Shaman Heritage as Intangible Cultural Heritage
International Symposium on Safeguarding Asian Shaman Heritage

Jindo, located in the southwestern part of Korea, is home to a shaman heritage called Ssitgimgut, which is a part of the commemorative rites for ancestors. Jindo County, with the collaboration of ICHCAP, hosted the International Symposium on Safeguarding Asian Shaman Heritage from 1 to 2 November at the Jindo ICH Preservation Centre to raise awareness of the importance and values of shaman heritage and to seek measures to safeguard this heritage through international cooperation. As a subsidiary event, shaman performances of Mongolia, Japan, Viet Nam, Myanmar, and India were organised by the World Ethnic Dance Institute (WEDI).

On 1 November, the symposium, with a title of ‘Diversity and Commonality of Shaman Heritage in Asia: Current Safeguarding Status and Challenges of Asian Shaman Heritage’, began with keynote speeches by Distinguished Professor Dawnhee Yim of Dongguk University and by Distinguished Professor In Whoee Kim of Hanyang University. Dr Yim pointed out that academic research on shamanism so far has been focusing on doctrine, rituals, and the shaman itself. She suggested, however, that future research should focus on the shaman community to develop international cooperative measures for safeguarding it as an ICH. Dr Kim mentioned that the shaman heritage possesses humanistic, egalitarian, communitarian, communicational, and reconcilable values, and he highlighted that those values should be more disseminated through institutional education.

During the following three sessions, nine presenters invited from Mongolia, Korea, Japan, the Philippines, Laos, Viet Nam, India, Bhutan, and Turkey introduced the characteristics, status, and the current challenges for transmitting and safeguarding shaman heritage in each country. Throughout the presentations and discussions, many common elements—such as the belief in spirits, communications with supernatural beings, and shamanistic rituals—were found in Asian shamanism. However, there are also lots of complexities in the shamanism in each country. Most of all, the concept and the definition of shamanism in each country is different. Also, the social conception of shamanism also varies among the countries, especially in India, where the shaman tradition is under the cultural struggles due to the misunderstanding and abuse of shamanism. Many kinds of sexual and physical acts are committed during some rituals, which brought about an anti-shamanism (superstition) movement throughout the nation. However, in Viet Nam, Len Dong, one of the nation’s representative shaman rituals, was registered on the national intangible cultural heritage list, and many safeguarding programmes and projects are being conducted for Len Dong. Throughout the symposium, most presenters and discussants agreed that shamanism is an important cultural phenomenon that is in danger in terms of quantity and quality. However, due to the diversity and complexities of shamanism in each country, safeguarding measures should also depend on each state’s circumstances.

After the symposium, there was a lecture demonstration hosted by Dr Rushi Hwang, a professor at Midea Literature Department of Gwandong University. Seven performing groups from six countries—Korea, Mongolia, Myanmar, Japan, Viet Nam, and India—gave short speeches on their shaman performances and showed a part of their performance as a prelude for the next day’s full performances.

On 2 November, a special performance called Representation of Primitive Culture of Humanity-Shaman Heritage in Asia was hosted by Ms Kyeong Soon Hwang, a researcher at the National Research Institute of Cultural Heritage of the Cultural Heritage Administration. Groups from the represented nations gave full performances to an audience of two hundred people who had a chance to enjoy the splendour and spectacle that unfolded on the stage.

Hosted by Jindo County, co-organized by ICHCAP and WEDI, and supported by the Cultural Heritage Administration, the International Symposium on Safeguarding Asian Shaman Heritage and its related events made an opportunity to reaffirm the value of shaman heritage as the origins of human culture and to raise public awareness on the importance and value of it. The symposium was also very meaningful in terms of expanding the network among the shaman practitioners in Asia.

Minyung Jung (ICHCAP)
ICH Issues

ICHCAP-VIM Joined for Restoring and Digitising ICH-Related Audio-Visual Materials

Expert Workshop and Field Studies, 27 to 30 August 2013

Experts from the Vietnamese Institute for Musicology (VIM) visited Korea on 27 August to attend the Korea-Viet Nam Expert Workshop for Restoring and Digitising ICH-Related Audio-Visual Materials at the conference hall of the National Palace Museum of Korea, which was held by ICHCAP.

The workshop was designed as part of the ICHCAP-VIM cooperative project, Restoring and Digitising ICH-Related Analogue Data in Viet Nam, to provide practical assistance for implementing the project. Mr. Nguyen Binh Dinh (Deputy Director), Ms. Pham Minh Huong (Vice Director), and two technicians from VIM participated in the workshop and explained the activities, system, strategies, and plans of VIM for the cooperative project. From Korea, ICH and data management experts from the National Research Institute of Cultural Heritage (NRICH), the National Archives of Korea (NAK), the Korean Film Archive (KOF), and the Munwha Broadcasting Company (MBC) participated and gave presentations on various topics, such as a reel-tape restoration project of NRICH, the restoration and digitisation techniques of NAK and KOF, and methods of collecting and archiving traditional Korean folk songs of MBC. The presenters shared their collective experience and knowledge as a way of furthering discourse about restoring and digitising audio-visual materials and about elaborating on collaborative processes to preserve and use ICH materials.

On the next day, following the workshop, a working session took place for discussions on the ICHCAP-VIM collaborative project on restoring and digitising reel tapes that are being stored in the VIM archive. ICHCAP and VIM participants also conducted a three-day field study to examine representative ICH as well as data management-related institutions (NAK, KOF, MBC, the National Gukak Centre, the Korea Film Council [KOFIC], and KOFIC Namyangju Studio) to experience on-site preservation and utilisation systems and facilities in Korea.

Through the workshop and field studies, ICHCAP and VIM were given an opportunity to share information and knowledge with one another and to explore the wide range of possibilities to enhance restoration and digitisation technologies of VIM, and thereby contribute to securing rare ICH resources of Viet Nam.

Jieun Jeong (ICHCAP)

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ICHCAP-VIM Joined for Restoring and Digitising ICH-Related Audio-Visual Materials

Expert Workshop and Field Studies, 27 to 30 August 2013

Demonstrating digitisation of superannuated audio-visual materials at the Korea Film Council © ICHCAP

One year ago at the 7th Intergovernmental Committee of the Convention, Arirang, a lyrical folk song, was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. Since Arirang has been registered on the Representative List, we have been curious of whether listing itself brings about any significant change or benefit. Arirang has long been the most popular song of the Korean people and referred to as the unofficial national anthem, so it is well safeguarded and promoted enough to enjoy visibility and viability.

However, during the last year, many changes have occurred regarding Arirang. Thanks to reports and discussions in mass media along with in-depth academic research, people’s understanding about Arirang has changed and substantially deepened. People have come to realize that Arirang is not just a romantic song of departing lovers but that it implies nationalistic will and hope to overcome tragic destiny. Arirang also represents Korean resistance to Japanese colonial rule, which is clearly shown in the 1926 Korean film, Arirang by Na Un’gyu. In addition, people found that there have been various versions of lyrics that express the joy, sorrow, and desperation of the Korean people.

UNESCO’s listing of Arirang positively affected and motivated Korean people to understand the traditional value and spirit of this popular song. This year, Kimjang, the making and sharing of kimchi, was inscribed at the eighth Intergovernmental Committee. I hope the sharing culture of Kimjang traditions will be better appreciated and broadly practiced not only in Korea but also in many other countries.

Samuel Lee (Director-General, ICHCAP)

Dr. Lee at the 37th session of UNESCO General Conference © ICHCAP

Director’s Note
Cultural Revitalization: The Case of the Brandy

Pierre Chartrand (Director, Centre Mnémo, Québec, Canada)

Introduction
We would like to explore the idea of cultural revitalization within the context of traditional Québécois dance. This will be done through a fairly well-known example—Brandy Frotté from the town of La Baie. In this short article, we will explore when and how this tradition was first collected and promoted and what has become of its practice over the past forty years.

What is the Brandy?
The Brandy is a contra dance (a line of men facing a line of women) that is usually made up of four couples. This contra dance uses a melody in 3/2 time and step dancing takes place from beginning to end, and this makes the dance unique. This sense of uniqueness is further enhanced because the contra dance involves step dancing, which is on its own quite rare, and it is the only dance done in 3/2 time, a particularly captivating rhythm well suited for step dancing. The dance’s simple figures and complex steps make it an interesting and unusual case whereby equal importance is given both to the steps and the figures.

The Collection of ’73 and its Dissemination
The first known collection of this contra dance dates from 1973 and was done by Jean Trudel and Normand Legault. They filmed the dance at l’Anse Saint-Jean, in the Saguenay region, near the city of Chicoutimi. This dance soon made its way to folk dancing troupes around Quebec, who felt challenged by the technical step dancing skills required and drawn by its distinctive melody.

This was happening while Michel Brault and André Gladu were filming Louis Pitou Boudreault, Violoneux. In this movie, Boudreault concludes that this type of traditional music is still being played only in French Canada and among the Métis. Moreover, the Brandy changed from a tune that accompanied step dancing during contra dances to become increasingly associated with a melody for solo step dancing. Through the 1980s and 1990s, the word Brandy became virtually synonymous with a musical tune played in 3/2 time. There have been an impressive number of melodies arranged in 3/2 time and given the name Brandy over the past twenty years. These include dozens of melodies composed for different instruments and by different traditional music bands.

Conclusion
Which dances should be revitalized and what means are at our disposal to control or guide their "transplantation"? It is quite difficult to foresee the results of a collection and its dissemination. It is even more difficult to predict how future generations will use this material.

The word transplantation is used because these dances or music are rarely revitalized in their original context but rather transplanted to a new environment (often an urban setting) among a population seeking to find a repertoire that had been lost and forgotten over the years or that was totally unknown to them.

The Brandy was transplanted because of collection efforts that took place in 1973, but soon found itself in very unusual conditions. The dance moved from informal gatherings to the stage, and the melody (along with many others inspired by it) became a completely distinct musical style with no relation to any particular dance form.

From Folk Dance Gatherings to Staged Performances
Some folk dancers wanted to perform the dance exactly as it had been collected while others changed or adapted it to the stage according to different choreographic guidelines. Therefore, the dance did not disappear but gained a new lease on life through staged performances. In the 1980s and 1990s, a Brandy was occasionally danced in informal contexts of folk dance gatherings. However, since it is difficult to call out instructions for this dance, it was increasingly excluded from gatherings where callers play a central role. The Brandy is hard to call since there is a certain random element that is usually determined by the preferences of the lead couple. Since figures play a secondary or equivalent role to the steps, there is little in this dance for the caller. Finally, the Brandy requires superior technical skills in step dancing, which have become less common at folk dance gatherings since the year 2000.

A New Style of Music
The Brandy also attracted many musicians due to its original position within the Celtic repertoire since this 3/2 time tradition was retained only in French Canada and among the Métis. Moreover, the Brandy changed from a tune that accompanied step dancing during contra dances to become increasingly associated with a melody for solo step dancing. Through the 1980s and 1990s, the word Brandy became virtually synonymous with a musical tune played in 3/2 time. There have been an impressive number of melodies arranged in 3/2 time and given the name Brandy over the past twenty years. These include dozens of melodies composed for different instruments and by different traditional music bands.

Expert Remarks

Modern evening dance © Pierre Chartrand
The Pacific is known for its lush surroundings, white sandy beaches, deep blue ocean, acres and acres of land, friendly people, and mouth-watering delicacies. Fiji is no exception to this.

Located at the centre of the South Pacific, Fiji comprises of over 300 islands, most of which are volcanic. Like any other developing country, Fiji is vulnerable to change and modernization especially with aspects of the indigenous culture. Fiji’s indigenous traditional culture can be seen in modern adaptations of traditional artefacts, fashion, fishing methods, and even cooking.

One culinary tradition that has endured over centuries is fermentation for food preservation. While there still exists other food preparation traditions such as smoke-drying, sun-drying, and salt water preservation, these occur during indigenous vanua or state occasions, which are becoming a rarity. Fermentation especially of grated starch is iconic in the indigenous culinary landscape simply because starch in the form of dalo, kumala, breadfruit, yams, plantains, etc. are indigenous staple foods.

Long before the introduction of food preservation techniques, the indigenous iTaukei forebears perfected various food fermentation techniques, which complemented their lifestyle that involved long hauls of fishing, agriculture, and the occasional tribal warfare.

With the arrival of Christianity, and later colonialism, a lot changed and evolved, for better and for worse as far as food traditions and lifestyles are concerned.

This article looks at a traditional bread made from fermentation, a delicacy called bila toni, which is part of the culinary traditions of the people of Nailā, a village in the province of Tailevu on the eastern mainland, Vitilevu.

Bila toni reeks you in through its alluring aroma, delicate appearance, and distinct wrap. It is a sought after snack in Fiji, sold on the streets, in the market, and even in hotels. It is similar to French cheese.

Bila toni is now made from cassava, which is peeled and soaked in a bucket of water for seven days. This process of soaking in a bucket was adapted around the 1950s due to health risks. The traditional method involved the cassava being packed and bound in a sack and then immersed in a river near Nailā for seven days. The inner stringy core of the fermented cassava is tugged out and moulded into pates. Then the moulded cassava is mashed in a traditional bowl called takona, which is hewn and made from local vesi hardwood. The cassava is kneaded until it forms a consistent pulp.

After the pulp is ready, freshly and finely scraped coconut is mixed in along with sugar to taste. (In the days before the introduction of sugar, the sugar-rich root of the cordyline plant was grated and squeezed into the pulp.) Once all the ingredients are added and mixed to make dough, the dough is moulded into sticks and wrapped in cordyline leaves, known locally as vasili. The wrapped dough is then boiled for about an hour. Bila toni is ready when it can be bent without breaking.

Culture is not static but has to evolve to adapt, and bila toni is an example of this. Nowadays, bila toni is sold to generate income, a purpose that differs from its original purpose, which was to be enjoyed by family and friends. In addition to this, new materials and ingredients, such as sugar, sacks, and plastics, are used. While other parts of Fiji may have their own variety of fermented bread, bila toni of Nailā has been adapted into entrepreneurial methods generating income while it has remained distinct, popular, and synonymous with the people of Nailā.
The tradition of storing vegetables harvested in autumn to eat throughout the winter is an ancient practice on the Korean peninsula that can be traced back to the Neolithic era when agriculture began. When buried in the ground for storage, the inner portions of vegetables that contain moisture would retain their freshness within even as the outer portions dried up. However, this method had the drawback of rendering large portions of the vegetable inedible. This led to the method of drying vegetables under the shade for prolonged storage. However, this method could not preserve the original flavour of the vegetables. Generations of trial and error in search for a better method of preservation led to the discovery of pickling in salt water.

This method uses what is known in modern food science as osmotic pressure, which is created by the interaction between organic matter in the vegetables and the salt water. With the invention of soy sauce and soybean paste, they too were used along with salt water to pickle vegetables with osmotic pressure. According to records, people living in the Korean peninsula had been practising *kimjang*, or kimchi making, as early as the thirteenth century. Koryo era poet and politician Lee Gyu-bo (1168–1241) wrote that radishes were pickled and stored in soy sauce during the summer, and with salt during the winter.

Other vegetables prepared in the ancient kimjang tradition included cabbages and spring onions. Jeon Sun-eui, court physician to King Sejo (1417–1468), the seventh king of Joseon, recorded recipes for *cheongchimchae*, radish pickled in salt water, *chimbaekchae*, cabbage pickled in salt water, and *saengchongchimchae*, spring onion pickled in salt water in Sangayorok (山家要錄). The term *chimchae* (沈菜) refers to preserving vegetables in salt water, and modern linguists believe the word kimchi originates from a modification to this term. *Kimjang* is thought to have originated from *chimjang* (沈藏), and therefore kimjang literally means “to store kimchi.” Pickling vegetables in salt water is a widespread culinary tradition all over the world. Pickles, sauerkraut, the Chinese *paocai* (泡菜), and the Japanese *tsukemono* (漬物) are examples of other such foods.

Kimjang kimchi entered a whole new phase of evolution in the eighteenth century. The Joseon scholar Hong Seok-mo (1781–1857) recorded in his book, *Dongguksesigi* (東國歲時記), that Seoul citizens would make kimchi in October using the following ingredients: radish, cabbage, garlic, Sichuan pepper, red peppers, and salt, and store the kimchi in earthen jars. Red peppers, which originated in the American continent, were introduced to the Korean peninsula toward the end of the sixteenth century and naturalized, resulting in a new form of kimchi involving the marinating of salted vegetables in a sauce made of various spices. This new method of pickling meant that less salt could be used while locking in flavours and scents from various spices into the vegetable. Thus the Korean kimchi became a richly flavoured delicacy, going through the various processes of salting, flavouring with spices, and fermentation.

Since the eighteenth century, it has been the tradition for Korean families to gather in late autumn to make red kimchi (*kkakdugi*, cabbage kimchi, *chonggak* radish kimchi, and spring onion kimchi), watery kimchi (*dongchimi*), white kimchi, and *jang* kimchi, storing them in earthen jars that are buried in the ground. This practice is called kimjang. As kimjang involves a large amount of labour, neighbours had to cooperate with each other, leading to the practice of *kimjang pumasi* (communal labour exchange). With the rapid advance of urbanization and industrialization in the late twentieth century, kimjang has become centred on individual families rather than the community. In 1992, the year when the percentage of Korean population living in multi-unit dwellings reached 65 per cent, the kimchi refrigerator was invented, which enabled kimchi storage to be moved indoors. There are myriad flavours in the Korean kimjang tradition, with each household having its own recipe. The recipe is handed down from grandmothers to mothers and from mothers to daughters or daughters-in-law. This has ensured the preservation of the core skill of culinary vegetable fermentation to the present day through the practice of kimjang in the social units of families.

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**Republic of Korea Traditional Knowledge Contained in Kimjang, the Ancient Practice of Kimchi Making**

Youngha Joo (Professor, Graduate School of Korean Studies, Academy of Korean Studies)
At an altitude of 3,525 and 2,973, the Merak and Sakteng communities respectively, are two separate settlements; yet because of their identical culture and traditions, people tend to refer to these communities as a single entity, as one village. The two settlements are separated by a high pass called Nyak-cung La, and traversing this land involves a strenuous day-long trek between these two settlements. The people of these settlements are believed to have migrated from Tshona to Tibet in fourteenth century, led by 'Lama Jarepa. Ever since their arrival, they have been wearing distinct dress and speaking a unique language, and they have become accustomed to the lifestyle associated with inhabiting higher altitudes of eastern Bhutan and living as nomads. The people of Merak and Sakteng have been rearing highland animals, such as yaks, sheep, and dzos and dzomos (male and female hybrids of yak and cattle, respectively), and their livelihood—food, clothing, and shelter—has relied on the products of these domestic animals. A mixture of an equal volume of curd and milk are churned to produce butter and buttermilk. The buttermilk is poured into a cauldron and placed on gentle heat. This process creates cottage cheese and whey. Better is fermented cheese that can be made by boiling the cheese thoroughly in whey while making the cottage cheese, although it takes more time to produce this mellow fermented cheese. The cheese is called chora 'nyingba (where chora is 'cheese' and 'nyingba' is 'old').

From Cheese to Fermentation

The cottage cheese, after being collected in a sifter-like basketry utensil called chur-tsa, is pushed and pressed into a leather bag with the help of chora laktong, a wooden log. Pressing the cheese tightly into the leather bag is crucial. If the leather bag is kept loose or cheese is not packed hard, maggots will breed, and the cheese in the bag will turn gooey and spoil.

Similarly, selecting the right leather is also essential: it must be soft and not too thick for the best results. So, sambar deer skin is reputedly the best material for creating quality fermented cheese, but in lower altitudes skins of other animals are also considered equally as good because the skins tend to be thinner than the skin of highland animals. Due to the highland animals’ skins being thicker by nature, the skins are generally avoided for cheese fermentation, but if the thickness of the skin is lowered by stretching and removing hair and inner linings, it can be used. No treatment is required for skin if it is not dry.

Once the leather bag is full, its stitched shape using a zhor-se khab, a four-sided needle, and an 'ngama thigu, a thread made from the hair of a yak’s tail. The finished product is then placed on a shelf to dry. Preserving under the right temperature and humidity is the most important factor thereafter; the heat should dry the skin gradually but not be hot enough to heat up the cheese inside, which would cause the cheese to putrefy. So, the perfect fermentation process requires mild heat with complete dryness. During the summer or in times of damp weather, if flies hover near the leather bag or if maggots are seen between the stitches, ashes are applied to prevent the cheese from rotting.

The cheese is stored in these conditions from few months to as long as three years. It’s found that the longer the duration of hoarding, the better the taste of the cheese. The best fermented cheese is red and yellowish with a slight pungent smell while lesser cheeses tend to be bluish with very strong pungent smell.

The final fermented cheese product is used as an ingredient in Bhutanese cuisine, especially for soups and chilli curries, while it can also be consumed raw or roasted as a standalone dish or served along with rice or zan, which is a kind of boiled dough.
At first reckoning, *puto*, a traditional Filipino rice cake, may not seem to fall into the category of fermented food. But a whiff of it or a bite reveals a very slight but pleasantly sour taste, with a subtle tinge of alcohol. After all, proper *puto* is made of fermented rice. It is "cooked" twice, first fireless by fermentation, then over fire as steaming.

*Puto* is one of about eighty kinds of Filipino rice cakes. While *puto* has slid into a supporting role over time as part of a morning or afternoon meal, it goes to the heart of ancient Filipino's spiritual beliefs and practices: "Prehispanic gods were never satisfied by offerings without rice cakes," wrote food scholar Felice P. Sta. Maria.

To this day, *puto* is cooked the old fashioned way, though only in certain areas: Pasig, Biñan, Calasiao, Manapla, and Cagayan de Oro, among a few others. In these places, *puto* making is an important cottage industry, and the *puto* is named after the towns. Most *puto* are pristine white, except those from Biñan or Cagayan de Oro, which range from light brown to beige.

Making *puto* draws a family together with recipes being passed along or down to other kin. It is not unusual for families to be known for their *puto* variant. In the past, *puto* had to be made with year-old rice, known locally as *laon*. Rice was prepared by soaking it overnight and then grinding it in a *gilingan* (hand-operated table-top granite mill) to make a thick batter called *galapong*. Heaping tablespoons of rice were added one at a time along with a bit of water as necessary to ensure a certain consistency. As the mill ground the rice, batter seeped out from the side as an upright wooden extension rotated the upper stone. The batter collected in a canal around the mill; an indentation in the canal formed a spout so that the batter could be easily poured. The batter was then set aside (today it is refrigerated) to ferment, sometimes for three days.

In Cagayan de Oro, *tuba* (fermented coconut toddy) is added to hasten overnight fermentation. Then as now, the final step is to transfer the fermented batter to a banana leaf-lined container, which is covered and steamed until the batter becomes moist, plump, and fluffy. The cooking equipment used to be crafted of bamboo, though today the steamers are made of tin, aluminium, or stainless steel. The cover is conical so that the condensation flows down the sides to the cover’s rim and not on to the *puto*. The batter can also be decanted into small moulds; during the early twentieth century, tiny ceramic teacups were used. Other smaller banana leaf-lined containers that are about eight centimetres in diameter and can stand steamy heat are also used, such as for Negros Occidental’s *puto manapla*, traditionally served as a pair, one on top of the other, face to face. A large round of *puto*, about sixty centimetres across and four to five centimetres thick, is cut into parallelograms with a length of sewing thread to ensure the sides are straight. This also tests the *puto’s* doneness.

*Puto* can be subtly touched with anise or wood ash lye for flavour, and the banana leaf used while cooking gives the *puto* its delicate scent. *Puto* used to be widely hawked on the street, served with fresh grated coconut.

Although a prominent part of the Filipino diet, rice is not native to the Philippines but was introduced in prehistoric times. Ethnic communities still plant between fifty and seventy types of rice, some of it for specific rituals. Rice remains a ritual principal and a staple food. Other than mother’s milk, an infant’s first food is am, the starch that surfaces on the water when rice first boils. As an adult, during main meals of the day, most Filipinos cannot or will not forego piping hot rice.

Rice is one of the first items brought into a new house, where henceforth the rice container must never be allowed to go empty, so as not to tempt fate. In farming communities, parents still plant a small plot with a special variety of rice in anticipation of the birth of a child, a patron saint’s feast day, the town fiesta, Christmas, and any such occasion deemed dear.

To this day, sacks of rice are brought to church during a rural Catholic feast—a gift to the Filipino Christian god, while *puto*, an offering to pre-Christian gods, grace life in the most commonly shared way.
Introduction

Angkor Park, spread over an area of 40,100 hectares, happily coexists with local settlements (112 villages scattered within the boundaries of the registered site and dating from before the inscription of the site as a World Heritage element in 1994) and a sizeable settlement outside—the town of Siem Reap, a mainly recent development south of Angkor. Siem Reap is the provincial capital with an international airport, over a hundred hotels and guesthouses, innumerable restaurants and cafes, and markets and shops, and this is to say nothing of administrative buildings.

The Royal Cambodian Government is determined to keep this population, estimated at 120,000 in 2010, in its environment, considering the people themselves a part of Angkor heritage, along with its hundreds of years of customs and practices.

The Authority for the Protection and Management of Angkor and the Region of Siem Reap (APSARA) is responsible for safeguarding Angkor Park, so that the park is managed in conformity with UNESCO Conventions, enhancing the tangible and the intangible cultural heritage elements. This is done with an understanding that the living intangible heritage cannot be separated from tangible heritage.

Nowadays, the intangible heritage is disappearing little by little, and without understanding and preserving this heritage, Cambodia could lose its national identity. Since 2000, APSARA has been exerting tremendous effort to conduct research and establish an inventory of the different forms of intangible heritage in Angkor Park by founding a research group named Social Studies Group. Some years later, this activity was included in the Living with Heritage project in collaboration with the University of Sydney, Australia. In 2009, this research group’s activities were also incorporated into the Angkor Participatory Natural Resource Management and Livelihoods (APNRM&L) programme, jointly administered by APSARA and New Zealand.

Alongside these activities, on 22 April 2010, APSARA founded the Research Committee on Intangible Heritage in the Angkor Park. This group concentrated its effort in drafting the “Guidelines for Safeguarding Intangible Cultural Heritage within the Angkor World Heritage Site and Other Sites under the Jurisdiction of APSARA Authority” by Khun-Neay Khuon.
Sites under the Jurisdiction of APSARA. On 13 August 2010, this document was reviewed and supported by the leaders of APSARA.

APSARA organized a seminar that was held on 1 July 2013 to submit the draft guidelines for wider consultation, including the participation of monks, Buddhist monastery committee members, provincial and local authorities, tourist guides, and elders from the villages in Angkor Park. After discussion and some improvements, the guidelines were adopted.

The following are some main principles of the guidelines.

### Purposes of Guidelines
The purposes of the guidelines are:

- To safeguard intangible cultural heritage that cannot be separated from tangible heritage at Angkor and other sites under the jurisdiction of APSARA.
- To recognize the right and freedom of all villagers to their intangible heritage and their duty to respect, protect, and receive benefits from their heritage.
- To raise awareness on safeguarding intangible and tangible heritage in compliance with UNESCO Conventions. Particularly, to raise awareness on the importance of intangible cultural heritage and Cambodia’s obligation to safeguard this heritage.
- To recognize and propose that special holders of intangible cultural heritage. APSARA may consult with key holders of knowledge for managing intangible cultural heritage. APSARA will consult with key holders of knowledge for managing intangible cultural heritage. APSARA may recognize and propose that special holders of knowledge be recognized by the appropriate authority.

### Proposed Policies and Activities

#### 1. Research and Inventory

1.1 Research is fundamental to understanding and appreciating intangible heritage. A research programme that sets out to understand all forms of intangible cultural heritage present in areas managed by APSARA shall be established. A research team whose specific task is to document intangible cultural heritage shall be created.

1.2 The Angkor intangible heritage includes, but is not limited to:
  
  a) Orally transmitted knowledge, such as myths, tales, legends (including village and community histories and place names), proverbs, traditional words, and songs.
  
  b) Forms of artistic representation such as murals, puppetry, and all forms of theatre, dance, and music.
  
  c) Ceremonies and rituals of all forms (animistic, Buddhist, and Brahmanic, often syncretized with one another) and for all purposes (rites of passage, agrarian rites, and construction rites).
  
  d) Traditional knowledge or skills about crafts, vernacular architecture, cooking, healing, astrology and fortune telling, collecting forest products, and traditional forms of sport.
  
  e) Dialectical features of language (accent, vocabulary, idiomatic expressions).

1.3 Research should involve the consultation of the local community. Within each village, key members of society, such as the village leaders, monks, and elderly villagers, should be asked on a voluntary basis to share information about intangible cultural heritage.

1.4 It is recognized that there is vast variation in forms of intangible cultural heritage practiced by communities. No one form is more valid than another and any research will try to encompass and acknowledge this variation.

1.5 Any research or inventory should accept that intangible heritage changes over time. Change should be accepted as an integral element of intangible heritage and any research should clarify and incorporate this.

#### 2. Cultural Rights

2.1 APSARA should recognize and respect the cultural rights of an individual that are rights established in global human rights. Any act or behaviour by any person shall not restrict or prevent an individual’s ability to realize these rights.

2.2 Within the globally accepted corpus of cultural rights all people have:

  a) The right to identify oneself with one or several cultural communities according to their histories.
  
  b) The right to access heritage.
  
  c) The right to participate freely in cultural life and public cultural policy.
  
  d) The right to religious belief and practice.
  
  e) The right to education and information about their culture.

#### 3. Participation

3.1 APSARA acknowledges that community participation is critical for the identification, documentation, research, preservation, promotion, enhancement, and transmission of knowledge to the next generation. So APSARA will endeavour to develop regular and systematic consultations with local communities.

3.2 APSARA will engage the community in managing intangible cultural heritage by ensuring that community members are bestowed custodianship of their intangible heritage. Therefore, APSARA should consult with the community to develop or implement safeguarding measures such as education and inventory programmes.

#### 4. Recognition

4.1 The villagers who have knowledge about intangible heritage are very important in their community in safeguarding and transmission, and in recreation and revitalization of their heritage. The continuance of intangible heritage depends upon maintaining dialogue between holders of knowledge and the younger generations.

4.2 APSARA will recognize the holders of knowledge and stimulate transmission of traditional knowledge. APSARA will consult with key holders of knowledge for managing intangible cultural heritage. APSARA may recognize and propose that special holders of knowledge be recognized by the appropriate authority.

### Conclusion

These newly adopted guidelines constitute a solid mechanism for implementation of intangible heritage management in the Angkor Park.

It is very important to have such a mechanism, but it is also necessary to get the understanding and cooperation of all stakeholders—at all levels of government and the population—to assure the full implementation of this mechanism.
Preparatory Work on ICH Inventory-Making Efforts in Tonga

Pulupaki’ASM Ika (Deputy Director, Culture and Youth Division, Ministry of Internal Affairs, Kingdom of Tonga)

The two outcome objectives of the Tonga Strategic Development Framework 2011–2014 that are related to our mandate are to:

- Strengthen inclusivity communities by engaging districts and villages/communities in meeting their prioritized service needs and ensuring equitable distribution of development benefits
- Increase cultural awareness, environmental sustainability, disaster risk management, and climate change adaptation by integrating these ideas into all planning and implementation of programmes, by establishing and adhering to the appropriate procedures and implementation of programmes, and by establishing and adhering to the appropriate procedures and consultation mechanisms

The Kingdom of Tonga ratified the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in April 2010. The importance of fulfilling the ratification requirements is leading us to have a system and procedure for raising public awareness of the importance of treasuring what they have in regards to their respective intangible and tangible cultural heritage. This is why it is necessary for us to access international and regional assistance to learn about sharing information and networking with those who have successfully completed the assigned tasks in respective areas. The first thing to have in place is the legal framework, which can empower us with the expected foundation through which we can focus and document the elements we shall safeguard in a very systematic manner so that these elements can be kept and passed from one generation to the next.

The Culture and Youth Division of the Ministry of Internal Affairs is the leading agency to make the inventory. One of our key achievements for 2013 was the launching of the National Cultural Policy by Her Majesty Queen Nanasipau’u, which was held at the Fatomelua Convention Centre on 16 July 2013.

The Cultural Mapping, Planning, and Policy project started in 2010 and was funded by the European Union via the Secretariat of the Pacific Community, Suva, Fiji. The technical assistance was provided by Dr Seu’ula Fua, Director of Institute of Education, University of the South Pacific, Tonga Campus. Dr Fua was working closely with...
a national task force that was chaired by Lord Vaea, who is now the Minister of Internal Affairs. The members of the task force were selected from representatives of the five main areas of the national cultural policy. The main five areas of the national cultural policy are:

- Protect the foundation of Tongan culture
- Protect the land
- Protect and promote culture through education
- Protect and promote Tonga’s cultural industries
- Strengthen the government’s role in the management and promotion of the culture sector

Strengthen the government’s role in the management and promotion of the culture sector.

Safeguarding intangible cultural heritage is under Policy Area 1. This policy empowers us to complete appropriate tasks required for us to educate people of the community of the importance of safeguarding our respective intangible cultural heritage.

Upon the approval of the national cultural policy, a national task force for intangible cultural heritage was created, and it is chaired by the Chief Executive Officer, Ministry of Internal Affairs. The members of the task force were selected by local experts according to the five domains of the 2003 Convention. Additional members of the task force are the Solicitor General from the Office of the Attorney General and the Secretary-General of the Tonga National Commission of UNESCO.

The Culture and Youth Division has just now completed transcribing the data that was collected in the past years. It is important for us to know what information has been collected to avoid duplication. This information has been compiled and documented, and it is currently being housed in our office. Collecting this information was made possible through the kind and generous assistance of ICHCAP.

A draft national inventory form was submitted at the first meeting of the national task force as an informational document. The task force provided their comments, and there is a lot to improve, and there is a need to translate to the form into the native languages. This will help the people at the community and grassroots level to understand thoroughly of what is expected and required of them.

Tonga was very fortunate to attend the inventory-making workshop that was funded by CRIHAP last year. The two experts who taught us during this one-week programme were willing to assist us in refining the inventory form. We have since met in Suva, Fiji, during the Pacific World Cultural Heritage workshop from 27 to 29 November 2013, and this gave us an opportunity to finalize the form, and then we proceeded with the translation.

It is very true that inventorying processes need to be participative and inclusive. The process of identifying and inventorying may thereby help to establish good relationships among communities.

At the same time, the inventorying process may contribute to safeguarding intangible cultural heritage as well as, more broadly, to sustainable development, good governance, social cohesion, and community building. Identifying ICH bearers is another important thing to do because once we lose them, then we may not be able to have correct information on hand.

To conclude, we are still in the early stages of making the inventory in Tonga, but our intention is to start with Tongatapu (the main island) prior proceeding to the outlying districts.
 wouldn’t it be nice if the old stories of our grandparents and the unique lifestyles of different people from around the world could be delivered to you in a video format that could be accessed whenever you want? This is now possible through Understanding Intangible Cultural Heritage, an animation series that informs children about intangible heritage, which is an unfamiliar topic for most children.

With this five-episode pilot project, children are given the opportunity to see what intangible heritage is while they also learn about the elements and practices on the UNESCO lists. The animation also includes vivid real-life photos of festivals and performances to help capture the children’s imagination.

The series follows an adventurous and curious girl named Ara, who goes on a magical journey to find out about intangible heritage from around the world. In the first episode, Ara is visited by Ich and Cappi, two fairies who protect intangible heritage. Using their magic, Ich and Cappi take Ara through historical places where intangible heritage elements are practised. On this journey, which spans the five episodes in the series, Ara learns about the links among historical sites and traditional skills and customs as well as other facts about intangible heritage. Among other places, she visits Brazil where she learns about yaokwa, a ritual of the Enawene Nawe people; she watches folk dance and listens to folk music in Hungary; and she sees the process of lenj boat building in Iran.

While she is fascinated by the various heritage elements that exist around the world, after she hears that some of these elements are disappearing, she begins to despair. Ich and Cappi give Ara a sense of hope by showing her places and practices that help to safeguard the fragile and diverse heritage. Through her journey, Ara realizes that the values and assets owned by communities, groups, and individuals from all over the world play an important role in creating diversity and fostering an environment of cultural tolerance, which both contribute to sustainable development.

As part of ICHCAP’s mandate of disseminating information, this series aims to provide children with heritage information that they would otherwise not know about. By creating a fun background while leading the children through the interesting world of intangible cultural heritage, the series helps to make heritage more accessible to younger generations. Most of the appeal for young audiences come from the friendly characters and their cute antics—the episodes are informative and entertaining at the same time. As the following list of episode titles suggest, the series is fairly comprehensive in scope.

- What is ICH?
- ICH in Need of Urgent Safeguarding
- Various Scopes of ICH
- ICH: Its Value and Pivotal Role
- How is ICH Being Safeguarded

In creating the series, ICHCAP is helping to raise awareness among the younger generations about the importance of intangible cultural heritage as well as the need for safeguarding it. This means that the project is properly aligned to the safeguarding ambitions outlined in the 2003 UNESCO Convention, especially in terms of Article 14, which stresses the importance of creating information programmes that are aimed towards the general public and younger generations in particular. Depending on the success of the project, ICHCAP may produce additional videos as part of its project plans for programmes related to disseminating information.

The episodes come in two languages, Korean and English, and they are available on ICHCAP’s website (http://ichcap.org/eng/bbs/board.php?bo_table=ich_conanie) and on YouTube (http://www.youtube.com/channel/UC4A1SrgnfyWMm-AtLcnACtw).

Woojin Ahn (ICHCAP)
Alisher Navoi Institute of Language and Literature

Nizomiddin Makhmudov (Director, Alisher Navoi Institute of Language and Literature, Academy of Sciences, Republic of Uzbekistan)

Alisher Navoi Institute of Language and Literature of the Academy of Sciences of Uzbekistan was formed in 1934 based on the Philology Department of the Scientific Research Institute for Cultural Transformation (1931—1933).

The institute’s main scope of activities includes the following:

- Conducting research covering such areas as folklore studies, history of Uzbek literature, literature of the twentieth century, contemporary literary processes, theory of literature (theory of translation and literary connections), and Uzbek language (history of Uzbek language, dialectology, terminology, lexicography, and contemporary Uzbek language)
- Publishing multi-volume and single-volume dictionaries (i.e. explanatory, orthographical, and foreign language) as well as examples of Uzbek folklore
- Developing manuals and textbooks of Uzbek language and literature for secondary and higher educational institutions.

During its more than seventy years of operation, the institute has become the centre and coordinating body for the scientific study of folklore, literature studies, and linguistics. And it has contributed to developing the basics of folklore studies, literature studies, and linguistics in Uzbekistan.

Notably, the institute has priceless examples of Uzbek folklore that were recorded from folk storytellers. These records cover the period from 1926 to the present. Along with the restoration of archive records, the institute uses them frequently as original sources for developing new publications (books and monographs). For example, based on archive documents and records, examples of ‘Uzbek Folk Art’ have been published in thirty-seven volumes, including Gorogli Dostonlar (Dastans of Gorogli), Ozbek Halq Maqolalari (National Proverbs of Uzbekistan), and Navruz Qoshiqlari (Navruz Songs). Also thanks to the archive materials, a monograph called Navruz Bayrami (Navruz Festivity) was compiled to explore the history and the present state of affairs of this centuries-long tradition.

The institute achieved significant results in a study of Uzbek folklore (publishing heroic epics, folk tales, proverbs and sayings, etc.) and recently started developing a fifteen-volume History of Uzbek Literature and Folklore, which traces the evolution of Uzbek literature and folklore from ancient times to today.

Throughout last two decades, the specialists of the institute conducted studies on phonetics and grammar, lexicology and lexicography, terminology and onomastics, and graphics and orthography and introduced the results of their work (in the form of more than thirty books) to a wide readership, including linguists, researchers, students, and teachers. Parallel work conducted at the institute has served as the basis for establishing and implementing state policy in the field of culture and promoting study of history and literary traditions of Uzbekistan.

Since gaining national independence, studying Uzbek folklore, literature, and linguistics at the institute has regained momentum: uncovered or little explored features of Uzbek literature have been comprehensively studied and the lives and activities of prominent Sufi literature members, such as Yassaviy, Bakirgani, Mashrab, Khuvaydo, and Sufi Allayar have been introduced to general readership. In addition, studies were conducted on the creative activities of poet-rulers such as Husseyn Bayqara, Ubaydi, Feruz, and Umarkhan, resulting in publication of complete sets of their poems.

Thanks to the research and new approach to the study of works by Alisher Navoi, the founder of Uzbek literature, the institute published Complete Collection of Works of Alisher Navoi in twenty volumes from 1987 to 2004. Later, based on the first publications a ten-volume of Complete Works was published.

Since 2012, the linguists of the institute have been conducting studies on the development of vocabulary and terminology of the Uzbek language, of concise explanatory dictionary, and of social and political terms. In addition, phraseological dictionaries for the works of Alisher Navoi and orthographical dictionaries of toponyms of Uzbekistan have also been published.

Studies conducted at the institute also serve as the basis for creating textbooks and teaching aids for secondary and higher education. So far, the institute’s specialists have authored books and readers such as Literature for Fifth to Eleventh Grades, Theory of Literature, Uzbek Literature of the Twentieth Century, Uzbek Folk Poetry, Uzbek Language, Introduction to Folklore Studies, Essentials of Folklore Studies, and Reader of Uzbek Folk Poetry.

At present, the institute undertakes studies on fundamental programmes (four themes), state scientific and technical programmes (two themes), innovative programmes (one theme) and young scholars programmes (one theme). The institute also has links with scientific and educational centres of Germany, Japan, Korea, the United States of America, Russia, Slovakia, Iran, Turkey, Kazakhstan, and Azerbaijan. Thanks to the fruitful cooperation several joint monographs and collections, academic works, and translations of Uzbek literature and folklore have already been published, which includes brightest examples of Uzbek literature and folklore and dastans, such as Alpamish, Nurali Batir.

The institute has its own journal named Ozbek Tili va Adabiyoti (Uzbek Language and Literature), which has been published six times per year since 1957. The authors of the journal articles represent leading linguists, literary critics, and folklore experts of Uzbekistan and foreign scholars.
The eighth session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage was held from 2 to 7 December in Baku, Azerbaijan. During the session, four ICH elements were inscribed to the Urgent Safeguarding List; twenty-five elements (including three multinational) were inscribed on the Representative List; and one Best Safeguarding Practice was selected. As of this meeting, there are 35 elements on the Urgent Safeguarding List; 281 elements on the Representative List; and 11 programmes, projects, and activities in the Register of Best Safeguarding Practices.

From the Asia-Pacific region, one element, Mongolian Calligraphy, was selected for the Urgent Safeguarding List. On the Representative List, eight elements from Asian countries were newly inscribed, including kimjang, the practice of making and sharing kimchi in the Republic of Korea, as well as the traditional art of Jamdani weaving in Bangladesh.

Up to now, there have been two bodies: the Consultative Body, which examines the nominations for inscriptions on the Urgent Safeguarding List and the Register of Best Safeguarding Practices as well as requests for international assistance greater than US$25,000, and the Subsidiary Body, which evaluates nominations for inscriptions on the Representative List. This year, after extensive discussions on amending the Operational Directives for implementing the Convention, the Committee concluded that nominations may be better served if evaluated by one common independent body that will be known as the ‘Evaluation body’. This recommendation will be forwarded to the fifth General Assembly, which will be held in June 2014. The Evaluation Body shall be composed of twelve members appointed by the Committee. The members will include six individuals from accredited NGOs and six experts qualified in the various ICH fields who are also representatives of States Parties that are non-Members of the Committee.

In addition, the Committee has reduced the number of nominations and requests to fifty for the 2015-2016 cycle due to the limited capacities of its advisory bodies and the human resources of the Secretariat.

Also the revision of the accreditation process and criteria for NGOs was emphasized to ensure that all accredited NGOs have the required experience and capacity to provide advisory services to the Committee. The decisions are to be made at the General Assembly next year.

Representatives of ICH-related organizations and individuals from Member States participated in the eighth session of the Intergovernmental Committee for the 2003 Convention, which successfully closed after finishing a six-day schedule. The ninth session will be held in Paris, France, from 24 to 28 November 2014.

Sulki Lee (ICHCAP)
[Indonesia] 2013 World Wayang Puppet Carnival

PEPADI, one of the greatest puppetry organization in Indonesia held the World Wayang Puppet Carnival 2013 from 1 to 8 September. Included in the event were forty-three participants from countries in Asia, Africa, America, Australia, and Europe. Performances were held at several venues in Jakarta. About sixty-three groups showed their talents and skills with shadow puppets, string puppets, rod puppets, and hand puppets.

Each country showcased performances for entertainment as well as teaching a moral. Important events included the award ceremony, which took place in the Beautiful Indonesia Miniature Park. The awards, in thirteen categories, were determined by jury. The award for Best Actor went to the Puppet Theater Yumemi Trunk of Japan who performed Hirayuki Kusumaya in Urashima. The Wizky Theater of Poland walked away with Best Actress for the performance of Anna Skubik in Broken Nails. Cahyo Kuntadi of Indonesia performed Kusuma Yudha, shadow puppet performance, won the Carnival Grand Prix. [Source: Ministry of Education and Culture]

[PNG] ICH Inventorying Rolling Out to Alotau

As a follow-up to the Goroka Workshop, the second ICH Community-Based Inventorying Workshop was held in Alotau, Milne Bay Province, from 22 to 28 September 2013.

The workshop was attended by about twenty trainees, including those from Milne Bay Provincial Administration, Alotau District Administration, community-based organizations, faith-based organizations, representatives from local level government and interested individuals.

Topics presented at the workshop included
- concepts in safeguarding ICH
- community-based inventorying
- identifying and inventorying ICH
- designing inventory questionnaires
- storage and access protocols of ICH databases
- safeguarding measures

After each presentation, participants were given the opportunity to comment and raise questions relating to specific topics. In addition, participants were
divided into small groups for information sharing and discussions.

The two facilitators for the workshop were Ms Llane Munau of the National Film Institute and Mr Anthony Parak, a UNESCO accredited trainer. The Workshop was jointly funded by the PNG NCC and UNESCO under UNESCO/Japanese Funds-in-Trust.

There was a half-day field exercise on identifying and inventorying a special canoe prow called balu in Rabe Village, Huhu Local Government. The workshop participants interviewed the custodians of this unique ICH and recorded the rituals carried out especially for the group.

[Source: UNESCO Office in Apia]

**[IICAS] International Forum on the Great Silk Roads**

In the framework of the International Decade for Rapprochement of Cultures (2013–2022), the Republic of Kazakhstan with collaboration of UNESCO organized the International Forum on the Great Silk Roads that was held from 14 to 16 October in Almaty, Kazakhstan.

During this forum panellists and experts from more than twenty countries discussed issues related to the contribution of these historical Silk Roads in the context of globalization and the promotion of the intercultural dialogue.

The forum revisited the common cultural heritage of the Silk Roads and their potential for intercultural dialogue and explored new developments for the Silk Roads. During this forum, the UNESCO Silk Road Online Platform that aims to gather and disseminate the World Silk Road Knowledge was launched.

[Source: IICAS]

**[Samoa] Workshop on Community-Based Inventorying at Gataivai Village**

The Community-Based Intangible Cultural Heritage Inventorying workshop at Gataivai Village on the Savaii Island of Samoa kicked off on 21 October 2013.

“ICH, or fasiomaga le fatino in the Samoan language, embodies values that are dear to the heart and soul of communities,” Hon Magele Mauilu Magele, Minister of Education, Sports and Culture, said at the opening of the workshop.

Adopting the UNESCO ICH Convention in 2003 was a response to the growing concern over the adverse impact of globalization on communities’ cultures and traditions. Since its adoption, over 150 countries have become States Party to the Convention, including seven Pacific islands countries. The Convention not only contributes to ICH safeguarding but also highlights the socio-economic contribution of cultures to the sustainable development and well-being of communities.

Since 2010, the Samoan government has organised several workshops and public consultations to reinforce the importance of ICH safeguarding. And this workshop in Gataivai Village focused specifically on community-based ICH inventorying.

[Source: UNESCO]


The workshop on preparing nomination files for the UNESCO ICH lists was held in Phnom Penh, Cambodia, from 21 to 25 October 2013. Conducted by UNESCO-trained facilitators—Ms Suzanne Ogge from Australia and Mr Rahul Goswani from India—the event was the last of three capacity-building events that were held over the last eighteen months. These events have been aimed towards safeguarding the diverse manifestations of Cambodian living heritage. The training workshop, which was organized by the UNESCO Office in Phnom Penh in partnership with the Ministry of Culture and Fine Arts, provided training on how to prepare nomination files for the Urgent Safeguarding List and Representative List as well as proposals for the Register of Best Practices and requests for international assistance. The training strategy provided the participants with the knowledge of preparing complete nomination files by understanding how they will later be evaluated and examined. The expert trainers led around thirty participants from concerned government agencies, members of the academy, ICH practitioners, and community members.

[Source: UNESCO]

**[ICH] Photo Exhibition: A Window into Intangible Heritage**

On the occasion of the tenth anniversary of the ICH Convention, ICHCAP held a photo exhibition titled A Window into Intangible Heritage. This photo exhibition was prepared with the dedicated collaboration of ICHCAP’s partners in the Asia-Pacific region. The displayed photographs were not taken by professional photographers but by local researchers. Although the photographs are not artistic, they are a window into our traditions, one that helped people explore the diversity of ICH. The exhibition includes ICH photographs that have been collected for the ICH Courier and other projects. More than twenty photographs representing the five domains of the Convention were selected to be displayed. The exhibition launched in Gwangju City on 27 September 2013 in connection with ICHCAP’s international conference, ‘Reflection on the Efforts to Safeguard ICH and Prospects for the Future,’ which was held on 27 and 28 September 2013. ICHCAP held two more exhibitions, one each in Gwangju, Jinju, and Seoul. The exhibition in Seoul held in Seoul Citizen Hall Gallery from 19 to 24 November 2013, was the last event of the year.