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Traditional Embroidery
The natural environment and sustainable life of humankind are inseparable from each other. The ways of life and arts that people have inherited from their ancestors while trying to adapt themselves to nature are embodied in intangible cultural heritage.

Memories of the past are being wiped away by rapid climate change and socio-economic changes. One of the most susceptible elements is traditional shipbuilding and sailing. Currently in Korea, there are no ICH bearers in the field of traditional wooden boatbuilding. In September, experts on maritime culture from seven countries gathered in Seoul to discuss the possibility of establishing a network for to safeguard and transmit boatbuilding and sailing techniques that are on the brink of disappearance.

From 6 to 8 November 2018, the 2018 Asia-Pacific ICH NGO Conference will take place in Hue, Vietnam. It is a biannual networking event that has been organized by ICHCAP since 2016. The second conference will be held under the subject of ICH NGOs for Sustainable Development of Communities and with particular focus on quality education and sustainable cities and communities. The participants will discuss the roles of NGOs in contributing to sustainable development and ICH safeguarding. The discussion about transmitting ICH through education aligns with discussions at the sub-regional network meeting in Northeast Asia, which was held in August in Mongolia under the theme of ICH in education: Toward Joint Collaboration for Promoting ICH Safeguarding in Formal and Non-formal Education. Representatives from five Northeast Asian countries (China, Japan, Mongolia, North Korea, and South Korea) attended the meeting. On the sidelines of the meeting, video and photo exhibitions on Central Asian ICH as well as ICH performances were held, drawing greater attention to the meeting.

In this volume are articles on ICH and migration, in which issues regarding mobility and ICH are examined through expert contributions. Immigration and migration have become a global trend. Yet, there has not been much talk about potential roles of culture, or ICH in particular, in the process of social integration of migrants. The articles will introduce ideas about the diversity of ICH and its power for intercultural communication in the context of migrant communities and multiculturalism. In addition, we explore the history and current transmission activities of traditional embroidery crafts in Tajikistan, Myanmar, Bhutan, and Malaysia, which may help readers understand ICH as living heritage.
Mobility and Intangible Cultural Heritage: Some Thoughts on the Role and Tasks of ICH for the Integration of Immigrant Society

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According to the International Organization for Migration, although the percentage of international migrants in relation to the total world population is relatively low, that is 3.3 percent in 2015, and has grown only 1 percent since the 1970s—in absolute numbers, it has almost tripled, from 84,460,125 to 243,700,236 in that same period. In fact, and from a historical point of view, people across the globe have long been interconnected; populations have been mobile, and their identities have often been fluid, multiple, and contextualized. It is important to acknowledge the various (historical) forms that mobility has taken, because the ways people move exert strong influences on their culture and society. (Salazar, 2018: 153).

This amounts to reconsidering, among other fundamental issues, what we actually mean by integration in a mobile world where migration fluxes are growingly diversified in terms of age, gender, migratory projects, places of origin and destination, immigration policies at state and local levels, economic inequalities, and power struggles. As Levitt puts it, it is important to address the “structural considerations to facilitate integration of individuals with different characteristics and needs, at different points in their life course,” and this includes how to disseminate a positive image of migrants; ways of combating racism, extremism, xenophobia; measures to facilitate their inclusion in the labor market and to guarantee their access to social services; working towards social and political participation, and focusing on migrant children and youth, particularly the 1.5, second and third generations. (Levitt, 2010)

Culture in general, and intangible cultural heritage specifically, plays a very important role in these processes. Nevertheless, culture—and therefore ICH—remains a comparatively minor subject within migration studies (Arizpe et al. 2007; Amescua, 2013), and in turn, mobility and migration are an almost uncharted field in heritage studies. To reflect on the role and tasks of intangible cultural heritage for the integration of immigrant society, I will build upon the concept of contact zones and its relation to mobility processes. Mary Louise Pratt defines a contact zone as

the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality and intractable conflict. (...). A “contact” perspective emphasizes how subjects are constituted in and by their relations to each other. It treats the relations among colonizers and colonized, or travelers and “travellees”, not in terms of separateness or apartheid, but in terms of copresence, interactions, interlocking understanding and practices. (Pratt, 1995: 5).

I want to stress that contact zones are constantly built wherever people from different cultures live together, these encounters have been triggered throughout history by different kinds of mobility processes including, of course, colonial enterprises, but also international and domestic labor or educational migration, political displacement, asylum seeking, and even tourism.

As I have argued elsewhere, movement is becoming a strong characteristic that shapes everyday life in the communities that create and recreate ICH, as they become increasingly involved in mobility processes that have grown both in

1. The pictures illustrating this text are all of Mexican migrants originally from the southern state of Oaxaca (mostly from the Triqui indigenous group) who settled in the northern state of Baja California, where they work as agricultural day laborers. The pictures were generously shared by anthropologist and photographer Abdell Camargo M. who has done extensive fieldwork among these immigrants.
The Devils Dance in the Mayordomía

Fiesta © Abdhel Camargo M.

In this sense, research of ICH in migratory contexts can fall into what is being called the “new mobility paradigm,” which incorporates new ways of theorizing how people, objects, and ideas move around. “Mobility appears self-evidently central to modernity as a key social process’s relationship through which the world is lived and understood (Adey, 2010:1)” (Salazar, 2018: 156). Nevertheless, from this standpoint, mobility can, and is, naturalized to the extent of being considered as a given fact that does not need any kind of second thought or analysis. What I suggest is quite the opposite, and in that sense, I argue in favor of undertaking a critical analysis of mobility that “focuses on the political-economic processes by which people are bounded, emplaced, allowed or forced to move (...) Mobility is always materially grounded” (Salazar, 2018: 156) and this groundedness applies both to ICH bearers involved in processes of migration and to the transformations that give ICH its dynamic form. Understanding the relations between ICH and migrations through the mobility lens will allow us to shed some light on complex processes, such as how the way immigrants reproduce their cultural heritage in the communities where they settle. This is done through a complex interplay between preservations and transformation and, how they go about building new communities through ICH by sharing their cultural practices and expressions with other immigrants and even with people from the receiving communities while they value authenticity and adaptation depending on their specific experiences both in their communities of origin and through their mobility and resettlement processes.

This understanding of ICH in contexts of human mobility challenges traditional conceptions of the relations between culture and community and culture and territory. It is important to point out that social sciences have argued for a long time now that culture (and hence ICH) is a dynamic process in constant recreation, and in that sense, it is not bound by hard and unmovable geographical or cultural borders; but nonetheless, there is still a common-sense belief that human groups exist and are basically defined within those borders. Such an assumption is constantly challenged by what happens to culture and ICH in contexts of migration. Transnational communities and their transnational cultural practices show processes of deterritorialization and reterritorialization (both physical and symbolic) that expand and contract those territories within which—and trough which—a lot of human groups live their lives. And these processes are profoundly shaped by economic, political, and social forces such as more or less restrictive migration policies, harsher or laxer border-crossing enforcement laws, labor market differentials between countries and regions, and social perceptions on potential upward mobility through migration.

Culturally speaking, the characteristic copresence of contact zones means first a heightened consciousness of cultural diversity and therefore an awareness of cultural particularities. The way in which these two phenomena are managed in everyday life as well as through collective actions or even governmental policies, is precisely what will shape the kind of community that is to be built. If cultural difference is positively valued, then ICH can play a key role in fostering spaces of conviviality both among immigrants (domestic or international) and with the host society (in all its variety; since rarely a host society can be understood as a homogeneous entity). But if diversity is constructed as a negative force threatening the imagined “wholeness” and “purity” of a society, then ICH can become a weapon through which human groups can assert and/or try to impose their own ways on others so it can lead to veiled or brutal conflicts and confrontations.

ICH has an enormous potential to build intercultural dialogue, embodied processes of self-recognition, and empathy towards others. It has an extremely relevant role to play in terms of integration and well-being of growingly diversified societies. However, it is not a natural or given fact. Therefore, one of the main tasks is to understand how local integration—or segregation—processes are happening. Social sciences in general, and particularly anthropology, have a very important research field to explore and expand.

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Australia: A New Place for Many Migration Intangible Heritages

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This paper looks at the current situation for intangible cultural heritage in Australia, a place of great cultural diversity. Australia is a continent, a vast country, with a migration story 65,000 years old, when the first humans arrived, after homo sapiens sapiens left Africa. Since then, migrants from around the world have come to this continent, particularly since British colonisation in 1788, resulting in many ethnic and cultural groups settling.

The 2016 census highlights the ethnic variety in Australian population of 25 million. Indigenous Australians form 3 percent, being descendants of 300 different language groups and cultures of the first peoples, with a continuity and revival of tradition and cultural expressions. The census records further diversity as nearly half of Australians (49 percent) had either been born overseas (28 percent first generation Australian) or one or both parents had been born overseas (second generation Australian)—the highest in any country.

The census data also demonstrate the considerable variety of ethnic and cultural backgrounds of the population, with 60 percent of those born overseas being from non-English speaking countries, increasingly from Asia. Such diversity has always existed, despite the White Australia Policy enacted by the new enated at federation as the Commonwealth of Australia upon federation in 1901. At that time, 25 percent of the four million population were not the English, Scots, Welsh, Irish, and Cornish from Britain. They were from elsewhere, the many Chinese who came to the 1849 Gold Rush, Afghan/Punjabi cameleers transporting goods throughout the desert being two thirds of Australia, and Lebanese and Greek merchants. Migrants have always come from many different countries. From Europe, increasingly from Mediterranean countries: Italy, Greek, the former Yugoslavia, and Malta, from Turkey and continuing from Lebanon. Waves of refugees arrived from Eastern Europe after World War II, from Chile in the 1960s and 1970s, and 80,000 from Vietnam in 1975 and many more since, along with Latins and Cambodians. More recently, migrants have been arriving from Africa, the Middle East, and Afghanistan. Many Chinese and Indian students remain after graduation. Many ‘new Australians’ experience displacement from home in this different world. Continuing cultural expressions enables such newcomers to retain their identity and staying connected with others from their culture is central, taking place in social and sporting clubs in most large cities. Smaller groups will gather for special traditional events at a community hall. For example, the Theo Notaras Multicultural Centre in Canberra has a range of different sized rooms for events, teaching, special cultural activities, and office space available to migrant cultural associations. However, other than living in similar areas in the cities for perhaps one generation, no ethnic enclaves have formed long-term, such as the ‘Little Italy’ of other new settler countries. The next generation moves on, buying houses elsewhere in the capital cities where most live.

In 1973, the Australian government launched their policy for multiculturalism in Australia, following a similar move by Canada in 1971. The concept understood that migrants had the rights within mainstream Australia of expressing their cultural identity, acculturating rather than assimilating to the majority culture. As such, Australians have multiple cultural or ethnic backgrounds, retaining unique cultural markers of language, food, customs while these have also become familiar to Australians of other ethnicities.

However, Australia has not ratified the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, similar to other Anglo countries—Canada, New Zealand, South Africa, United Kingdom, and USA. How then are new migrant groups’ intangible cultural heritage gaining wider recognition? There is now an increasing recognition of intangible cultural heritage in heritage place statutes, guidelines, and practice. The nationally applied heritage criterion for social value states that “the place has outstanding heritage value to the nation because of the place’s strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.” Also, the Australia ICOMOS nationally adopted heritage guidelines, the Burra Charter, stresses the role for the relevant community’s role in identification, protection, and management of this living value where identified. In October 2017, Australia ICOMOS adopted its national ICH committee’s Practice Note: Intangible cultural heritage and place.

There is recognition and support of cultural continuity and expression in many government programs, such as Festivals Australia, with a focus on the arts and cultural projects in regional and remote communities. Projects can include a parade, performance, workshop, installation, or exhibition. Cultural mapping is applied at the local government level to identify cultural assets and places of community association, such as where intangible cultural heritage is expressed. Non-government national groups include the Australian Folklore Association that fosters the continuation of “the full diversity of customs and traditions existing in our multicultural society, including the folklore of indigenous and immigrant groups.” The Federation of Ethnic Communities Council of Australia represents Australians from
culturally and linguistically diverse backgrounds promoting multiculturalism as a core value in the twenty-first century.

And there are hundreds of individual bodies that foster particular aspects of living heritage: music, dance, song, food, and much more by different cultural groups. Such groups will often present these traditions, from bagpipes to Chilean whistles, at multicultural festivals held throughout Australia, celebrating food, song, dance, music, and more of the country’s diversity. However, at such festivals such sharing of ICH is not usually on its traditional date, being celebrated by the relevant cultural group elsewhere.

At the time of Australia’s federation as one nation, there was a construction of ‘Australian identity’, rather than British. Poets, writers, and designers, focused on Woolgoolga, the Sikh population of almost 700—10 percent of a population of 5,000—continues a vibrant Sikh culture.

Every year since 1871, the traditional Chinese hold dragon parades, but not during Punjab came to work on sugarcane farms in northern Queensland, and eventually south to the banana plantations on the northern coast of New South Wales (NSW), many eventually becoming landowners. Today the small coastal town of Woollongoolga, the Sikh population of almost 700—10 percent of a population of 5,000—continues a vibrant Sikh culture.

For example, migrants arriving since the 1950s from rural Macedonian villages to urban Sydney lacked a place to celebrate the traditional redzelo, a gathering, almost a picnic, in the fields surrounding their village on special feast days. The Royal National Park to the immediate southeast of Sydney is where such events are now celebrated.

Whereas most current migrants in the past century have come to the capital cities, earlier migrants of non-mainstream ethnicities were also in rural areas, Chinese staying on in country towns after the Gold Rush, and Lebanese and Greeks often having market gardens and being green grocers. Usually in small numbers, there is a larger and active Chinese community in the former gold mining town of Bendigo. Every year since 1875, the traditional Chinese hold dragon parades, but not during the Chinese New Year rather at Easter, as the Chinese wished to contribute to society and have their intangible culture celebrated by the wider community.

In the late nineteenth century, an early Indian migration of Sikhs from the Punjab came to work on sugarcane farms in northern Queensland, and eventually south to the banana plantations on the northern coast of New South Wales (NSW), many eventually becoming landowners. Today the small coastal town of Woollongoolga, the Sikh population of almost 700—10 percent of a population of 5,000—continues a vibrant Sikh culture.

In the case of Indigenous Australians, for some fifty years, there has been more protection of their heritage, with a recognition of sacred sites, and increasing acknowledgment of their control over decisions about their culture. Very recently, there has been statutory amendments to Aboriginal heritage legislation to acknowledge intangible cultural heritage traditions not specifically located at any site. This has been in two states that have been colonized the longest—NSW and Victoria. NSW recognizes in its 2018 proposed amendments that “Aboriginal Cultural Heritage (ACH) consists of both tangible and intangible elements”. Victoria affirms that its 2018 amendment encompasses beyond the current Aboriginal heritage definition of the “environment, places, landscapes, objects and materials, also living, traditional or historical practices, ancestral remains, representations, expressions, beliefs, knowledge and skills”. Change in such living heritage is also acknowledged as being “passed down across generations with or without adaptations and evolutions”.

An example of an actively revitalized, recreated traditional practice by the Barengi Gadjin people in western Victoria, is the traditional Bakang Dyakata, the Aboriginal earth oven.

This annual event, held on the banks of the Wimmera River, brings the community together to cook using traditional techniques and to taste native foods. It’s an example of the rich intangible heritage of Aboriginal communities in Victoria, as well as the resilience and revitalisation of cultural knowledge and practice.

The November 2016 event is shared in an online video.

This account describes Australia’s response to its wealth of ethnicities, how new, and old, cultural groups are retaining, maintaining, and sustaining their culture, including their intangible heritage. More formal recognition is evolving.

Notes

5 https://www.grocc.org.au/policy/cultural-mapping-and-planning-resources
6 http://www.folklore-network.folkaustralia.com/AFA.html
Traditional embroidery in many ways weaves itself into people’s lives in various cultures, telling their cultural and historical story. The symbols and motifs are part of greater cultural significance and relevance through which we can obtain a better understanding of the people’s history and traditions. In this volume, we explore the symbolic importance of various embroidery traditions of the Asia-Pacific region with a focus on the traditional embroidery art of Tajikistan, Myanmar, Bhutan, and Malaysia.
Tajik Embroidery

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Embroidery is an ancient decorative and applied art of the Tajiks that is used for decorating dresses and homes. In the Tajik language, embroidery is gulduzi, which is understood as the process of using colorful threads to sew ornaments, flower images, and symbolic drawings on cotton or silk fabrics. Tajik embroidery practitioners are women. Embroidery art masters sew women’s slippers, men’s and women’s national caps, pillows, bedspreads, headscarves, towels, curtains, cradle coverlets, and wall decorations, known locally as suzani.

Although, gulduzi is used for home decoration and dresses, since ancient times, embroidered products have also served a defensive function as well. Some special ornaments, such as thorns, amulet, and owl eyes, have been used for protection against charms and evil eyes.

Thread colors in embroidery also have special meanings. White is considered a symbol of cleanliness, innocence, and peace; green is for growth and prosperity; red expresses happiness, and health; black symbolizes power, steadiness, and patience. In addition to décor, people use embroidered products in weddings and other social events. Thus, masters pay attention to each color and ornament usage, but they also use mixed colors and motifs.

The embroidery process starts with drawing ornaments on fabrics. In each community, practiced painters called qalamkash paint the ordered ornaments for needlepoint. In some cases, women and girls draw the decorations and do needlepoint. However, each master qalamkash has her own style and vision.

In the past, the threads were prepared from cotton and silk fibers and colored with natural paints prepared from roots, logs, leaves, fruits of plants, trees, and minerals. Now embroidery masters use factory threads for needlework.

Embroidery styles include zиндадузи (literally, alive sewing), парсаканда-кхвой (spread ornaments), урма (eyelet seam), душ (seam texture—tambour), бхомдузи (sewn with or lisle silk), илма (eyelet seam), трюп (cross-stitch embroidery), and басма (seam texture formed by arranging stitches diagonally).

A variety of motifs and ornaments depend not only on the disposition and talent of a master but also on the influence of the surrounding nature and cultural values. Each motif among the entire decoration of an artifact has its place, cultural and social meaning, and function. For example, the sun is symbol of happy life; bloomed flowers are symbols of pleasure and prosperity; buds are signs of hope and wishes; chains and lines are symbols of connection of youth and stability of families; and leaves and branches symbolize growth and development.

Generally, in Tajik embroideries the ифими style (ornaments of plants and trees and their details) has a special place. In some embroidered artifacts are motifs of birds (doves, partridges, nightingales, peacocks, parrots, and cocks) and other animals like fish or deer. There are also geometrical motifs: round, rhomb, triangle, square, and some others.

In Tajik society, gulduzi is first family work. Knowledge and skills related to embroidery art until today have been transmitted in two traditional ways. The first way is the vertical method, which takes place in the frame of a family. In the family, the young generation learn embroidery from mothers, grandmothers, and elder sisters. Girls start their apprenticeship around eight or nine years old, sitting close to their mothers or sisters to observe. The second way of transmission happens in groups, which take place in horizontal method, also called устод-шогирд (master-student). In the group work, old and skilled master women teach girls between the ages of sixteen and twenty the fineness of embroidery, color, and ornament selection, and manners of sewing.

In the women groups, which consist of neighbor women, a practiced leader will manage and control the group. The leader is responsible for controlling the participation of group members, taking orders for gulduzi products, finding raw materials, managing production, and selling prepared products.

The embroidery art has developed during the independence period of the Republic of Tajikistan due to people’s requirements. The embroidered articles are used to decorate halls, restaurants, workplaces, and rooms. Many organized festivals and competitions related to embroidery art take place in Tajikistan, and Mr. Emomali Rahmon, President of the Republic of Tajikistan, declared 2018 the “Year of Tourism Development and Folk Crafts,” which contributed to the development of embroidery art in the country.

Suzani, a wall decorative embroidery from the Hissar region © Dilshod Rahimov

Toqi, national embroidered cap © Dilshod Rahimov

Qalamkash, traditional painter, painting ornaments © Dilshod Rahimov
Traditional Embroidery in Myanmar

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Mandalay, Myanmar’s second largest city and the last stronghold of the ancient Burmese kings, has been considered the country’s cradle of traditional arts and crafts. Shwe chi hto or golden embroidery has been one of the most famous crafts in Mandalay especially during the monarchy period when gold and silver tapestries adorned the kings, queens, ministers, and all the members of the higher class in society.

The eighteenth century witnessed the flourishing of shwe chi hto. Kings and queens wore gold embroidered and gem encrusted robes made by goldsmiths and seamstresses. The outstanding court craftsmen sewed and embroidered the royal raiment for the royal family as crowns, headbands, jackets, robes, sarongs, skirts, and shoes. Tapestries with shwe chi hto were also embellished in the palaces and monasteries.

In Myanmar, ten different kinds of arts and crafts called pan sae myo include panchi (painting), punpu (sculpture), panbe (blacksmith), panyun (lacquerware), panpoot (wooden crafts), panyar (brick and stone building), pantaut (stucco carving), pantanaut (stone carving), patain (goldsmithing), and pantae (copper and bronze smithing). The art of shwe chi hto falls under the category of goldsmithing because in ancient times, the threads used for traditional needlework embroidery was made from gold.

Shwe chi hto is created through handmade intricate needlework processes. Detailed golden embroidered designs are sewn on different fabrics and textiles. In making shwe chi hto, various decorative materials are used, such as sequins, naga-hta strings (gold and silver threads), glass beads, copper spangles, and other materials. During the first step of shwe chi hto, white cloth have to be stretched and tightened on a square and rectangle wooden frame after which outlines for the figures and patterns are sketched with pencil on the white cloth. While in previous generations, the floral pattern designs were stitched with real gold and silver threads, today, artisans use threads colored with silver and gold. Cotton wool is also used under the needlework to give the figures more texture, standing out as reliefs.

Some of the traditional tapestries depict the Jatakas (Buddhist stories), mythical birds (Kainnayi and Kainnayar), traditional festivals, dancing couples, and animal figures.

Even with the dissolution of the Burmese monarchy in the nineteenth century, shwe chi hto continues to thrive as a living heritage in Myanmar culture with traditional embroidery transmitted within Myanmar families, the knowledge and skills to sew the designs are transferred from mothers to daughters because shwe chi hto designs are created by women. The Myanmar government supports the safeguarding of traditional embroidery. Every year, the Saunder Weaving Institution holds tapestry training classes.

Nowadays, traditional designs are particularly popular as tourist souvenirs and for decor for tourist destinations. Some of tapestries adorn the ceilings of Buddhist shrine halls. Some are used as decoration in hotels and royal places. They are also sewn on cushions, pillows, and handbags.

More recently, shwe chi hto has been recreated by fashion designers for haute couture. This intangible cultural heritage element has withstood the social and political transformations in Myanmar.
Bhutan is a small country in the Himalayas roughly the size of Switzerland (38,394 Km) with a population of 817,054. The people of Bhutan are called Drukpas, a term that comes from druk (dragon), and Druk Yul (the country of the Dragon) is the name of Bhutan in Dzongkha, the national language.

Thirteen Arts and Crafts
Bhutan has a superb artistic heritage and centuries-old traditions. In the seventeenth century the fourth temporal ruler, Desi Tenzin Gabgye (1680-1694), categorized the arts and crafts under one heading, the Thirteen Arts (Zorig Chusum). Embroidery (tshemzo), as one of the thirteen arts and crafts, is the most important.

Practice in Monasteries
Embroidery art in Bhutan was mainly practiced in monasteries to make religious costumes and thangka (embroidery works of gods and deities). Thangka were made and consecrated by spiritual masters to give life to these religious objects. These were not just work of art but also work of faith, following precise and symbolic iconographic rules. It is considered one method through which a person gains merit for the next life.

In the seventeenth century, Jamgoen Nyawang Gyeltshen (1647-1732), a religious master, commissioned many artistic embroidery thangkas. One included his own image and was adorned with precious materials such as pearls, coral, turquoise, and gold plates. This embroidery thangka is considered one of the richest in material and artistic skill.

Embroidery for Royals
The embroidery work for royals transcended from monastic lives. These practices were done by groups of artists working under the direction of a master especially to commission embroidery work for the royals. These transitions of embroidery work from the monastic to layman were in early nineteen century. In 1907, with the crowning of the first king, the Royal Crown an embroidery work done by a monastic body. During the second king’s regime, he trained hundreds of laymen to practice embroidery.

Embroidery Today
In the 1970s, the government of Bhutan enrolled local lay embroiders as permanent workers under the Ministry of Finance to produce embroidery works for the government. From the late 1990s, the art of embroidery was taught at the School of Arts and Crafts, which was established in early 1980s. Today, there are still many embroiders enrolled with the ministry, and they are trained at the School of Art and Crafts. Many high school students are enrolling in the school to get four years of training on embroidery. Therefore, at present, the motivation of becoming an embroider has changed. In the early times, it was religious motivation to work for great masters and commission religious images for gaining merit. Today, these motivations have been overcome by the desire to become an artist and to make the living of it. These reasons explain why embroidery works are now found on sale in markets for foreign visitors.

Training
Today the School of Arts and Crafts is called the National Institute for Zorig Chusum (School for Thirteen Arts and Crafts). The art of embroidery is taught for four years. In the first year, students are taught to make traditional drawings and patterns. They use two types of silk threads. The best quality silk is abstracted from silk brocade. They learn how to pull warp threads from silk brocade and taught to spin the silk for different uses.

For large embroidery works, embroiderers use silk threads that are readily available for weaving. But they also need to be spun as per the requirements. The two types of identified prepared silk are chakued for outlines and tshemkued for general use. The chakued is spun first to the right and then the ends are brought together and spun left. Tshemkued is first spun to the left, and the two ends are brought together and spun right.

From the second year, the application of embroidery work starts with simple traditional motifs and symbols; gradually the students learn to make animals and clouds. In the third year, the syllabus includes embroidery work of Buddhas. It is all strict to traditional scale and methods. In the final year, the training includes creating wrathful images of deities.
The Metallic Thread of Malay Embroidery

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Historically, Malaysia (the Malay Peninsula) was known as the Golden Chersonese, and in the past, Malay populations lived in riverine and coastal settlements, which were some of the most important trading hubs in Southeast Asia. The Malay maritime empire was once a large kingdom, stretching from the coast of Vietnam and Cambodia to Southern Thailand, the Malay Peninsula, Singapore, Borneo, Sumatra, Riau, Sulu, Suluwesi, and Southern Philippines. Across the Malay-speaking world, fabrics embellished with gold were for the rich and powerful, such as the ruler of the kingdom. Besides the golden fabric, songket, Malay embroideries were mostly used by nobility and royals. In the fifteenth century, the Melaka Sultanate instituted sumptuary laws governing the types of ornaments and colors for interior and soft furnishings, such as curtain fringes, bolster ends, cushions, prayer mats and other items. Across the Malay world, the numbers of dais, bolsters, and layers of sitting mats, were associated with a certain hierarchy, varying across the regions.

Embroidery stitches can be classified into three types—flat, loop, and knotted. The various embroidery styles developed in different nations and cultures and were invented and passed on from generation to generation. Fortunately, many of the styles have survived. The centuries-old tradition of decorating textiles with embroidery offers a wealth of information on different materials and used for fashion, soft furnishings, and fabrics. This kind of embroidery was popular in the nineteenth century and early twentieth centuries, and the most popular tekat motifs were mostly flowering buds to decorate products of crisscrossing stitches to hold the glass from the back of the fabric. This kind of embroidery was popular in the nineteenth century and early twentieth centuries, and the most popular tekat motifs were mostly flowering buds to decorate products for the rich and influential.

Classic kelingkam and keringkam embroidery use similar materials, a flat ribbon-like thread. However, the needlework techniques are different and tedious processes that require precise calculations, as can be seen in keringkam veils. The kelingkam shawl can be found in Selangor, Kelantan, Negeri Sembilan and Terenggana. A collection of tekat timbul, tekat gubah, tekat perada, kelingkan, and keringkam works are in perak state has acquired the distinction of being a major producer of tekat timbul, embroideries of metallic threads using couching stitches to form patterns, tekat gubah motifs are delineated with a red or black cord made of ijuk, a plant fiber wrapped in colored thread. Glass beads and sequins are used as decoration between the main structures of the tekat. In Kelantan and Terenggana, east coast states of Malaysia, tekat perada is often used in wedding ceremonies. It was made by cutting gold paper into decorative patterns and applying it to fabric surfaces couched with gold thread outlines. Sometimes, glass segments were attached with a series of crisscrossing stitches to hold the glass from the back of the fabric. This kind of embroidery was popular in the nineteenth century and early twentieth centuries, and the most popular tekat motifs were mostly flowering buds to decorate products for the rich and influential.

In the past, locals, especially in Perak, prepared tekat a year in advance for weddings. Today, Tekat timbul is still produced in Perak and Negeri Sembilan. Perak is renowned for this art form, where gold thread works are believed to have been influenced by Arabs or Turks. Tekat gubah was also popular. Made with metallic thread and embossed with black or red thread is sewn from under the cardboard using couching stitches to form patterns, tekat gubah motifs are delineated with a red or black cord made of ijuk, a plant fiber wrapped in colored thread. Glass beads and sequins are used as decoration between the main structures of the tekat. In Kelantan and Terenggana, east coast states of Malaysia, tekat perada is often used in wedding ceremonies. It was made by cutting gold paper into decorative patterns and applying it to fabric surfaces couched with gold thread outlines. Sometimes, glass segments were attached with a series of crisscrossing stitches to hold the glass from the back of the fabric. This kind of embroidery was popular in the nineteenth century and early twentieth centuries, and the most popular tekat motifs were mostly flowering buds to decorate products for the rich and influential.

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Malay embroidery using golden threads must be taught to younger generations to inject a breath of freshness into this classic and elegant handicap. In Malay embroidery forms, interesting shapes, lines, and colors show the intelligence and skills behind the design and workmanship. The meaningful motifs and patterns create repetitive and mirror-image designs. Knowledge of these arts should be understood and appreciated by younger generations to continue traditional Malay embroidery for use in contemporary products.

References
The Cultural Research Foundation (CRF) was founded in 2002. Led by folklorists and anthropologists, the work of CRF regarding intangible cultural heritage can be categorized as:

- Researching and documenting ICH,
- Sharing and promoting ICH through publications and events, and
- Creating cultural heritage awareness, especially for pre-school and youth.

CRF, accredited under the UNESCO IICH Convention in 2012, carries out this work under the sections of Culinary Culture, Toy, Crafts and Rituals Research Programs. CRF is also a member of the Izmir ICH Commission.

The Turkey Folklore Portal, a digital folklore platform, also called Folk-Portal (https://folk-portal.org), is a new example of our recent work representing two programs. Toy-Portal brings people and communities together in a free, easily-accessible, and dynamic digital platform, which is based on the spirit and objectives of the Convention. The portal has no restrictions other than international human and animal rights with regards to race, religion, language, gender, ethnic group, and copyrights. For this reason, it is open to all people, institutions, communities, and groups who are willing to share ICH elements and to exchange information.

Toy Research Program
This program, led by coordinator Ceren Gogus, aims to investigate the place of games and toys in culture, to determine their change in historical processes, to examine and record the current situation of the games, and to maintain their transmission and presentation to future generations as ICH elements. The program is composed of four subsections: research, education, publication, and publicity.

Research
Interview and observation methods are used in field research. The data, obtained with photography, audio recordings, and documentary video throughout Turkey, is recorded in the archives of CRF. Some of the topics include the place of traditional toys in rituals, the way they are used, local names given to toys, and their role in the oral transmission. The artisans who produce toys by traditional methods are also documented during the field research.

Toy Collection
The CRF toy collection is composed of traditional toys made from natural materials, including wood, metal, cloth, paper, bone, and plants, collected from many countries and different regions of Turkey. The collection, consisting of about four hundred toys, is exhibited in Turkey and abroad.

Spinning-Top Collection
This collection is composed of two hundred spinning tops of different features from thirty countries. The collection includes spinning tops from around the world made of materials such as wood, paper, glass, brass, tin, and tree seed, representing their own culture.

Publications
Anatolian Toy Culture, a publications based on our research conducted since 2002, is about to be finished. For the publication, we performed professional photo shootings in various museums in Turkey and contacted several toy collectors.

Education
In cooperation with various institutions and organizations, CRF has conducted workshops in schools to teach about traditional toys based on hand skills. CRF has provided consultancy services to school groups participating in the games and toys projects within the framework of TUBITAK’s (The Scientific and Technological Research Council of Turkey) grant program that supports primary schools.

Inventory
Research methods and techniques in social sciences and field research by folklorists and ethnologists are used for the inventory-making work regarding culinary culture.

Publicity
The Datca Toy Fest, started in 2005 in cooperation with the Datca Municipality with the support of the Child Museums Association, is still organized today to promote Anatolian toys with the supported of the Ministry of Culture and Tourism.

- Universal Toys and Peg-Tops Exhibition opened within the framework of Little Ladies Little Gentlemen Theater Festival for Children
- Toys from the World Exhibition opened during the Changes in the Contemporary Children Games and Toys Symposium (Ankara, 2010; exhibition catalogue was published)
- Anatolia Folk Toys Exhibition held during the twenty-first International Pekin Book Fair in Pekin, China in 2014 (Turkey as Guest of Honor; exhibition catalogue was published)

In addition, the work of Toy and Culinary Culture Research Programs has been shared with the accredited CSOs in Rome, Paris, Barcelona, and Brussels in the framework of the Network Forming with International CSOs event held in 2017 with the support of the EU Sivil Dusun Program.

Culinary Culture Research Program
The Culinary Culture Research Program, coordinated by Nihal Kadioglu Cevik, deals with eating and drinking traditions, which is a multi-layered and visible area of intangible cultural heritage. The program is composed of four subsections: inventory, publication, education, and publicity.
Observations are held in cultural places and interviews with tradition transmitters are carried out. The processes of obtaining food, such as agricultural production, hunting and fishing activities, and local markets, are examined. Traditional cookery, site-kitchen relation, materials, and supplies related to cooking and meal preservation, street food, ceremonial food and drinks, and food with sanctity are covered. The beliefs, practices, and oral transmissions involved in the cultural food processes from production to consumption are examined as an expression of cultural identity. The data obtained by photographs, audio recordings, and documentary videos are logged in the CRF’s archive. The data is evaluated with an interdisciplinary approach and constitutes the basis of education, publication, and publicity work.

An example of such inventory work is depicted in the research and documentary film work on Noah’s Pudding conducted throughout Turkey. In the film, Noah’s Pudding Ritual in Alevi-Bektashi, Qadiri, and other groups is documented. (Noah’s Pudding Ritual, a ritual based on cooking a symbolic dessert containing traditions of its own and is still popular as a common point in the cultures of different ethnic, religious, and cultural groups living in Turkey.)

Publications

Hamsiname Publication and Publicity Project / EU-CFCU: This project was carried out within the framework of the protection / support of cultural rights program by the EU during the 2006-2007 period as referenced by UNESCO and the Ministry of Culture and Tourism. The documentary film was prepared as a result of the anchovy culture documentation work of the Eastern Black Sea Region and was published as a DVD in the Turkish and Laz languages.

Georgian Culinary Culture Project / EU-CFCU: This project was carried out within the framework of the protection / support of cultural rights program by the EU during the 2006-2007 period as referenced by UNESCO and the Ministry of Culture and Tourism. The book titled Georgian Cuisine was prepared with data obtained from culinary culture field research conducted in the Eastern Black Sea Region. The publication was published in Turkish and Georgian.

Hamisi Kurban O Göze / Book 2009: CRF prepared and Heyamola Yayinevi published Hamisi Kurban O Göze as a result of field research related to fishing and traditional anchovy cultures with information and documentation investigating the historical process of anchovy cultures and their place in the ecosystem in the Black Sea Region.

Education

Izmir Province with its Intangible Cultural Heritage Values: At a CRF event, the Izmir Province Directorate of Culture and Tourism and TAKEV Schools, secondary school students were trained on the UNESCO ICH Convention and the ICH elements of Izmir and their protection.

“Our Cultural Heritage” Educational Event (2015): CRF and the Izmir Metropolitan Municipality kindergarten cooperated to provide preschool children and their teachers practical training about Izmir’s cultural heritage elements as well as olive and olive oil culture in the region.

Publicity

Anchovy Culture Publicity Event: Organized by CRF and the Turkish-American Association, the traditional culinary featured and publicized the anchovy culture of the Black Sea Region. At the same event, ICH Convention and the Ceremonial Keskek Tradition, which is registered on the UNESCO ICH Representative List, were also publicized.

Conclusion

Our research, publication, promotion, and education work is carried out in partnership or cooperation with public institutions, municipalities, academic institutions, educational institutions (especially Izmir Municipality İzelman kindergartens), art institutions (especially, photography art institutions), CSOs, and tradition transmitters. I hope this work can be strengthened through additional joint projects and be useful in safeguarding and promoting UNESCO ICH.

Monalisa Maharjan
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ewars, the indigenous people of Kathmandu Valley, have a unique and sustainable way of safeguarding tangible and intangible cultural heritage through an association of people known as guthi. This ancient practice can be traced back to the fifth century CE, and it continues to have an organic link with the society and cultural heritage today. Guthi responsibilities range from simple everyday rituals to take care of temples, organize big events like chariot processions and traditional mask dances, and teach music. They also support social functions by integrating young people into a caste-based society.

Guthi is based on a caste system as well as a local system in its functions. Until just a few decades ago, most people in Nepal practiced only those professions given by the caste. People were goldsmiths, farmers, priests, carpenters, and other professions; accordingly, their surnames denoted their occupations. But things have changed; today, people can practice any occupation they wish to, even if their surname still signifies the professions of the old days. Also, while many people live outside the boundaries of ancient city in Kathmandu Valley, the guthi continue to be based on the ancient traditions of the family. Nowadays, many things have changed in terms of locality and caste-based professions, but the structure of the guthi has largely remained the same, with people belonging to their respective castes and performing their functions accordingly. Several guthi were required to perform in return for income for the guthi family. In ancient times, when people or royals built temples, stone spouts, or rest houses, they kept land endowments for repairs, restoration, and rituals. The purpose of the endowments varied, from small rituals like offering betel nuts to the temple to organizing big festivals. The land endowments were related to religious piety, as people believed that the offerings would bring good welfare and bless families over the ensuing seven generations. In addition the land endowments were also used for avoiding land confiscation during times of political turmoil, as it was considered a grave sin to revoke the guthi land.

Priests, sweepers, craftsmen, and others were paid on the agricultural products or piece of land for the service they provided. Most festivals and rituals follow the agricultural calendar. For example, during monsoon season, when there will be lot of work in the fields, there are no festivals or celebrations.

The guthi system continued for several generations uninterrupted, even though there were no strict instructions for the guthi members regarding their functions, and guthi members did not get anything except for being part of it. Still each guthi knew their responsibility of taking care of temples or organizing festivals. But the dynamics of guthis are changing and some guthis have even ceased to exist. The fate of guthis started to change in 1976 when the Malla kingdoms of Valley went to the Shah kings and created a power shift.

After eighteenth century, the new rulers used guthi land to fund wars. Later vast lands were used to build the palaces for the Ranas inspired by the European architectures and the gardens. When it came to the later half of the twentieth century, guthi land was used by the Nepal government for official buildings, hospitals, and even airport. In 1964, the government nationalized all guthi land and formed guthi corporations in return; the corporation started to fund rituals, festivals, and other events. This corporation was bureaucratic and based on a top-down management style, which was much different to the traditional grass-roots form of guthi management. These new approaches destroyed the way of safeguarding the heritage of Kathmandu Valley. The people in the guthi corporation did not understand the nature of traditional guthi or its functions. Much of the income generated from the land funded staff salaries. At the same time, a lot of land was lost due to embezzlement. The traditional guthi still get the same about of money they used to get decades ago despite high rates of inflation during the same period. These circumstances have caused many guthi to stop their functions, which has led to the extinction of many mask dances and rituals.

On a positive note, most of the traditional festivals celebrated in Kathmandu Valley are still done by traditional guthis as well as temples are still taken care by the traditional guthi members in turn. The irony is the unique centuries old practices are not recognized well in formal heritage conservation in Nepal. Community participation, which is often in conservation about heritage conservation practices, was already being implemented in the guthi system. The serious need is to build on the practices that already exist not necessarily to introduce completely new forms of heritage conservation strategies. If we look closely at the heritage conservation in Nepal, traditional community-oriented heritage conservation and formal heritage conservation are running parallel and have not yet converged. The most urgent need is to recognize the importance of the guthi system before it is swept away from modern Nepali society.
Karawitan Indonesia High School (SMKI) Yogyakarta Tradition Conservation in the Middle of Culture Disruption

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Karawitan Indonesia High School (SMKI) Yogyakarta or Kasihan State Vocational School 1 (Sekolah Menengah Kejuruan Nasional 1) Kasihan, Bantul, is a high-level vocational school focusing on art. The school, located on Jl. PG Madukismo, Bugisan, Kasihan, Bantul, Yogyakarta, was established in 1961 under the name Konservatori Tari (KONRI), which has a focus on dance conservation and development. The school then was changed into Karawitan Indonesia High School in 1976. In 1997 it became Kasihan State Vocational School 1. The proliferation of non-formal art education through many studios does not dampen the spirit of SMKI as the organizer of formal art education in the Yogyakarta Special Region.

SMKI has several art majors as its learning focus—namely, a dance major, karawitan (traditional Javanese music), an art major, pedalangan (shadow puppet); an art major, and a theater art major. The education held by SMKI consists of theory and practice. Every first-grade student gets the education that other high schools give in general. The students then begins to deepen their practice during the second and third grade. The final examination of SMKI students consists of both the national exam, held by the Ministry of Education and Culture of Republic Indonesia, and the practicum examination conducted by the school. The practicum examination organized by SMKI begins with Industrial Practice (PI), where all students carry out fieldwork practice directly. After implementing the PI, the final grade students will have is their practical exam in the form of choreographic performances of artworks created and organized by all students, both as examinees and committee.

Sunardi, Head of SMKI 2006-2018, is one of SMKI graduates who returned to serve in the SMKI. He is active in various activities in the Yogyakarta Special Region and is famous for his role as Semar (a sacred and wise figure in Javanese wayang). Sunardi is also well-known as a dalang, a dancer, and a musician (in karawitan). His work in the international world is also as commendable as other artists. Lately, in 2017, he went to London to teach Karawitan for three months. In 2018, he returned to London to bring a group of SMKI students to have collaborative practice with students at Havering Sixth Form College London fulfilling the invitation from the Attaché of Education and Culture (Atdikbud) of Republic Indonesia in London run by Prof. E. Aminudin Aziz.

The event held in London lasted for fourteen days, taking place at Havering Sixth Form College London. The activity began with a collaborative practice of the students of SMKI and the students of Havering Sixth Form College. It was then ended with a collaborative performance between the two schools, bringing the Ramayana epic story. The collaboration presented, had both Javanese and European traditional elements as well as modern elements. Those elements appeared in the dance movements and accompanying music. Angela Retno Nooryastuti (Inul), an SMKI teacher who also attended her students to London, stated that the teachers involved only functioned as facilitators while the students from both schools were the ones engaged in the exercises and the performances. The SMKI students selected for the London program need to fulfill at least two criteria. They must have above average practical ability and have sufficient English skills. Although one student had achieved the best in his class, Inul, who also graduated from SMKI in 1989, stated that the particular student would not be included in London if he/she does not have sufficient English skills.

The current SMKI is different from the early SMKI. The early SMKI focused on conservation and student development in detail. Students were educated to suit their chosen majors, by also learning the knowledge of other majors, because one area of art will be related to others. Besides that, SMKI trains the students’ sense of art (wirasa) continuously. Now, SMKI has been following the development of the era that leads to the activities carried out to become more on memorizing many dances, music repertoire, and roles. This is due to the needs of the industry and the increasing number of studios vastly spreading in Yogyakarta. However, the values that characterize SMKI, like PI and work creation, remain becoming the strength of SMKI Yogyakarta graduates.

Collaboration performance between SMKI students and Havering Sixth Form College © Angela Retno Nooryastuti

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VOLUME 36 ICH COURIER 29

Safeguarding Pioneers
ICH Meets Students in Mongolia

The 2018 Central Asian ICH Film Festival was held from 29 to 31 August 2018 at the Mongolian Art Gallery in Ulaanbaatar, Mongolia. Organized by ICHCAP and hosted by the Mongolian Educational Broadcasting System, the Festival was held from 29 to 31 August, and the Korea Institute of Maritime Cultural Heritage, ICHCAP, and FPNCH signed a memo of understanding for the local distribution of the exhibited videos.

On 30 August, the ICH films were screened at the Russian-Mongolian Secondary School No. 3, during which students, ICHCAP officials, and members of the Asia-Pacific sub-regional meeting, including Marielza Oliveira, Director of the UNESCO Beijing Office, viewed films on Central Asian ICH. Students also presented group ICH performances. Wearing traditional costumes of Mongolia, Russia, China, and Japan, they introduced traditional martial arts, songs, and dances for the audience.

ICH Inventorying for and by Communities

ICH Meets Students in Mongolia

On 13 September 2018, experts of the Asia-Pacific region gathered to discuss maritime topics. Organized and hosted by ICHCAP and the National Research Institute of Maritime Cultural Heritage, the symposium, in two sessions, allowed an opportunity to discuss issues related to traditional shipbuilding and navigation skills as well as traditional maritime knowledge in contemporary life.

Jae Sook Jeong, the Administrator of the Cultural Heritage Administration of Korea, opened the symposium with a welcome address. Gosun Lee, Director of the National Research Institute of Maritime Cultural Heritage, and Kwon Huh, Director-General of ICHCAP also presented welcoming speeches through which they emphasized the importance of maritime knowledge and the transmission of this knowledge to younger generations in the Asia-Pacific region.

On 31 August, with the participation of education and video experts, a thematic conference was held at the Mongolian State University of Arts and Culture on how to use ICH video content at schools. The presenters studied the current status of ICH education in Mongolia and discussed ways to use media contents at secondary schools and higher education institutions.

In the afternoon, films on Central Asian ICH were screened with traditional music and dance performances by students and faculty members from the national music school. The event, which showed students’ passion for conservation of traditional music, was attended by ICHCAP and Mongolia International University officials as well as Mongolian ICH bearers. On 3 September, when the new school year began, four UNESCO schools in Ulaanbaatar showed the ICH films in local festivals.

ICHCAP hopes that providing the public, especially students, with an opportunity to experience ICH, will increase the visibility of ICH and public awareness. ICHCAP will continue its regional efforts at safeguarding ICH based on discussions among experts at the conference and the response of the general public, especially the students, in Mongolia.

International Symposium on ICH along the Maritime Silk Road

On 13 September 2018, experts of the Asia-Pacific region gathered to discuss maritime topics. Organized and hosted by ICHCAP and the National Research Institute of Maritime Cultural Heritage, the symposium, in two sessions, allowed an opportunity to discuss issues related to traditional shipbuilding and navigation skills as well as traditional maritime knowledge in contemporary life.

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During the first session, the participants presented papers on traditional shipbuilding technology of the Republic of Korea, Asian seas in ancient Chinese literature, traditional boat types of the Philippines, and wayfinding knowledge of the Pacific. A question-and-answer period followed each session. Closing out the day was a plenary discussion chaired by Kwon Huh. The four invited panelists—Hang Sun Choi (Professor Emeritus, Seoul National University), Sung June Kim (Associate Professor, Korea Maritime and Ocean University), Hyung Jun Lim (Director, West Sea Cultural Heritage Department, National Research Institute of Maritime Cultural Heritage), and Yu-Seok Kwak (Researcher, Institution for Marine and Island Cultures, Mokpo National University)—led a discussion with the seven presenters from earlier in the day. The main topic for discussion was “Schemes & Strategies to Support Maritime Traditional Knowledge.”

On 14 September, the visiting experts participated in a closed working meeting on traditional navigation and shipbuilding. The working group session also allowed the participants to present a related case study, which highlighted the specific context of maritime culture in their respective nations. ICHCAP’s Assistant Director-General, Dr. Seong Yong Park, chaired the meeting, and Ms. Booyoung Cha, ICHCAP’s Cooperation and Networking Chief, presented information about ICHCAP’s information and networking projects. There was also some discussion about building a network for maritime heritage. At this time, no follow-up meeting is currently scheduled.

A sub-regional meeting for ICH safeguarding in Northeast Asia was held in Ulaanbaatar, Mongolia, from 28 to 29 August 2018. The meeting was co-organized by ICHCAP and the UNESCO Beijing Office to explore the relationship between ICH safeguarding and education. Participants discussed conceptual issues and concrete examples of how ICH safeguarding can be integrated in formal and non-formal education. Special attention was paid to the role of governments, communities, schools, and actors from non-formal education programs with the aim of creating a sustainable network to exchange practices concerning ICH safeguarding and education as well as to promote sub-regional collaboration. Participants included government officials, representatives of National Commissions for UNESCO, coordinators and teachers from the UNESCO Associated School Project network, and representatives of civil society from five Northeast Asian countries (China, the Democratic People’s Republic of Korea, Japan, Mongolia, and the Republic of Korea). The UNESCO Intangible Cultural Heritage Section, UNESCO Bangkok Office, International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICRICH) also participated in the meeting.

The meeting was hosted by the National Commission of Mongolia for UNESCO with the support of the Ministry of Education, Culture, Science, and Sports of Mongolia.

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2018 Asia-Pacific ICH NGO Conference
ICH NGOs toward Sustainable Development of Communities

6-8 November | Hue, Vietnam
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