also discuss the possible exchange and cooperation across borders in the future.

After this workshop, the partner organizations from Nepal and India will embark on their own digitization projects, the results of which will be used to build national digital databases of intangible cultural heritage as well as CD/DVD sets. ICHCAP will continue to collaborate with these partner organizations so that the outcomes of this project can be used to preserve the valuable ICH-related audiovisual materials as well as promote ICH to researchers, students, and others around the world.

Curators’ Meeting for the Pacific ICH Online Exhibition

ICHCAP, South Asia Cooperative Workshop on Digitizing ICH-Related Audiovisual Materials

ICHCAP is holding a six-day workshop on digitizing ICH-related analogue audiovisual materials and conducting field trips to related institutions in Korea at the end of August. The workshop is being held as part of a program for supporting the digitization of ICH-related analogue audiovisual materials in the Asia-Pacific region, and the Music Museum of Nepal and the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies have been selected as partner organizations from the South Asian region this year.

ICHCAP’s digitization project aims to digitize, manage, and promote old and/or damaged analogue audiovisual materials in the possession of communities. This workshop will be an opportunity for participants to share their know-how and gain hands-on experience in digitization through a series of field trips to local expert organizations.

Eight experts from the partner organizations in Nepal and India will attend the workshop at the International Conference Hall of the National Intangible Heritage Center in Jeonju, to present information on how they have managed their data and on how they will carry out the project in close cooperation with ICHCAP. They will be joined by experts from the Korea National Archives of Korea, National Intangible Heritage Center, and Korean Museum of Nepal and the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies.

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The various projects built into the CPI program are designed to help the participants better understand how
A Call for Papers

**Topics of Interest**
In relation to ICH and sustainable development

- income generation, productive employment, and community empowerment through ICH
- ICH, creative industry, and sustainable tourism
- ICH and education: formal and non-formal education, transmission, raising public and youth awareness about ICH
- ICH and ethics: revitalize ICH while avoiding commercialization and de-contextualization
- academic research, documentation, and safeguarding of ICH
- other important topics related to ICH and sustainable development

**Important Dates**

**Abstract Submissions**
5 September 2016

**Notification of Acceptance**
12 September 2016

**Paper Submissions**
14 October 2016

**More Information**
ichcap.org/e/?ngo_meeting