

THE HERITAGE ISSUE

A Quarterly Newsletter by APTi South Asia

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A Historic Preservation Podcast



In conversation with Dr. Michael Tomlan (APTi member) and Khushi Shah (President, APTi South Asia).

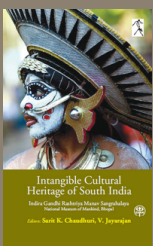
- **It takes a village**

Institutionalizing Heritage



A single man's vision in creating a repository of historic houses in remote Manipal in Southern India.

- **Book discussion**



Featuring *Intangible Cultural Heritage of South India*, a series of papers focusing on the cultural genres such as oral traditions, folk arts, customs and material culture, edited by V. Jayarajan & S. K. Chaudhuri.

- **Special Feature**

Portraying Master carver Ghulam Nabi Dar, recent recipient of the Padma Shri award.

- **Call for Opportunities**

Jobs, events and more.



(c) Brinda Gaitonde Nayak

It gives us immense pleasure to publish the inaugural issue of the Newsletter of the Association of Preservation Technology International - South Asia Chapter. Under the aegis of our organization, we hope to foster relationships between conservation professionals, provide mentoring and access to training activities for students and emerging professionals, and create a much diverse work force to deal with the complex dynamics of undertaking historic preservation in South Asia.

To know more, start reading....

Khushi Shah	President
Vishal Joshi	Social Media Coordinator
Brinda Gaitonde Nayak	Vice-President and Editor
Divay Gupta	Chapter Advisor
Dr. Michael Tomlan	Treasurer

To contact the organizers, please email aptsouthasiachapter@gmail.com

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www.aptsouthasia.com



South Asia

The Association for Preservation Technology International
L'Association internationale pour la préservation et ses techniques

From the Editorial Team

Launching an offspring of a larger parent organization is often challenging. Launching an inaugural issue of the offspring launch, supposed to be held in the annals for posterity, which conservators will go back to read (hopefully) as the landmark issue that is perhaps going to set off a movement - epochal. *The Heritage Issue* is a small but significant sub-set of the larger event of initiating a conservation organization - *APTi South Asia Chapter*, which aims to be a means to promote preservation training and aid in understanding the different mechanisms of undertaking urban conservation. The parent organization- *Association of Preservation and Technology International* is a world-wide body of conservation professionals in diverse career stages and backgrounds with the intent of advancing appropriate traditional and new technologies to care for, protect and promote the longevity of the built environment and to cultivate the exchange of knowledge throughout the international community. With this inaugural publication, we hope to create awareness about issues in the conservation field, identify bodies that deal with such problems and provide a forum for emerging professionals and students.

To this end, *The Heritage Issue* sets off a conversation. The typeset of the quarterly issue features a podcast talking about current conservation issues called "*Best Foot Backwards*", "*Institutionalizing Heritage*" - which would focus on an organization that conducts training workshops promoting traditional skills, a special feature on a lesser-known individual who has contributed to the preservation field, a book discussion on a specific title and a page on announcements showcasing a job board and upcoming events. Our initiative, "*Starting Young to care for the Old*", is a public forum to engage emerging professionals who seek guidance in conservation; whether it is related to career development, preservation advice or to provide a venue to publish papers that are peer reviewed by the core committee.

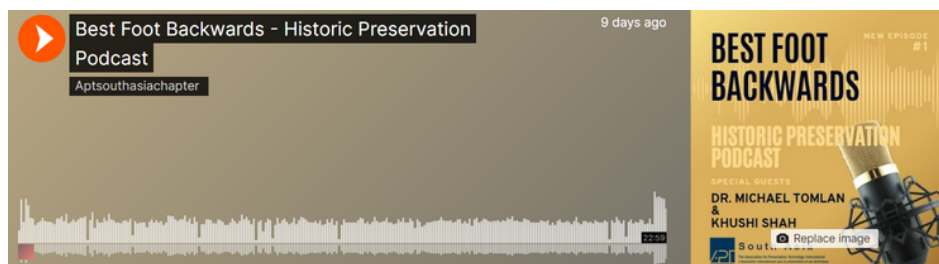
We hope to encourage students, emerging professionals and experts from diverse backgrounds to join us in taking care of this vast and valuable resource that is the heritage of South Asia, in every which way possible.



(c) Brinda Gaitonde Nayak



In our inaugural podcast "Best Foot Backwards", we talk to preservation specialists and educators Dr. Michael Tomlan and Khushi Shah about launching the APTi South Asia Chapter. In conversation with historic preservation architect Brinda Gaitonde Nayak, several issues are discussed with respect to the need for better conservation guidance.



[Best Foot Backwards Podcast | Shortened with Bitly https://bit.ly/3Q6R5N2](https://bit.ly/3Q6R5N2)

It takes a village

Text by Brinda Gaitonde Nayak

Images by Hasta Shilpa Heritage Village Museum Trust

For this feature on Institutionalizing Heritage that covers organizations promoting dissemination of traditional skills or training activities, we focus on the Hastashilpa Heritage Village Museum in Manipal in Karnataka, India, where a single man's vision to salvage historic houses from destruction led him to create a literal village of heritage homes, becoming one of the finest repositories of its kind. Drawing from the adage, "It takes a village to raise a child", the founder of this unique museum could be attributed to a twist to this and make it his own - "It takes a man to raise a village".



The founder Late Vijayanath Shenoy

While the concept of preserving historic quarters or even villages is not new, that of salvaging about to be demolished historic houses and transporting them across several thousand kilometers to repair and reconstruct in an entirely different setting is novel; and hence the term Heritage Village Museum. That it would be banker turned historian, Vijayanath Shenoy, who took up the gauntlet of saving these magnificent edifices makes it an even more endearing overture. When he took me on a tour of his creation in 2007, his deep understanding of cultural fabric and immense knowledge of regional history with articulated nuances was immediately apparent. During this phase of my growth as a conservator, I was bristling with notions of loss of context and authenticity by the movement of cultural material to museums, but the underpinnings behind this rich salvage store repository is a story in itself. Moved by the plight of derelict historic houses ultimately falling into ruin, then being rebuilt as faceless non-entities, while the historic material became landfill or ended up as chopped wood, Shenoy decided to use some of the elements to recreate his own house through careful reconstruction and piecing together isolated timber elements.



Some of the historic houses along the Bazar Street displaying several diverse examples from different regions

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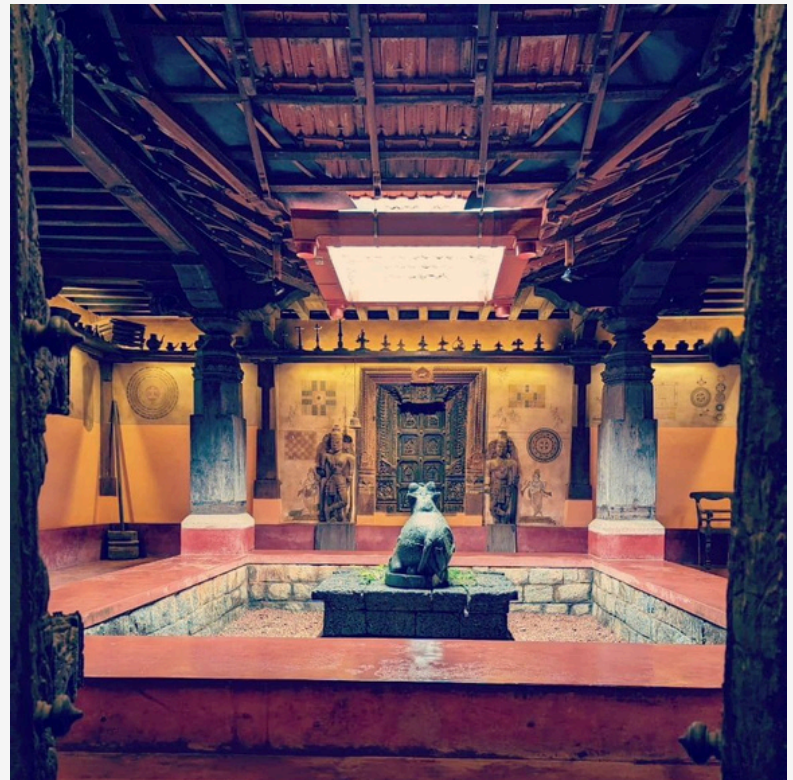
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It then gave him the genesis of a vision to recreate an entire cluster of houses that would otherwise face extinction if not salvaged by him. ***"I want to preserve examples of every house kind to be appreciated by future generation"***, he would say. Using word of mouth information, sometimes even arriving at locations where the demolition had already begun, Shenoy painstakingly resurrected different styles of heritage houses, but space was always going to be an issue. Using his immense persuasive prowess behind an essentially unassuming demeanour, he convinced the Karnataka State government to grant 6 acres of land to rehouse these vestiges and the Hasta Shilpa Heritage Village came into being in 1997 in the educational town of Manipal, 3 km. from Mangalore.



The lavish interiors provided an excellent opportunity for housing displays such as the Raja Ravi Varma exhibit, the Bastar tribal art gallery and simply traditional domestic indigenous appliances and vessels

Some collect clocks, some collect stamps or coins. Vijayanath Shenoy collected houses! Through the Hasta Shilpa Trust, he managed to rehouse nearly 26 houses, each of them fabulously restored and then filled them with sumptuous art objects and domestic wares, which in themselves could be museum pieces. This eclectic collection consists of historic houses, shrines and recreated street fronts. Some of the houses have been adapted to be reused as museum sites for specially curated collections such as the Raja Ravi Varma paintings exhibit, the Ganjifa Gallery and a folk-art museum housing artefacts of tribal art from Bastar, a district in Chhattisgarh state in Central India.



The iconic Harihara temple shrine with a stone Nandi installed within the courtyard

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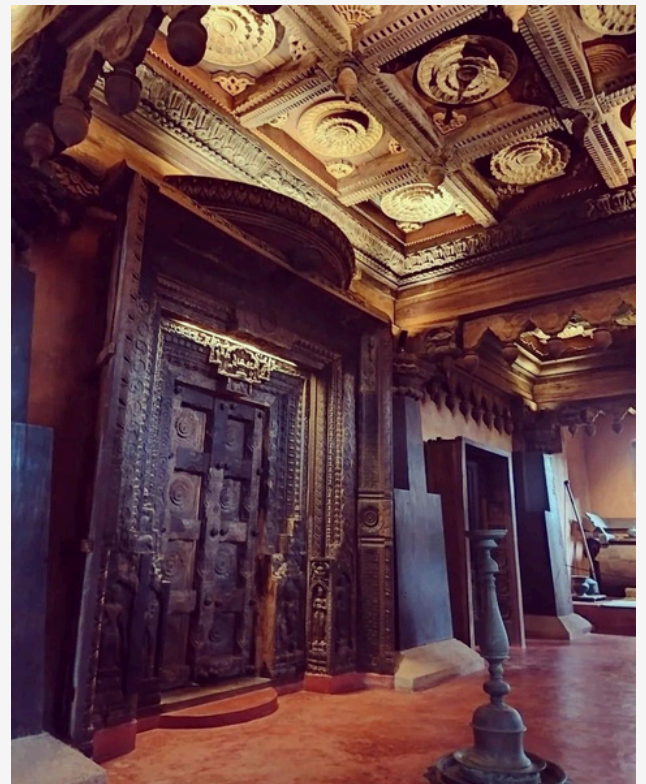
While this entire curated collection in the village may seem eclectic, they all serve a purpose and a standing reminder that all it needs is an initiative and an urge to persevere. Hence, the Trust has never refused calls for rehousing any historic object – big or small. With this brief in mind, the houses itself range from an unassuming agrarian house from Southern Karnataka to a 14th century royal residence of Vijayanagar Empire lineage. Other notable examples include the 1856 Sringeri House, which was a priest's house from the Malnad area, the 1816 built Mudhol Palace - a province ruled by the Ghorpade clan of the Marathas (now part of the Bagalkot district of Karnataka), the 1912 Deccani Nawab Mahal (replete with German floor tiles, Belgian stained glass and an English cast iron staircase) and the 13th century Harihara mandir with exquisite details.

Sumptuously recreated settings and attention to detail are evident in the meticulous way art objects are displayed within

However, by far, one of the most elaborate resurrection projects of the heritage village has to be the Kukanoor Kamal Mahal (or Lotus Palace), believed to be the quarters of an army general from the Vijayanagara Empire. Built in 1341, the structure is the only surviving remnant of a royal enclosure and was transported from Kukunoor, a village 40 kms away from Hospet. Consisting of high ceilings with carved rosewood timber details assembled without any fasteners entirely out of woodwork, the structure comprises of a large reception room leading to a smaller vestibule. With the lotus as a motif, it is repeated throughout in timber detailing in various stages of flowering. Other details include stained glass windows.

Many other such exquisite details are found throughout this ensemble of historic houses, which can only be visualized through experiencing it for oneself.

All images are copyright Hasta Shilpa Village Trust



The lotus motif is repeated in its several manifestations within the Kukanoor Kamal Mahal

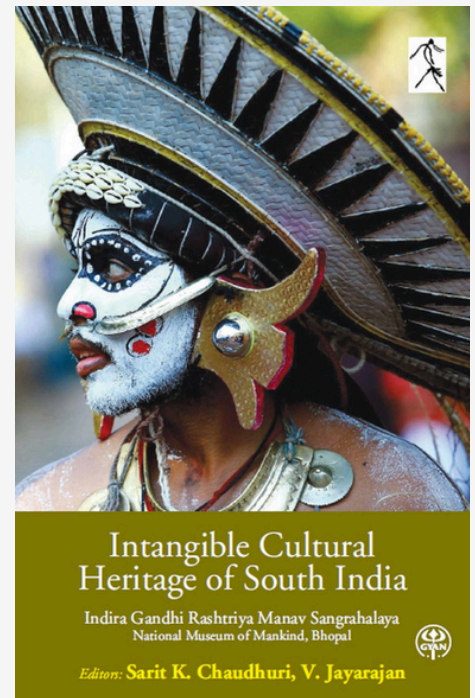
Book Discussion – Intangible Cultural Heritage of South India

Text by Dr. Michael Tomlan

Editors: Sarit K. Chaudhuri, V. Jayarajan

New Delhi, Gyan Publishing House, and Bhopal, Indira Gandhi Rashtriya Manav Sangrahalaya, 2020. Printed at G. Print Process, Delhi. Rs. 965, hardcover, 258 pages, 25x15x5, ISBN: 978-3121214834

The seventeen short papers in this book were presented in a national seminar conducted by the Indira Gandhi Rashtriya Manav Sangrahalaya in association with Folklore, International Center for Folklore and Culture, and Kannur University's Department of Malayalam. All but three essays were presented at the seminar conducted in early May 2015 at Kannur University, P.K. Rajan Memorial Campus, Nileswaram, Kerala. Both editors are accomplished scholars guiding the contributions of others and providing essays that fill out the collection of social and cultural practices, customs, festivals, and worship practices across the South Indian states.



In Chapter One, **“Health Status of Yeravas,”** Dr. B.R. Vijayendra takes the approach of medical anthropology to understand how culture and health interact, centering on the Yeravas, a scheduled tribe of Karnataka located in the Virajpet taluk of Madikeri district and other taluks of the Mysore district. Illness classification, diagnosis, and ethnomedical specialists are discussed, leading to how health is a state of full fitness. At the same time, diseases are attributable to deities, spirits, sorcery, fear, and the evil eye. Chapter Two, **“The Bathukamma Heritage,”** by Dr. D. Satyanarayana, examines Telangana's remarkable festival of flowers. The deity is prepared by every Hindu woman in the villages, with songs, dances and clapping around the goddess arranged in a temporary well at a courtyard in every street. The purchase of new clothes also marks the eight or nine-day festival to mark the occasion, as the festival is a mark of unity in the state.

G. Suryanarayana, a photojournalist, provides the best-illustrated essay. **“Intangible Cultural Heritage of South India”** is focused on the devotees of the Simhachalem Temple in Andhra Pradesh. He presents 32 views of landscapes, cityscapes, people, crafts, sculptures, and artifacts. If a picture should convey a thousand words, his contribution is outstanding. Chapter Four, **“Kheddasa Ritual of Tulunad,”** by Dr. H.K. Bhat and Dr. S.B. Konale, presents the results of their anthropological fieldwork in the coastal regions of Kerala and Karnataka from 2011 to 2014. This three-day ritual is related to land and cultivation, Mother Earth, and menstruation beliefs, and the authors describe the preparation of snacks and the hunting and fishing practices.

“The Status of Sudugada Sidda Women” is examined in Chapter Five. Author Inamdar traces the treatment of women as early as 200 B.C. using archaeology anthropology, tracing changes in the status of women almost to the present day. Different castes have followed varied historical practices, some of which have been outlawed, while domestic violence has not been sufficiently addressed. Sanitation remains another major concern. In Chapter Six, Sociology Professor Jayawant B. Ambekar contributes to ***“The Ecological and Cultural Heritage of Dange Dhanagars.”*** He states the underlying assumption that by protecting indigenous communities and their ecosystems, their culture and economy will provide the appropriate path to sustainable development. Distributed in various states, the Dhanagars have long been pastoral, collecting fruits and selling firewood from the forests. The threat arose from the Indal Company, whose river dam projects forced the relocation of hundreds of families, who subsequently chose to lead the same forest life.

Anthropology Professor Jesuratham Devarapalli continues the theme of problematic change in Chapter Seven, ***“Development-induced Displacement of Malappuram Aranadans.”*** The short overview of displacement literature helps position the case of the Aranadans of the Western Ghats, described in detail with maps and charts, with an extensive bibliography that is helpful to anyone interested in the topic. In Chapter Eight, Dr. K.M. Raghava contributes ***“Evolution of Traditional Theatres of South Asia”***, describing the links between traditional theatres and puppetry. Traditional theaters often have traveling troupes performing agricultural narratives, and the author links the cults and beliefs to the styles of puppetry and the movement, the need for capital, and the role of money people who could make alterations in the local art activities.

Dr. Nilanjan Khatua provides ***“Dr. Mathur on Fisher Folk,”*** highlighting the contributions of P.R.G. Mathur’s *The Mappila Fisherfolks* (1978), a classic work in the ethnography of the fishing community, centered on the village of Tanur in the Malappuram district, Kerala. This work was reproduced with slight modification in 2008. The ethnic identity of the Mukkuvans working alongside the Mappilas is helpful to understand, as they are Muslims who operate the traditional and mechanical fishing boats, catching fish with nets in the traditional manner. Professor P. Subbachary contributed Chapter Ten, ***“The Cultural History from prodding Telugu Proverb.”*** He provides three examples where the same proverb was employed. The narratives include the exchange between a goldsmith and a villager, the discussion between an elderly father and a restaurant waiter, and a field supervisor and a lactating mother. In each case, the author provides an explanation of the proverb's importance historically and in the present.

The next chapter, ***“The Tribal Documentation of Eastern Ghats in Andhra Pradesh,”*** is provided by Rajesh Patniak and B.V. Raviprasad. The authors begin by reviewing the UNESCO conventions and definitions to define intangible cultural heritage. They then define the area, the objectives of their study, and the methods and research techniques, concluding with the note that social anthropologists should learn filmmaking.

Chapter Twelve, by Dr. Sadanand B. Sugandhi, ***“Apathy of Goa-migrants in (the) Upper Krishna Project,”*** begins by recounting the continuous migration due to natural and man-made disasters. Displacement due to the Upper Krishna Project affected thousands of migrants, and two case studies illustrate the social and religious changes in the lives of family members. ***“Quilt’ as the Folk Art,”*** by Shobha Shivaprasad Nayak presents an overview of the materials used, the methods followed, the types, and the designs. The author points out that, while a large number of people understand the value of this heritage, quilt weavers are deprived of government support, so the practice is facing extinction.

Chapter Fourteen, ***“Women in Folklore: A Study of ‘Makkappothi Theyyam,’”*** is provided by T.V. Shruthi. The myth of Theyyam Kadangode Makkam conveys ideas about the status of women, the role of family, customs, and values in a society where matriliney prevailed. This is described in the Kannur district of northern Kerala. Assistant Professor of Anthropology M. Sini contributes ***“Intangible Cultural Heritage and Sustainable Economic Development: A Case of Pot Makers of Kannur District, Kerala,”*** where he is based. Craft dependent communities often struggle to survive. In this case, pot-making lacks sufficient quality raw materials and market connections to increase sufficiently the value of the products.

Chapter Sixteen, ***“Mudiyettu, Kerala Ritual Dance,”*** is provided by Dr. V. Jayarajan. The subject is the ritual dance symbolizing the destruction of Darika by the demon goddess Bhadrakali. Temples are at the center of the drama, with folk dancing and song, inscribed by UNESCO as an Intangible Cultural Heritage. In a similar fashion, Dr. V. Pragati studied the ***“Arundhathiyars of Puducherry,”*** a union territory of India. In one of the most comprehensive essays in this book, the widespread settlement pattern of this scheduled cast allows the author to examine tribal beliefs, including the family gods and goddesses and the obligations to Lord Siva and Lord Vishnu. Sun and moon worship, tree worship, and religious beliefs associated with wealth are all touched upon.

Anthropologist Varun Thampan provides the final chapter, ***“The Study of Nayar Lineage.”*** Nayar is a caste of Kerala state that follows matrilineal patterns of inheritance. Although most aspects of traditional life, including the manor house, collective property, martial training, and white magic, have vanished, the basic elements of religious life continue and become more involved in Hindu traditions.

“Overall, this noble collection serves as a helpful introductory sampler for readers interested in the tremendous range of South India’s intangible cultural heritage. It also contains sufficient endnotes to support further reading.”

Special Feature – Crafting Elegance: The Artistic Journey of Ghulam Nabi Dar

Text by Khushi Shah

The history of craftsmanship in India spans centuries, evident from ancient civilizations like Harappa and Indus, where ornate detailing was integral to everyday items. India's diversity is reflected in its rich array of arts, crafts, languages, and cultures, each region contributing unique elements. From household items to commercial goods, India has a tradition of craftsmanship with detailed documentation of real-life events and stories. Each village boasts a wealth of craftsmanship, credited to individual artists who incorporated their skills into daily items (Thakkar, n.d.). In today's era of overproduction and low-quality goods leading to waste, it is crucial to revive the value of this craftsmanship, known for its ornate details, high quality, and durability. With the growth of entrepreneurship in rural India and increased global recognition of local craftsmanship, there is a renewed effort to honor those who dedicated their lives to these crafts. The story of Kashmiri woodcarver Ghulam Nabi Dar exemplifies this trend.

Wood carving in Kashmir

The tradition of walnut wood carving in Kashmir dates to the 15th century, introduced by Sheikh Hamza Makhdoom. (Mecraaz Fashion Private Limited, n.d.). This tradition is believed to have evolved and thrived under the Sultans, particularly under the nurturing patronage of Sultan Zain-ul-Abidin. He generously supported various artists from across the Central Asia to promote this craftsmanship. According to Pundit Srivara, the court chronicler of the Sultan, the king provided these craftsmen with all the amenities of life, and they, in turn, popularized their arts and crafts among the people of Kashmir. (Damsaz Andrabi, n.d., #)

The raw material used is specifically obtained from walnut trees (Doon kul) that have reached the age of 300 years. Only the aged trees are deemed suitable for use after the fruit crop has been harvested. The wood is stacked in plank form under shade and allowed to undergo natural seasoning for 1-4 years (Artisane - Art & Cultural Center., n.d.). In the early days, the practice of this craft was restricted to the royal houses and palaces but later it expanded to a larger audience and a new contemporary art form was born. Kashmir is one of the few places in the world that still produces walnuts at an altitude of 5500–7500 feet above sea level (Mecraaz Fashion Private Ltd n.d.).

About the artist

Dar was born in a modest family. His father, who valued education, tried to pay for Dar's schooling but due to the circumstances in his family they couldn't afford formal education, and he dropped out of his school at 10. To provide for his family, along with his uncle he started learning the art of wood carving under the tutelage of Abdul Razzaq Wangnoo. Abdul was a local craftsman who worked as a wood carver. For the first two years he wasn't paid and was given menial tasks to assist the local craftsman. Despite that his father insisted that he continue his training because the learning was more crucial than the payment. (Bilal, 2024)

Following this he started working with Abdul Aziz Bhat, another local craftsman in the area. Working with him, especially for a company with such a wide base of customers, Dar was exposed to the ornate details of wood carving, something he had yet to see under his previous mentors. He was fascinated by some of the designs that he saw and asked the company owner to let him learn this skill. Impressed by his dedication, the owner allowed him to imitate those designs via pencil and paper which after going home, Dar would try to imitate those on the locally available wood (Bilal, 2024). This is the time when he learnt the process of designing the products, the designs of flowers, animals, birds, and many other geometric designs that could make impressive outputs. (Gura, 2021).

Throughout all this Dar continued his search for a mentor who could train him to become a better craftsman. His perseverance for learning ultimately inspired Noordin, an artisan from Narwara Eidgah, also known as Noortuk, who took Dar under his wing and molded Dar into an expert in the craft of walnut woodcarving. It is fascinating to note that Noordin, was paralyzed from the right side and yet determined to train this enthusiastic young fellow, he used his left hand and paper-pen to teach new designs to Dar (Gura, 2021). By engaging with these drawings, Dar experienced a significant enhancement in his creative vision and woodcarving abilities, signaling a pivotal moment in his journey. He learnt that the skill of wood carving is as much a science as it is an art. As he worked towards becoming an exceptional carver, he started learning the basic principles of the craft along with the detailing work.

Even today, Dar reminisces about his teacher, offering profound thanks and heartfelt prayers in his memory. Under this mentorship, Dar flourished as a craftsman and soon got recognition for his artistic skills. His craftsmanship transitioned from traditional designs to creating his own unique works inspired by nature (Gura, 2021). Most of his designs are carved on walnut wood since it holds a significant place in the horticulture sector of Jammu and Kashmir, dominating the production of high-quality walnuts with over 90 percent of India's total output. The temperate climate of the region is ideal for walnut cultivation, giving Jammu and Kashmir a unique advantage over other states in terms of walnut production. His skill was acknowledged when he was honored with a state award in 1984, and subsequently, he had the chance to work in Baghdad in the early 1990s. His mastery in craftsmanship ascended to new levels when he received the National Award in 1995-96. (Gura, 2021)

Previously in 1984 Dar was felicitated with a state award and a prize of Rs 2500. He crafted a wall hanging featuring a Kashmiri Panchayat, illustrating members of the Muslim, Sikh, Hindu, and Christian communities seated together in a village, accompanied by a samovar and cup (Gura, 2021). Dar expressed his affection for the piece, saying, "I loved it because it reflected the true essence of religious harmony in Kashmir, as well as our culture" (Gura, 2021). In January 2024, recognizing the exceptional skills and his dedication to his art since the last 6 decades, the Government of India bestowed him with the Padma Shri award. The Padma Shri is one of the most esteemed civilian awards, acknowledging his unwavering commitment to preserving and enhancing the cultural heritage of Kashmir.

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Starting Young to care for the Old



(c) Brinda Gaitonde Nayak

Starting out young can be daunting, at every stage, and with the myriad of options available and unsolicited advice lobbed on – often confusing. Fresh out of college with an undergraduate degree, contemplating work experience or graduate studies, exploring building trade or master classes, sometimes the loudest noise in the chaos is not the most appropriate. Add to that the ever-changing professional scenario of historic preservation, with its highs and lows of opportunities and funding woes, starting young can be challenging, leading to misguided choices and then bowing out to more seemingly lucrative options. However, historic preservation remains one of the most emotionally rewarding and competently profitable professional fields. The initiative, ***“Starting Young to care for the Old”***, by the APTi South Asia Chapter builds upon its mission statement, which is to create better and guided conservation professionals by providing mentoring and guidance. Towards achieving this objective, some of the programs planned are:

- 1) Our mentoring program pairs students and emerging professionals with experts in the conservation field who can run them through the options available to them in the form of guidance via emails or video conferencing.
- 2) Competitions and programs geared towards providing scholarship opportunities.
- 3) Free access to webinars in targeted areas and curated topics by members of our Core Committee and others.
- 4) Publishing of articles by young professionals in our quarterly newsletter, which will be peer-reviewed pre-publication, to provide an avenue for paper submission.

If you are, or you know of others who are at such a crossroads or in need of guidance, do reach out to us.

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Call for Opportunities

Compiled by Raeesa Parvez Patel

6th edition of the World Heritage Site Managers' Forum (WHSMF24) Call for applications!

"Heritage and communities: inclusive and effective approaches for the sustainable management of World Heritage sites"

📍 New Delhi, India

📅 17-18 - 25 July 2024

APPLY BY 25 April 2024 (23:59 CEST)

For more information. visit:

<https://www.iccrom.org/news/call-applications-6th-world-heritage-site-managers-forum>



Bhavnagar Heritage Marathon

Let's walk together to preserve our heritage properties and spread awareness everywhere.

📅 Date: 21 April 2024

🕒 Time: 6:00 AM

📍 Location: Starts From Nilambag Palace

Register Here:

🏢 **runr Office** (10:30 AM to 07:00 PM)

509, Swara Park Square, Rupani Circle to Sanskar Mandal

🏰 **Nilambag Palace** (03:00 PM to 07:00 PM)

Opp. CNI Church, Nilambag Circle Road, Nilambag Circle

Heritage Cleaning Drive

INTACH Bhavnagar teams up with local organizations and educational institutions, in collaboration with Bhavnagar Municipal Corporation, to celebrate World Heritage Day through a community cleaning drive.

To participate contact intachbhavnagar@gmail.com



International Conference on Cultural and Heritage Tourism

The Conference will offer a wide platform to share vital and recent innovations in the arena Cultural and Heritage Tourism.

Conference dates: 9th May 2024

For more information visit:

<https://scienceleagues.com/events/index.php?id=2276064>

International Conference on Cultural and Heritage Tourism ICCHT
Akhaura, Bangladesh | 9th May 2024

OVERVIEW:
International Conference on Cultural and Heritage Tourism organizing committee with great honor extending you a warm invitation to attend the International Conference on which is slated to hold in 9th May 2024 in Akhaura, Bangladesh.

The Conference will offer a wide platform to share vital and recent innovations in the arena. It also has a wonderful space for both scientific presentations like oral, poster and commercial exhibition.

There are exciting program that will allow the participants to reflect upon and celebrate the past accomplishments, share knowledge, extended networking opportunities, foster communication between speakers and delegates and jointly unveil current and future research directions.

We hope that you will have a useful and fun filled time in Akhaura, Bangladesh at this special. We look forward to welcoming you all for what promises to be an outstanding event.

OBJECTIVE:
Our main objective is to promote scientific and educational activities towards the advancement of common man. We by improving the theory and practice of various disciplines and sectors of Science Leagues being one of the largest professional association of south asia organizes conferences, workshop, seminars and/or awareness programs by providing the technical and other supports to improve research and development activities, publishing high quality academic international journals as well as update and current transactions.

ScienceLeagues

Important Dates

Final paper Submission	19th Apr 2024
Last Date of Registration	29th Apr 2024
Date of Conference	9th May 2024

REGISTER AT:
<https://scienceleagues.com/events/registration.php?id=2276064>

EVENT:
<https://scienceleagues.com/events/registration.php?id=2276064>

✉ info@scienceleagues.com
☎ +91 8870915303

International Training Course on Post Crisis Recovery of Cultural Heritage
Online: 2–4 October and 9–11 October 2024
In-person (Rome): 21–25 October 2024

ICCROM
FONDAZIONE SANTAGATA
International alliance for the protection of heritage in conflict areas
Supported by ALIPH

International Training Course on Post Crisis Recovery of Cultural Heritage (PCR-2024)

Call for Applications:

The course structure comprises six thematic virtual sessions spread over two weeks in October 2024, followed by an immersive, in-person training in Rome during the third week.

Application Deadline 27 May 2024

Course Dates:

Online: 2–4 October and 9–11 October 2024

In-person (Rome, Italy): 21–25 October 2024

Course Language: English

For more information, visit:

<https://www.iccrom.org/news/call-applications-international-training-course-post-crisis-recovery-cultural-heritage-pcr>

Other Courses offered by ICCROM:

- International Training Course (ITC) on Disaster Risk Management of Cultural Heritage 2024, for more information visit: <https://www.iccrom.org/courses/international-training-course-itc-disaster-risk-management-cultural-heritage-2024>
- Documenting layered Heritage: a workshop on the Mausoleum of Hadrian (DOCU2024), for more information visit: <https://www.iccrom.org/courses/documenting-layered-heritage-workshop-mausoleum-hadrian-docu2024>
- MSc Programme in Conservation Management of Cultural Heritage 2024-2025, for more information visit: <https://www.iccrom.org/courses/msc-programme-conservation-management-cultural-heritage-2024-2025>



30th biennial The International Institute for Conservation of Historic and Artistic Works IIC Congress 2024

Congress theme: 'Sustainable Solutions for Conservation: New Strategies for New Times'.

Conference dates: 23 to 27 September 2024

For more information, visit: [IIC Lima Congress 2024 | International Institute for Conservation of Historic and Artistic Works \(iiconservation.org\)](https://iiconservation.org)



Eco-Build Techniques Training Program

"Sankalan" A Centre for Alternative Learning - offshoot of Hunnarshala Foundation in collaboration with *So Hath - 100 Hands*, Foundation for Building Artisans are pleased to announce Introductory Training Program on Eco-Build Techniques

Date: 13th & 14th April 2024.

Venue: Bhuj- Kutch, Gujarat

For more information, visit: [Eco-Build Techniques - Training Programs - Sankalan - a center for alternative learning \(sankalan-hunnarshala.org\)](https://sankalan-hunnarshala.org)

International Conference- Architecture & Design of Built Environment 2024 (ADOBE 24)

AAP ACADEMIC - Intercultural Communication in Tourism, School of Architecture & Planning, Woxsen University Announces International Conference- Architecture & Design of Built Environment 2024 (ADOBE 24) 6th & 7th June, 2024, Woxsen University, Telangana, India

Theme - CITIES: Embracing inclusivity.

Date: 6th & 7th June, 2024

Location: Woxsen University, Telangana, India

For more information, visit: <https://woxsen.edu.in/adobe-2024/>

