

# CRIHAP

## Newsletter

Vol. 15 / September 2020



United Nations  
Educational, Scientific, and  
Cultural Organization



CRIHAP

International Training Centre  
for Advanced Cultural Heritage in the Asia-Pacific Region  
under the auspices of UNESCO

联合国教科文组织亚太地区高级文化遗产培训中心



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The session site. Zhang Xu, Chairman of the Governing Board of CRIHAP and Member of the Party Leadership Group and Vice Minister of the Ministry of Culture and Tourism of the People's Republic of China, chaired the session.

## CRIHAP Feature

# The 9th Session of the Governing Board of CRIHAP Kicks Off in Beijing

On January 14, 2020, the 9th Session of the Governing Board of CRIHAP was held at the Beijing Foreign Experts Building. Zhang Xu, Chairman of the Governing Board of CRIHAP and Member of the Party Leadership Group and Vice Minister of the Ministry of Culture and Tourism of the People's Republic of China, chaired the session. Over 60 participants attended the session, including members of the Governing Board of CRIHAP and the Advisory Committee of CRIHAP, representatives from the Ministry of Culture and Tourism of the People's Republic of China, the National Commission of the People's Republic of China for UNESCO, the UNESCO Office in Beijing, the International Research Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (IRCI), and the International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP). The session reviewed and approved CRIHAP's Work Report for 2019 and its Work Plan for 2020.

In 2019, CRIHAP organized 11 workshops on Intangible Cultural Heritage (ICH) Capacity Building in Uzbekistan, Fiji, Thailand, the Republic of Korea, China, Vietnam, Bangladesh, the Philippines and Mongolia.

The workshop in Uzbekistan marked the third ICH trainer workshop (Russian) organized by CRIHAP for Central Asia, following two such workshops held in Bishkek, Kyrgyzstan in 2017 and Almaty, Kazakhstan in 2018. It was also the only trainer workshop in the Asia-Pacific region in 2019 planned by UNESCO.

The workshop in Fiji aimed to introduce the Convention for the Safeguarding of the Intangible Cultural Heritage ("the Convention") to officials from cultural departments of small island developing countries in the Pacific region. The outcome document Work Plan on ICH Safeguarding in the Pacific Region will become an important reference for the UNESCO Office in Apia to formulate the work plan on ICH

practitioners from southern Vietnam. As UNESCO had previously provided ICH capacity building workshops for trainees from northern and central Vietnam, this workshop boosted Vietnam's overall ICH safeguarding capacity.

The workshop in Bangladesh started preparations nine months before its opening. A more reasonable training program was made based on studying the overall state of ICH safeguarding in Bangladesh and sorting out and summarizing previous workshops. It offered contents in developing safeguarding measures for specific projects, guiding the trainees to play the role of communities, and do simulation exercises, making the workshop continuous and in-depth, and achieve expected results.

After becoming a State Party to the Convention, the Philippines was in urgent need to improve its ICH safeguarding and implementation capabilities and enhance the public's awareness of the importance of ICH and its safeguarding. At the request of the Philippine Government, CRIHAP hosted the first one of the Three-year Workshops on ICH Capacity Building.

safeguarding across the region in the next five years.

The workshop in Thailand was the second session of the Three-Year Workshops on ICH Capacity Building designed for Thailand. It has managed to largely tackle Thailand's challenges, such as inadequate ICH safeguarding capacity building at the national level and lack of knowledge in the international cooperation mechanism under the framework of the Convention.

The workshop in the Republic of Korea (ROK), as the third one of its kind, was based on the fact that Korean ICH stakeholders, especially those in the private sector, had little chance to learn about international legal norms for ICH safeguarding as represented by the Convention. It was organized to contribute to ROK's shift from the practitioner-centered ICH safeguarding model to the community-centered ICH safeguarding model under the framework of the Convention. As a result, Korean ICH practitioners have gained a comprehensive understanding on key concepts, mechanisms, rights and obligations of the Convention.

"The Workshop on Linking 2003 Convention and ICH programs of Universities" represented the first session of workshop to connect the Convention and higher education. It changed the situation that only one-third of universities used the Convention or textbooks about capacity building in their ICH courses. After the workshop, trainees will modify unreasonable contents in ICH courses.

The workshop in Vietnam was the first of its kind under the framework of the Convention for ICH

The workshop in Mongolia marked the second capacity building workshop under the framework of the Convention organized by CRIHAP for Mongolia, following the Capacity Building Workshop on the Implementation of the 2003 Convention for the Safeguarding of the ICH for Mongolian Media Professionals in 2017. It also marked the first "Higher Education-based Workshop on ICH Safeguarding Building" organized by CRIHAP in a foreign country, developing a platform of exchanges and interactions among Mongolian universities with regard to the development of ICH-related disciplines.

In order to summarize achievements of previous workshops over the past nine years and develop blueprints for future work, CRIHAP hosted the workshop "Review and Prospect: Workshop on ICH Capacity Building Organized by CRIHAP" in Chengdu during October 16-19, 2019. It was a landmark event of far-reaching importance in the history of CRIHAP. The workshop brought together officials from UNESCO regional offices and country offices in the Asia-Pacific Region, UNESCO-accredited trainers, representatives from other UNESCO Category-2 centers in the Asia-Pacific region as well as over 20 trainees from 14 countries, namely, ROK, Mongolia, China, Thailand, Myanmar, Cambodia, Vietnam, Nepal, Laos, the Philippines, Pakistan, Fiji, Tonga and Uzbekistan who had participated in and were about to take part in ICH capacity building workshops organized by CRIHAP. Participants





CRIHAP Secretariat presents the Work Report for 2019.

conducted comprehensive reviews of over 40 ICH capacity building workshops and their follow-up activities and proposed good recommendations on CRIHAP's future development based on in-depth analysis and discussion of workshop themes, approaches and organizational methods, etc.

ICH safeguarding in countries across the Asia-Pacific region saw initial progress and the ICH safeguarding system began to take shape. However, people's awareness of ICH safeguarding still needs to be improved. Low incomes remains a concern of ICH practitioners and community participants. National input of human and financial resources is inadequate. National legislation and ICH data collection, documentation and digital safeguarding are weak. Some countries are faced with such challenges as political instability, high personnel mobility, national, ethnic and cultural identities, insufficient cooperation between governments and NGOs, scarcity of raw materials on which traditional skills heavily depend, and intergenerational transmission of traditional skills. Multiple factors from political, economic and social sectors make ICH safeguarding more demanding for member states.

With the continuous development and expansion of its work scope, CRIHAP gains increasing visibility and presence in the Asia-Pacific region. Countries across the region expect to collaborate with CRIHAP in ICH capacity building, ICH and education, and training of ICH trainers, etc. Some countries have also put forward specific training themes to CRIHAP, such as ICH and Sustainable Development, ICH in the State of Emergency, ICH and Media, ICH and Youth, ICH Safeguarding Policy Development, ICH and Gender, Periodic Reporting, ICH and Disaster Prevention and Mitigation, ICH and NGOs - International Assistance on ICH, and ICH and Higher Education.

To meet the growing demand for ICH safeguarding capacity building, CRIHAP will offer more such workshops to countries where training has been held, and further develop the "training map".

At present, CRIHAP is actively involved in ICH-related international exchanges. It is also sorting out and researching updated ICH information at the international level to discover new focuses so as to keep up with the times. Meanwhile, CRIHAP strengthens its own capacity building by holding training workshop reviews, information briefings in the field of international ICH and thematic learning sessions. In 2019, the Chinese and English editions of CRIHAP Newsletters were completely re-designed and re-edited.

The Governing Board highly praised CRIHAP's work, considering that CRIHAP had continued to make breakthroughs and entered a new period of full-fledged and stable development after overcoming various difficulties. CRIHAP has always followed the spirit of the Convention and UNESCO's work priorities for the implementation of Global Strategies for Capacity Building. It has actively carried out ICH capacity building workshops and made great contributions to ICH safeguarding in countries across the Asia-Pacific region. It has not only promoted ICH safeguarding at the national and regional levels, but also helped promote UNESCO's ICH capacity building strategy on a global scale. It is expected that CRIHAP will make greater achievements in the future in terms of ICH and vocational education and the introduction of excellent international practices of ICH safeguarding.

Up to now, CRIHAP has organized 49 ICH capacity building workshops that have benefited 40 countries across the Asia-Pacific region. Over the past nine years, it has made continued and effective efforts to carry out workshops in East Asia, South Asia, Central Asia and the Pacific, focusing on such themes as Ratification of the Convention, Implementation of the Convention, Community-based ICH Inventorying, Safeguarding Plan Development, and Nomination of Elements for Inscription on the Lists. With lectures on key concepts of the Convention, the complexity of inventory development and the important role of communities in inventory development, UNESCO trainers have introduced ideas and methods of ICH safeguarding to trainees, including cultural affairs officials, community representatives, ICH practitioners, along with experts and scholars. Facilitators were also requested to transmit what they have learned to a wide group of people through follow-up training and activities.

Following the session, some participants visited Chu Yan's studio Chu He Ting Xiang, as part of the field work to study Chinese traditional costumes.



Participants of CRIHAP's 7th Session of the Advisory Committee take a group photo.

## CRIHAP's 7th Session of the Advisory Committee Held in Beijing

CRIHAP held its 7th session of the Advisory Committee at the Beijing Foreign Experts Building on January 13, 2020. The meeting was chaired by Zhang Aiping, chairman of the Advisory Committee, and was attended by 10 committee members.

At the meeting, committee members expressed their appreciation and affirmation of the work carried out by CRIHAP, and conducted discussions focusing on "training theme", "training effect", "field study", "establishment of a long-term cooperative relationship with facilitators", "self-capacity building" and other topics proposed by the CRIHAP Secretariat.

The participating committee members considered that CRIHAP should pay close attention to new trends and concerns of intangible cultural heritage, develop relevant training materials, and adopt a variety of training modes according to different training themes. For example, CRIHAP could flexibly adjust the proportion of the Convention for the Safeguarding of the Intangible Cultural Heritage ("the Convention") in relation to practical teaching content based on different needs of workshops, strengthen the relevance of training courses to field teaching, increase practical training programs for ICH transmitters, enhance capacity building training for institutions, and establish an evaluation workflow consisting of pre-evaluation, training and re-evaluation. In addition, it is necessary to make good use of the rich experience of local experts in the place where the training is held, and to select training topics and accumulate cases in light of the practical situation in the beneficiary country to make the training more targeted.

The committee members also gave valuable advice on setting up more convenient communication channels with facilitators, maintaining long-term cooperative relations, the application of new media, increasing publicity and strengthening cooperation with other Category 2 centres. Other valuable advice was offered on carrying out personnel exchanges and calling on government departments to expand capital investment in CRIHAP, and also increase staff numbers to ensure that CRIHAP can better provide training services for countries in the Asia-Pacific region. These suggestions provided references for CRIHAP's future work.



# Global Updates

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## Observation of Safeguarding of Intangible Cultural Heritage Worldwide in the COVID-19 Pandemic

Practice and Expression of Intangible Cultural Heritage in Times of Crisis

Shen Ce

### Effects of the Pandemic on Intangible Cultural Heritage

Even today, the world is still in the midst of lockdowns and restrictions due to the COVID-19 pandemic. The restrictions have had a major impact on the cultural fields; theatres, opera houses, music halls, cinemas, exhibitions, book fairs, and performances have all been either closed or limited; those employed in the industry have also been affected by cancellations, bans, pay-cuts, and even unemployment.

The practice of intangible cultural heritage has been facing the same difficulty due to quarantines and restrictions. Holidays and cultural events have been either cancelled or delayed; the limitation on cultural customs and rituals have caused perplexities in many people's lives. The community is no longer necessary as a space to host and memorialize intangible cultural heritage; those in the industry, such as performers and artisans, have lost much of their livelihood from lost income due to the precarious nature of their work, the lack of clientele, and limitations on craft material. The situation is dire.

### Safeguarding Intangible Cultural Heritage in Times of Crisis

The onset of COVID-19 and its unpredicted global spread is a crisis, not dissimilar to military conflicts and natural disasters. In regions severely impacted by the virus, social distancing and lockdowns have seriously affected the local way of life. The practice of intangible cultural heritage has been affected across the globe in different levels of severity. For example, during Quadragesima (Lent), many celebrations and holidays related to the intangible cultural heritage have been limited or cancelled.

However, the practice of intangible cultural heritage can be tangible; it is dynamic, adaptive, and evolving. In April 2020, UNESCO's secretariat for the Convention for the Safeguarding of the Intangible Cultural Heritage set out to create a survey on the experience of intangible cultural heritage during the COVID-19 pandemic. Over 200 cases have been collected globally as of the current date: 11 from Africa, 11 from Arab States, 43 from Asia and the Pacific, 96 from Europe and North America, and 78 from Latin America and the Caribbean. The results of the survey show that despite quarantines and restrictions, communities, groups and individuals have all used creative means to adapt to this unique time period and practice their living heritage. For example, the Holy Week celebrations have been held this year in Colombia, Venezuela, Croatia, and Italy after some adjustments to the practice.

During the eighth General Assembly of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage held in Paris, France in September 2020, 250 representatives from 140 State Parties joined in the discussion on safeguarding living heritage during the COVID-19 pandemic. Operational principles and modalities for safeguarding intangible cultural heritage in emergencies have been examined. During the meeting, UNESCO hosted a themed "ResiliArt online dialogue: Living heritage experiences in the COVID-19 pandemic" to discuss the deteriorating situation for artists in the intangible cultural heritage sector during the pandemic, and other topics such as SES power, copyright protection, and content digitization. Community members from Italy, Mali, Palestine, Peru, and Sri Lanka have all expressed their experiences on how to surmount the pandemic crisis for ICH of art practices.

The city of Cremona in northern Italy's Lombardy region is one of the most affected areas in the world. The city is home to the UNESCO element, "Traditional violin craftsmanship in Cremona", inscribed in 2012 on the Representative List of the Intangible Cultural Heritage of Humanity. Traditional violinmaking is fundamental to the identity of Cremona and its citizens and plays an irreplaceable role in the city's social and cultural practices and rituals. Gianluca Galimberti, mayor of Cremona since 2014, has put great effort into the promotion of Cremona violin craft. However, since the onset of the government-mandated lockdown and associated containment measures, violinmakers are prevented from entering their laboratories and workshops which, in turn, impeded their ability to continue their practices. The crisis led to the closure of cultural institutions, including museums, which form part of the Cremonese community as the guardians of knowledge and immaterial know-how, together with the tangible collections of artefacts and instruments associated therewith.

To cope with the short-term impacts of this crisis on the Cremonese community's living heritage, formal and informal collaboration has proven vital for raising awareness. For a community with over 150 violinmakers, gathering all individuals together in a formal virtual setting has proven difficult. The Municipality of Cremona, the governance body of the element, has maintained constant communication with key institutions, including the Consortium of Violinmakers, Cremona Chamber of Commerce and the Craft Associations, the Violin Museum in Cremona, the Claudio Monteverdi Institute of Musical Studies, and the International School of Violin Making, as well as scholars, TV stations, and local media such as Unomedia and ProCremona, to ensure the survival of the Cremonese violinmaking community.

In particular, the Violin Museum in Cremona (Museo del Violino) has intensified its activity with social networks, continued to send newsletters to teachers and students with teaching materials to be utilized in distance lessons, and maintained virtual connections with musicians to produce videos and collaborate for auditions. On Easter Sunday, the broadcaster Cremona 1 transmitted a special hearing dedicated to all citizens, filmed in the deserted Arvedi Auditorium with the Stradivari violin, "the Cremonese symbol of the city". This was a very symbolic moment as the violin used was the first Stradivarius that was purchased in 1961 by Cremonese public bodies and, in fact, marked the beginning of the "Collections" and the re-appropriation of Cremonese identity awareness. This audition, along with others, has been broadcast on YouTube in an attempt to stay connected with the visitors of the Museum, a core component of the community.

Among the initiatives implemented by the Museum to adapt to the circumstances and facilitate the continued practice of their community's living heritage are: a video to promote the violinmaking exhibited in the Violin Museum in Cremona which may be found on the Museum's website; a music video dedicated to the "deserted" City of Cremona, filmed a few days after the start of the lockdown and made with violinist Lena Yokoyama. This was filmed while performing on the top of the Torrazzo, the symbol of the city; a music video dedicated to doctors, volunteers and patients, filmed with Lena Yokoyama, who performed from the top of the roof of the hospital in Cremona; various music videos with collaborating musicians of the Violin Museum in Cremona (including violinist Edoardo Zosi and cellist Francesco Nocerino), packaged by themselves to promote the Cremonese violinmaking heritage; streaming interviews with the General Manager and the Conservator of the Museo del Violino Collections; a virtual tour of the museum, supported by the Google Arts & Culture platform, which can be accessed directly from the homepage of the Museum website; promotional materials including musical videos, such as those promoting the luthier heritage on display, a comic book on Stradivari created specifically by the Andrea Pazienza Comic

Strip Centre in Cremona, a Museo del Violino project that involves creating a drawing, writing a short story set in the "deserted city" of Cremona, and designing a screenplay and graphics of a comic; and the posting of student performances on the Claudio Monteverdi Institute of Musical Studies Instagram page.

In the medium/long term, the crisis has endangered the economic sustainability of the community as it is difficult to ascertain how many workshops and laboratories will survive in the aftermath of the COVID-19 pandemic. Furthermore, as violinmaking in Cremona represents a vital symbol of the community's identity and rich history, the crisis has impacted the community's social sustainability and development. To this end, work to safeguard Cremona's violin craftsmanship as the region's symbol and the origin of violins has already begun. Two programmes have been initiated. The first is for the elaboration of a Safeguarding Plan for the Traditional Violin Craftsmanship in Cremona. The second one relates to sustainable economic development and denominations of origin and Geographical Indications. In particular, the former programme is in the process of being accredited as a UNESCO capacity building programme and will be open to both Italian ICH communities and Southeastern Europe Member States.

Other living heritage around the world also faces suspension and may require support. The Great Mosque of Djenne in Mali, a heritage site for its mud structure and religious importance, has also been severely impacted by the pandemic. The reason is that the pandemic has cut the source of income for the mud masons who maintain the great mosque with their expertise. Support for the masons and their organizations is immediately required, or we risk the loss of this living heritage.

In Croatia, Procession Za Krizen ("following the cross") on the island of Hvar was inscribed as a UNESCO element in 2009. The procession was held this year in order to continue this 500-year-old tradition. However, the procession which usually had a following of thousands was limited to only 15 participants this year. The participants come from 6 towns from Stari Grad Plain, the observation tower of Hvar in the Adriatic which is a cultural landscape inscribed on the World Heritage List. The procession has long been ingrained as a part of the local identity. The continuation of their tradition was necessary under any circumstance. This year's procession is an interesting reminder of the same event in 1943, where only 12 people from each town were allowed to participate, as the island was occupied by Italy during WWII.

The Holy Week processions in Popayan in Colombia, listed as a UNESCO element in the same year, was also impacted by the ongoing crisis. The processions in Popayan is one of the oldest traditions from the days of colonization in

Colombia. It attracts a large crowd each year. The crisis limited the scale of this procession this year, however, digital media ensured its broadcast.

Tamboradas drum-playing rituals however was not held this year in open streets. It is a part of the Holy Week celebrations in Spain, listed as a UNESCO element in 2018. The Association of Drummers1 Clubs of the Holy Week of Hellin launched the slogan "stay at home", and called for drummers to play from their windows, balconies and terraces in Castile la Mancha. At 5pm on the Friday of Sorrows, the sound of simultaneous, intense beating filled the city as parents and children took to their balconies, creating an atmosphere charged with emotion and a feeling of collective communion." (UNESCO, 2020)

Ramadan is the 9th month of the Islamic calendar and the most sacred month of the year for all Muslims. Fasting (puasa in Malay) is required from sunrise to sunset during this month. Before the pandemic, Muslim communities in Singapore would pray regularly at mosques, including terawih, prayer at night during Ramadan. Muslim families and Singaporeans would gather on Geylang Serai and Jalan Bussorah to enjoy the great assortment of Malaysian delicacies and to shop for gifts and clothing. However, all mosques in Singapore are closed during the pandemic, and everyone is encouraged to stay home. The Muslim community is unable to have breakfast together at the mosques or visit one another at the end of Ramadan. The NHB and Malay Heritage Centre of Singapore decided to host "Ramadan Together" to connect the Muslim community digitally, and spread knowledge about the intangible cultural heritage of Ramadan. The event lasted one month and was mainly composed of three portions: "Iftar Together" for Muslims to feast together online; "Masak Together" for sharing recipes during Hari Raya; "Concert Together" for "live" performances by local artists and groups. The Malay Heritage Centre and their social media contributed a great number of digital programs for the event with NHB, including cooking along with a famous chef, and sharing of traditional Hari Raya recipes. They also made videos and animation on the traditions and clothes of Hari Raya. The event also called for the public to provide how they used to celebrate Hari Raya; all participating photos were posted on the Heritage Centre's social media, and creative works would have a chance to win prizes. In order to promote Malay cultural heritage, the centre also provided a word list and greetings for Ramadan, and shared music and videos on Hari Raya.

The pandemic has made a great impact on traditional performance arts. However, the performance arts communities have also been helping their artists through a variety of means. National Gugak Center and other traditional theatres took to Naver TV and YouTube to broadcast their performances during the time without a present audience. Other classical music companies, theatres and dance groups have also

been using modern technology to share videos of dance practices with the audience and building a connection with them.

Livestreaming has allowed the audience to experience a performance at home. Artists have been able to talk to the audience personally, and give the audience front-row seats when they start to improve from inspirations made by the audience. What makes this experience different from live theaters is the use of video technology and online music, which are able to provide different angles and distances from which the audience can view the performance. Streaming also provides the audience with a high level of convenience; they can enjoy a performance while having a nice meal at home, and they can share their feelings with other audience members as they watch.

People spend most of their time at home during the pandemic. This provides more opportunities to learn about intangible cultural heritage at home. During lockdown, from Jamaica to Lebanon, cultural traditions such as cooking and handcrafts have all been reignited as ancestral recipes and cooking with children and home, then sharing the results online.

Internet platforms have provided an important and unique pathway for spreading, continuing, and expressing knowledge on intangible cultural heritage. In Georgia, USA, traditional banquets have been moved online. Food and drinks were placed in front of the computer to simulate a real experience. In Rajasthan, India, singers performed live on Facebook Groups, and strengthened the ties between artists.

In China, internet platforms have also provided a way to spread and express intangible cultural heritage. In Dongcheng, Beijing, intangible cultural heritage such as Lord Rabbit inside-painted snuff bottles, Jinma style kites, and Qiu's lanterns have a huge age gap in their practitioners. However, they used online training and streaming to explain the knowledge on intangible cultural heritage, recorded classes on the skills, and even made sales on the livestream. Livestreams have opened up a new pathway for fast handcraft product sales and feedback. Folk artists are in awe of this method of sales and how it differs from selling offline. They express that they will develop for children and young people intangible cultural heritage packages, cultural products, modern design products, and finely edited video tutorials as a part of "intangible cultural heritage in schools" for the future. Traditional opera performers, such as those in Beijing opera, Henan opera, and Huangmei opera, have attracted a large number of followers through streaming. It both spread traditional culture and enriched the cultural lives of the public during this difficult time.

### **Intangible Cultural Heritage as a Tool to Conquer the Pandemic and Recommendations of Folklorists and Anthropologists**

Maribel Alvarez, in "Folklife in the Age of Pandemics", described the importance of folklorists and folklife as follows: "As occupations go, folklorists are not usually in the top ten list of 'first responders' most people think of when disasters or other major disruptions to everyday life take place. Certainly, medical and emergency personnel play the most critical roles when physical well-being is immediately threatened, and we are all better off for it. However, among the professions involved in providing what are generally known as 'quality of life' services in times of great change or transition, folklorists claim a special kind of expertise...Folklorists can sense small shifts in human behavior that others might at first overlook or dismiss as unimportant. Folklorists are archivists of the arts of coping, detecting with fine precision how humans search for meaning in the oddest of ways and places. Think, for instance, about yellow ribbons tied around trees during the Iranian hostage crisis, graffiti scrawled on the Berlin wall before its fall..."

Even though the COVID-19 pandemic is still making an ongoing impact on living heritage and showed the fragile nature of living heritage in times of crisis, it has also created an opportunity for the revitalization and mutual assistance in the intangible cultural heritage community. It built a creative narrative that makes people pick up traditional culture that they've left behind, and even built intangible cultural heritage into a new form.

Even though no effective treatment has been found as of yet, many elements of intangible cultural heritage have been used to support and reinforce public health measures. Artists in Ayacucho, Peru have been making masks based on traditional patterns and weaving techniques; Amazigh communities in the Moroccan Atlas Mountains shared poetry to help conquer the pandemic; Sri Lankans used traditional string puppet performances to tell stories of quarantine and social distancing; Kankurang, the guardian of order and justice of Senegal, patrolled the streets to enforce curfew in villages from 8 pm to dawn. Performers of Chapei Dang Veng in Cambodia hold an endangered intangible cultural heritage; the performer used this intangible cultural heritage to talk about handwashing, social distancing and other disease prevention methods to great effects. Acupuncture and other TCM have helped with health maintenance in their supportive medicinal role in China. 137 national intangible cultural heritage elements of traditional medicine, including those from minorities, such as making herbal concoctions, herbal baths, healing foods, and sleeping herbs have given their blessing to the public by maintaining the public's wellbeing.

We learned through news media about the various changes in our actions and values in the time of the pandemic. A seemingly important meeting suddenly is not that important; divorce rates are on the rise, as is domestic violence; the comfort zone of home education has been broken; and necessary cultural expenses are no longer so necessary. The meaning of work, life, and ideals have all become somewhat blurry.

Anxiety, compassion, fear, helplessness, anger...In a complex of emotions, folklorists have given us three tool bags to help us turn those emotions of social distancing and pandemic into the driving force for creativity and satisfying our curiosity, so that we can ride through the seemingly endless crisis smoothly. In short, they are:

Paying attention to what is happening. Folklorists and anthropologists believe that the easiest way we seek "meaning" from daily life is by turning what is "familiar" into what is "strange". We have accepted a lot of ideas without questioning their logical basis; however, "normal" life doesn't have to be this way. We can use our subjective creativity. We should use the opportunity to remodel everything we've done subconsciously and automatically. This will help us build empathy and critical thinking when we deal with our duties and relationships. Learning a new skill, an opera style, or even traditional sports such as Tai-chi, ventriloquism, Go, chess, and shuttlecock would all be ways to make breakthroughs in routine life. Ritualize daily life. Birth rituals, adulthood rituals, burials, marriages, birth and life rituals are "frames" of life used to mark down changes and help people cope with transitions. Rituals can generally help us pay attention to our deeply rooted beliefs in one another, such as romance, family, faith, and so on. In quarantined life, it's important to ritualize day-to-day events, such as a morning coffee and an afternoon stroll. These can become simple rituals of modern life, and they'll improve the value of our work and bring hope as we make an effort. Building connections. Everything takes on a meaning from its value system and cultural background. During the pandemic, as we focus our attention on our own small and personalized environment, the pandemic is changing everything and everyone at the same time. It has a far greater effect than the virus itself, and we will need time to predict, prepare, and reorganize the key elements of daily life, such as health, wealth, and education.

The pandemic crisis has not only affected our physical health, but our mental and spiritual health as well. However, we should see that intangible cultural heritage can work as a dampener in the changing society, and take their unique effect as we attempt to solve this common problem that all of us face. Intangible cultural heritage has not stopped or stagnated because of the crisis. Instead, our need for intangible cultural heritage and cultural traditions has forced them to change in the way they're expressed. They do still, however, provide us with a method to fight through the physical, spiritual, and cultural crisis, and continue to work their magic to build social connections, provide social solidarity, and comfort our bodies and minds.

Notes: All the information in this essay comes from the UNESCO official website.)

(The author is specialist and assistant fellow researcher of CRIHAP.)



## Workshop Reviews

**Editor's note:** A capacity building workshop on the "Role of Media in the Implementation of the Convention for Safeguarding Intangible Cultural Heritage" was held in Darkhan-Uul province of Mongolia on September 11-15, 2017. This was the first thematic workshop and the first training event that CRIHAP has ever organized for the professional field. The training workshop was hosted by CRIHAP in close collaboration with the Council for Cultural Heritage Communication and Networking (CCHCN), and the Confederation of Mongolian Journalists, and organized by the National Center for Cultural Heritage. The Ministry of Education, Culture, Science and Sports of Mongolia and the Mongolian National Commission for UNESCO provided important support for the workshop. This section of the newsletter includes seven articles that review all aspects of the workshop, focusing on workshop summary, field work, media's participation in the safeguarding of intangible cultural heritage, reviews of intangible cultural heritage in Mongolia, impressions of trainees, and insights of a Chinese journalist on the workshop, hoping to invite more attention and discussion.

### Summary and Review: Capacity Building Workshop on the Role of Media for the Implementation of the Convention

The capacity building workshop on the "Role of Media for the Implementation of the Convention" was held in Darkhan-Uul province of Mongolia on September 11-15, 2017. It was hosted by CRIHAP in close collaboration with the Council for Cultural Heritage Communication and Networking (CCHCN) and the Confederation of Mongolian Journalists, and organized by the National Center for Cultural Heritage. The Ministry of Education, Culture, Science and Sports of Mongolia and the Mongolian National Commission for UNESCO provided important support for the workshop. This was the first capacity building workshop conducted by CRIHAP targeted at media practitioners, in response to a request by Mongolian media practitioners in 2016 during a regional conference of the Northeast Asian ICH safeguarding plan, in Ulaanbaatar, Mongolia. It was also the first attempt by CRIHAP to tailor thematic training to a specific field.

G. Enkhbat from the National Center for Cultural Heritage, N. Bold, director of Cultural and Art Policy and Coordination Department, Ministry of Education, Culture, Science and Sports of Mongolia, Liang Bin, director of CRIHAP, Badam-Ochir Galaarid, president of the Confederation of Mongolian Journalists, B. Altansukh, executive director of CCHCN, and Alexandra Denes and Rahul Goswami, UNESCO facilitators, attended the opening ceremony. The opening speeches from these people addressed the objectives of this training workshop, that is, to increase the contribution and the role of media in the implementation of the Convention, to train and educate journalists in ICH safeguarding, and to support collaboration between ICH bearers and journalists.

CRIHAP director Liang Bin pointed out at the opening ceremony that the media plays an important role in cultural development. He hoped that the workshop participants could fully leverage the role of media to promote ICH safeguarding among the public according to the spirit of the Convention.

"Lack of attention by journalists engaged in safeguarding intangible cultural heritage has resulted in many precious tangible and intangible cultural heritages in Mongolia being neglected," said Navaanjantsan Bold, director of the Cultural and Art Policy and Coordination Department, Ministry of Education, Culture, Science and Sports of Mongolia, at the opening session. "The workshop can not only raise public awareness of safeguarding ICH, but also promote training and cooperation in Northeast Asia."

Badam-Ochir Galaarid, president of the Confederation of Mongolian Journalists, said that the participants included media representatives from national and regional television, newspaper and media networks in 21 provinces. Badam Altansukh, executive director of CCHCN, expressed gratitude to CRIHAP for organizing the workshop. He expected that more professional training workshops would be carried out in Mongolia through the joint effort of CRIHAP and ICH safeguarding organizations in Mongolia.



The workshop modules provided participants with an introduction to basic concepts of the Convention, basic knowledge about ICH safeguarding and its relationship with sustainable development along with ethical principles and responsibilities. In addition, participants also carried out field surveys and interviewed ICH practitioners. CRIHAP also invited Mr. Xue Shuai from China Culture Daily to share his experience and have discussions about reporting ICH safeguarding with Mongolia's media representatives.

The very first session of the workshop conducted by UNESCO facilitators Rahul Goswami and Alexandra Denes, addressed the "objectives and format of the workshop". Facilitators pointed out the main objectives of this training workshop: to equip participants with an understanding of the Convention, to equip participants with an understanding of how media can support awareness-raising and ICH safeguarding, to introduce ethical issues in presenting ICH in the media, and to demonstrate that community members can be not only providers of information but also active collaborators in media production.

Another point was, the community-based media production is absolutely essential to raise awareness to the public on ICH. Therefore, it is committed to producing the information within and outside the community, rather than extracting information from the community. Community-based media recognizes community members as creators and experts of their ICH, not simply as informants. It is necessary to involve community in the process of generating and presenting the information required for media on ICH. Facilitators also introduced some international cases regarding involvement of communities in media production.

At the end of this session, facilitators asked the participants what questions they would like to have answered in the context of the workshop, and what are their expectations from the workshop. In general, participants said that they would like to obtain knowledge on application of the Convention for ICH safeguarding into their reporting activities and to hear lectures that share international case experiences.

The next session of the workshop, "the safeguarding of the intangible cultural heritage in Mongolia", was led by Galbadrakh Enkhbat, director of the Mongolian National Center for Cultural Heritage. Through this session, participants learned more details about the Mongolian Protection Law on Cultural Heritage, especially those articles related to safeguarding, registration, inventorying, and promotion of ICH elements and its bearers (In addition, Director Enkhbat also shared with participants Mongolia's policies for ICH safeguarding, national ICH projects, Mongolia's ICH elements inscribed on the two UNESCO lists, and outcomes of registration and inventorying ICH bearers as of the end of 2017), as well as what action plans need to be taken in the future for safeguarding ICH and more.

The next session was led by B. Galaarid, president of the Confederation of the Mongolian Journalists. His presentation was about "the role of media in using and safeguarding intangible cultural heritage in Mongolia: several pressing issues". In this session, Mr. Galaarid reviewed the history of Mongolian journalism and the Mongolian Law on the Protection of Cultural Heritage promulgated in 2014, especially Article 49.2.3 – "Inform and raise awareness of the public on the protection of





cultural heritage, traditions, customs, legislations through media". Another main point was that the State Policy on Culture endorsed by the Parliament in 2012 talks about strengthening requirements on media's activities to enlighten the public, and "proper and balanced promotion of cultural activities to meet the population's demand and need".

Mongolia's media is changing step by step with regard to raising awareness in and promotion of safeguarding and using ICH. This change is due to many factors. First, UNESCO policy and activities around the world, and also an active involvement of the Mongolia Government, MECSS, international organizations, government and non-governmental organizations in protecting and using cultural heritage. Traditional media such as newspaper, journal, radio and television are reforming themselves according to the market demand and publishing their contents online. This brings some advantages, such as a sufficient number of media outlets, sufficient opportunities to disseminate information, numerous topics, almost every journalist directly or indirectly reporting on cultural heritage. ICH safeguarding and using is talked about and caught attention, and main points are grasped at all levels. In contrast, weak financial capacity of media outlets leads to neglect of cultural content. Journalists are not specialized in ICH so that they make mistakes or misinformed, uses wrong terminology, spreads inaccurate messages without proper research. Developing ICH content requires much cost, time and money, so the content is not always of good quality. Users are mostly interested in sensational news and shows, so sales of cultural content are low, with inadequate attention to production of national content that fits interests of youth and this has led to loss of readers.

As for the pressing issues and solutions, it is

necessary to create a mechanism to bring together journalists reporting cultural heritage, provide professional guidance and supervision, organize trainings; to expose journalists reporting cultural heritage to the best practices of media organizations and journalists from other countries; to create a culture atmosphere that routinely reports highly professional content on ICH, recirculate content related to cultural heritage produced by Mongolia's media in more than 100 years of history of national journalism and convert them into a digital format, and publicize them and find solutions; to consider at the policy level effective use of new media tools and social media in disseminating information on culture prepared by professional journalists; to include in a curriculum of higher education institutions lessons on safeguarding ICH for journalists and media workers, support journalists through providing incentives and promoting their prestige for reporting ICH safeguarding, and reward best journalistic work on safeguarding ICH. Social ads on cultural heritage designed to inform and enlighten the public should not be included in paid ad hours.

After those sessions, G. Enkhbat, B. Galaarid, Rahul Goswami and Alexandra Denes conducted discussion with participants on the topic of "intangible cultural heritage of Mongolia". During this discussion, journalists said what difficulties they have faced on reporting cultural heritage, especially on ICH. For instance, in general, participants said that they don't have general knowledge on ICH and its elements or how to distinguish ICH from tangible cultural heritage. Additionally, due to a lack of networking within cultural organizations and ICH bearers, they could not specialize into cultural heritage journalism, especially ICH. Boldbaatar from Govi-Sumber province said, "Mostly I used to get the knowledge from the local museum and collaborated with

museum staff on reporting cultural heritage." Ts. Unurtsetseg from Arkangai province said, "It is necessary to have a knowledge of ICH and tangible cultural heritage as well. In my case, I don't know from where I can see that registration database of cultural heritage, which shows detailed information of such heritage. I would say that we just have a general imagination about heritage. I have been writing several reports on cultural heritage and the troubles I have faced were always related with finance. I would like to report and write more about endangered ICH elements. Additionally, I would like to learn documentation methods." Batbayar from Mongolian National Broadcasting said, "We don't have a general networking system for journalists, who are working on cultural heritage journalism, especially on ICH. Additionally, there is no professional channel for cultural heritage." B. Narantsetseg from TV5 said, "We do promotion and education media on cultural heritage in the framework of ethics and obligations of journalists. We have a given schedule from the editor-in-chief on media for promoting ICH. There is no time limit on media of cultural heritage." T. Odonchimeg from Sukhbaatar province said, "Mostly we do our work on tradition and religion. For instance, TV program 'Arslantai Avdar'. We always try to involve ICH bearers in our media program. We have the same financial problems with other participants. It would be helpful if you would provide us with information and contacts in UNESCO, Mongolian museums, and other cultural organizations." After the discussion, facilitators divided participants into five groups, aiming to mix those from TVs, newspapers, radio agencies, websites and other media organizations in the groups for supporting their teamwork during the fieldwork and bringing conditions to share their experiences of making media reports.

The next session focused on the "role of media in safeguarding ICH". From this session,

participants learned what is the involvement of journalists on ICH safeguarding, how they could give contribution to ICH safeguarding through their reports and articles. Additionally, how they can improve the implementation of the Convention through their reporting and media work in collaboration with ICH bearers. They gained knowledge on Convention articles, domains, components and State Parties, how the Convention works for safeguarding ICH, what contributions and involvement journalists and media organizations can make to ICH safeguarding. In addition, they also learned about the Mongolian Law on the Protection of Cultural Heritage and importance of media in promotion, dissemination and safeguarding of ICH. Some participants said, "Generally, we know what cultural heritage is, but in the field of cultural heritage, we do not know what ICH is, who the ICH bearers are, and what is the 2003 Convention. We are very glad to have lectures and sessions from UNESCO facilitators and cultural organizations of Mongolia on safeguarding ICH. You are broadening our knowledge and gave us chances to dig deeper into the field of culture, especially ICH."

The first session of the second day started with lectures and presentations on "ICH and sustainable development: ICH and development / environment / economy" by Rahul Goswami. It is difficult to understand sustainable development and plan policies of sustainable development if it is separated from culture, especially cultural heritage, because traditional knowledge inherited from one generation to another is being used as one of the main columns in the sustainable development policy. UNESCO expert Rahul Goswami gave examples on the traditional knowledge of making wells in India and how it is connected to the daily life of villagers and their sustainable development. Although a sustainable development plan is shaped through policies, the transmission and dissemination of traditional knowledge (for instance, traditional knowledge on nature, medicine related to animal husbandry, water, etc.) and supporting policies for ICH bearers are also an inseparable part of the sustainable development policy.

The next session, focusing on "free, prior and informed consent", was conducted by Alexandra Denes. She explained why it is necessary to take free, prior and informed consent from ICH bearers; how this consent is connected to the working mechanisms of the Convention; how this consent safeguards the knowledge of ICH bearers; use of free, prior and informed consent; who will give free, prior and informed consent; how to get the trust from ICH bearers in order to get this consent; whether it is necessary to create an agreement; how to provide transparency. Most ICH elements



consist of traditional cultural expressions and knowledge which are not covered by copyright legislations. Though community ownership of culture and ICH is recognized and supported by the Convention, there are few countries which specify rights for communities. UNESCO conventions deal with State Parties, not communities. Free, prior and informed consent provides an instrument for communities, increasing their awareness of who want to have rights in how their traditions are used, exploited and applied. This is an emerging standard for rights of world people.

The next session on "ethnics and responsibilities" was conducted by Alexandra Denes. Its main points include clarifying terminology; ethical principles for safeguarding ICH; identifying roles of different actors and different ethical issues they need to consider; key ethical issues, practical tips for an ethical approach to ICH documentation; ethical principles for safeguarding ICH to be used as a basis for the development of specific codes of ethics; communities should play the primary role in safeguarding their ICH; the right of communities to ensure viability of their ICH should be recognized; mutual respect for ICH should prevail in interactions between States and communities; all interactions with communities should be transparent and with free, prior, and informed consent; access of communities to objects, spaces and places necessary for expressing ICH should be ensured; communities should assess the value of their ICH; communities that create ICH should benefit from the protection of moral and material interests resulting from their ICH; the dynamic and living nature of ICH should be respected; communities should assess impact of any action on viability of their ICH and communities themselves; communities should determine threats to ICH and decide how to prevent and mitigate these threats; cultural diversity should be fully respected; and safeguarding of ICH should be carried out in cooperation with all key stakeholders.

The afternoon session was conducted by Xue Shuai, journalist from China Cultural Daily. In this session, Mongolian journalists learned about Chinese cases on reporting ICH through documentaries and slides. Besides, Xue Shuai also introduced what principles and ethics they have followed in reporting and media production; how Chinese journalists and cultural organizations have collaborated with each other on ICH safeguarding; specific features to be taken into account when reporting ICH; and genres of ICH media.

After this session, facilitators and participants carried out discussions on cases of Chinese journalists. During the end of the day's sessions, facilitators gave instructions to participating



journalists on what they should concentrate on when working in the field, what information should be collected during fieldwork. For instance, interview, clarification of ICH elements and their names, all necessary data related ICH bearers, audio and video records of ICH elements, and so on. After that, five groups chose ICH elements randomly for reporting, including traditional knowledge on treating livestock, Kazakh Bii and felt stitching, traditional Mongolian embroidery, traditional technology of making milk products, and traditional methods of making medicines. The fieldwork activities were arranged and prepared by the National Center for Cultural Heritage and the Education and Cultural Agency of Darkhan-Uul Province.

On the third day, before the fieldwork, some participants summarized the sessions of the previous day and shared their experiences about what they had learned. "We summarized yesterday's sessions into three main points. First, as pointed out by Mr. Rahul Goswami, every single part of traditional knowledge and ICH elements can be used in the policy of sustainable development. The policy should be raised from real life experiences and practices which are involved and carried out by the community, not policy makers. Second, the importance of free, prior, and informed consent in ICH safeguarding which was pointed out by Ms. Alexandra Denes. This consent provides working mechanisms among ICH bearers, the Convention, and other parties for ICH safeguarding. Third, what ethics and responsibilities journalists need to take into account in relation to ICH safeguarding when reporting."

In order to reaffirm their theoretical knowledge of the Convention, participants carried out fieldwork activities at herder families in the territory of Darkhan-Uul province. CRIHAP director, UNESCO facilitators, and CRIHAP training program coordinators joined each team. Fieldwork was conducted through pre-prepared instructions by



UNESCO facilitators, and groups followed these instructions in their interviews, filmmaking and documentation.

Each of the five groups chose an element (or meta-element, for most traditional ways of life and use of nature in Mongolia, which are composed of various inter-connected practices and applications of knowledge) and proceeded to plan their study, compose questions, and focus on information gathering during the field visits.

Those with years of experience and much history of reporting from rural Mongolia needed to validate what they already know and pay special attention to changes and recent developments or influences.

During the fieldwork, journalists worked on documenting ICH elements and had interviews with ICH bearers. As a result of the fieldwork, every group collected data in relation to their fieldwork and prepared reports and short articles.

According to the schedule, some participants delivered the report on the third day's sessions and shared their comments with other participants. Based on the data collected from the fieldwork, especially interviews, videos and photos, each group presented fieldwork achievements to facilitators and conducted discussions on their fieldwork.

After fieldwork presentations, facilitators and participants delivered comments and observations. For example, T. Boldbaatar strongly criticized ICH bearers which are becoming one of the reasons in transformation of ICH elements, in regards to the traditional way of making airag (fermented mare milk). During the fieldwork, he observed that the herder family did not use and follow such rules. He also gave some examples based on his knowledge and experience on airag

making. In this case, facilitators, participants and ICH specialists from the National Center for Cultural Heritage pointed out that traditional knowledge on airag making can be different in different geographical locations and those rituals related to airag making can be varied.

After the comments and discussions, facilitators asked participants to make recommendations on improving the role of media in implementing the Convention.

With a dramatic demographic change and at the pace visible over a gap of a mere two years (supported by census and statistical studies), the most important questions raised for the workshop were: how can ICH survive, in what ways can its transmission continue, what needs to be done to make ICH understood when "development" is considered in Mongolia. Our task for the workshop would help find answers to these questions, for the target of the training was journalists and media practitioners from all over the vast country.

What does "development" mean in Mongolia? What forms does it take and what forms could it take for a society with a history of nomadic existence in harmony with nature, land and famed blue sky? These questions and several others were considered during the five days of the workshop and throughout our field visits. However, there is a matter central to the understanding of ICH and to its safeguarding which needs close and continued study and practice in Mongolia.

The 177 ICH elements and 7,800 ICH bearers registered in the State Registration and Information Database of Cultural Heritage are perhaps the only recourse that Mongolia now has for conducting a search and thorough examination of what development, economy, environment, culture and inheritance mean. At the best of times, journalists can, with their reportage and commentary, shine a beacon for society to





illuminate a way forward.

After group presentations on fieldwork, facilitators and participants gave some comments on group works and had discussions on their observations. Facilitators also asked participants to make recommendations on improving the role of media in implementing the Convention. The recommendations to the government include: to include ICH-related lessons into kindergarten and the secondary school curriculum, and provide them with professional content, such as to create a cartoon for children on traditional ways of living, history and cultural heritage and to bring a national character (hero) in relation to children at different ages; to include ICH-related lessons into the curriculum of universities in accordance with their levels and types, such as to include ICH in programs of universities media and communication; to support ICH bearers with specific policies from the government (to organize general meetings of ICH bearers, to promote ICH bearers, and to provide them with theoretical and practical knowledge on ICH); to activate and increase the involvement and participation of local administrations and governmental organizations in ICH safeguarding, such as support of the government on the stability of ICH safeguarding, improvement of cooperation among local administrators, officials in the cultural sectors and journalists, raising their awareness in ICH, promoting local initiatives and efforts on safeguarding ICH, providing information on ICH's economic values in relation to sustainable and green development and to society and authorities, and gain their support; to standardize and make samples on media production of cultural heritage; to organize symposiums between journalists and ICH bearers and to expose media production to the public; to create the national database on the promotion

and safeguarding of ICH, to enable possibilities to broadcast television shows and documentaries on ICH from the archives of the Mongolian National Broadcasting Television and through TV stations in provincial areas; to encourage NGOs to cooperate with the government and citizens on all kinds of ICH research and study, such as transformation of the nomadic culture, regional characteristics, etc; to clarify responsibilities of international organizations in Mongolia, the Ministry of Education, Culture, Science and Sports, the Ministry of Environment and Tourism, the Ministry of Finance, the Commission of Human Rights, the Committee for Gender Equality, the National Center for Cultural Heritage, local administrations, councils of provinces, and media organizations on the safeguarding of ICH, to increase and support their cooperation; to train and educate professional journalists on ICH safeguarding throughout regions in the country, to support the involvement of journalists and reporters capacity-building workshops; to organize capacity building workshops for journalists, with participation of foreign experts; to enable possibilities for making joint research TV programs in collaboration with international media experts; to create the general system, with the support of UNESCO and the National Center for Cultural Heritage, for broadcasting in Mongolia and foreign countries TV shows and programs produced by Mongolian media specialists in ICH; to organize specialized competitions on media production and grant awards; to identify and select media productions of the year; to provide financial support for journalists.

The recommendations to the media field include: media organizations must promote and raise awareness of the Convention; to promote ICH bearers and to make media creations; media

workers must achieve proper and adequate ICH knowledge; in the framework of developing socially responsible journalism, to make appeals targeting media organizations to create specialized contents in ICH and deliver them to the public; to develop standards that fit modern requirements and create shows and programs in the field of ICH; to cooperate with the National Center for Cultural Heritage in publishing contents from journalists interested in ICH, professional researchers and scholars in culture; to establish NGOs of journalists and create a network of journalists and reporters; to encourage the involvement of the young generation; to organize specialized competitions on journalism and grant awards; to promote locally organized events and initiatives in the ICH field; to raise awareness and promote communities and 85 ICH bearers who are included in the national list; when promoting ICH, journalists must combine their media work with the policy of sustainable development; media organizations must cooperate with scientific research institutions and share the information. UNESCO facilitator Alexandra Denes gave such comments as to train and educate journalists on writing, reporting and making media productions on ICH elements and ICH bearers; to support youth involvement in ICH safeguarding; to train the younger generation on reporting and documenting ICH; to annually organize specialized competitions on ICH journalism and grand awards at national and local levels.

The closing ceremony and the certificate handover ceremony were the final stage of the workshop. G. Enkhbat, director of NCCCH of Mongolia, Liang Bin, director of CRIHAP, and S. Uyanga, Secretary General of the National Commission of Mongolia for UNESCO, delivered closing speeches. Uyanga thanked CRIHAP for its full support to the workshop.

The workshop was held in response to a request by Mongolian media practitioners during a regional conference of Northeast Asian ICH safeguarding in Ulaanbaatar, Mongolia in 2016. It was also the first attempt by CRIHAP to tailor a thematic training to a specific field.

This training workshop brought us one step closer to safeguarding ICH through collaboration between cultural and media organizations. Participants perceived their role in safeguarding ICH and implementing the Convention through facilitators' lectures and presentations, and obtained knowledge of the Convention, principles of the Convention, ethics and responsibilities in relation to ICH journalists, how ICH is connected to sustainable development, and what is to be taken into account when writing, reporting, and making media productions of ICH from the perspective of the Convention.

The workshop helped some 40 workshop trainees to create a network throughout the country and take the first step in cultural heritage journalism, especially ICH journalism. Evaluation results, statistics, and charts show positive comments, and overwhelming appreciation by all the participants for the program and the workshop. These also reflect their motivation and mastery of knowledge during the workshop. In addition, participants also suggested organizing another workshop on networking and collaboration of stakeholders in developing and implementing ICH safeguarding plans.

(Edited by Shen Ce)



## Fieldwork Reports

During the field visits, participating media practitioners of the Mongolian recorded ICH elements interviewed various ICH bearers. After the visits, each group collected data and completed field reports. The following are summaries of their fieldwork visits, containing descriptions of the life and work of interviewees and their families as well as direct observations from group members.

### Group 1: Traditional knowledge on treating livestock

Balgan Toodoi and his family live near the Tsagaan Nuur Lake in Orkhonsoum in Darkhan-Uul province. The brilliant colors of the Uguumur Mountain are reflected from the lake. Ten kilometers from this lake are two other lakes, which are all connected together by underground streams. However, since 1996 when an asphalt road was constructed near Tsagaan Nuur, the water in the lake has been reduced due to vehicles with heavy weight using the road. They put pressure on the soil thus lowering the water level and block the flow of ground water. Horses are symbols of Mongolian luck and fortune. Although our visit took place in the autumn, we were told that this Mongolian tradition of treating horses, uses this procedure only in spring time seems to be evolving with social changes and development. People are now using motorcycles to graze horses and the culture of horses is in danger of extinction. Horse trainers use to walk their horses to Naadam, but now they just bring them there by truck and trailer. Horse owners say that spoiling the horses by vaccinating them, raising them in mews and carrying them by truck to horse races have a negative impact on their health. Because of the lack of circulation, toxins in the blood are increased in the horses' legs and therefore toxins have to be removed by pricking specific areas throughout the body.

When we arrived, Balgan was pricking a horse with a little knife. The knife he used to treat horses with is a precious tool that he keeps in a special pouch. He has used this tool, which was made for him by Mr. Damdinbazar, for over 30 years to heal horses. It was made from railroad iron. It was difficult to see the fettered horse bleeding from its shoulder blade and barely standing in one place because of the pain. We gathered around him and watched what was going on with interest. Horse acupuncture is an endangered ICH element in Mongolia. From our observation, we learned that pricking horses or horse acupuncture releases blood thus causing horses to suffer with a throbbing pain. The horse that has received the treatment will not participate in races for 6 months, will not be bathed in rivers or lakes, or will not be kept in wet conditions at night. If any of these is done, the treatment would not be effective.

Horse racing is important for local society and race horses need regular medical treatment. Normally Mongols know up to nine generations of their ancestors. Balgan learned horse acupuncture from his father. In the province, many horses are brought to him. Nowadays, wealthy politicians buy race horses to be trained by him. Now because of the races, horse acupuncture is done throughout the year. However, race horses are becoming sick from IV shots or given too much fodder. Balgan would receive one year old foals as his payment. From the color of blood, he can see the effect of toxins. He uses clay from the lake to treat the horses. Balgan is one of the 24 bearers of 12 different kinds of ICH in Orkhonsoum and among the 85 recognized by Mongolia for ICH skills. We asked if he is training others and he said: "Some young people in our valley want to learn horse acupuncture. But it is difficult for them to learn



it, because it is a secret knowledge. They do not have many opportunities to study it, as it requires a strong capacity for learning as to understand the complications with veins. This has led to an almost complete loss of this knowledge among young people". Balgan added: "Horses have eight veins in their cheekbone. And when you put pressure on the vein, if it has problems, it will feel hot." Balgan showed us how to do it, and it was an interesting and new experience for us. His father has worked as an environmentalist for more than 30 years. He has learned from his father about grazing, taming, and treating horses. Balgan has two sons and four daughters, and is passing on his knowledge to his son Bagabandi. His eldest daughter is a traditional healer.

### Group 2: Kazakh Bii and Felt Stitch

Davany lives in Darkhan-Uul province. As a Kazakh, he learned Kazakh traditional folk dance "Qara Jorga" from his father (there are 160,000 Kazakhs living in Mongolia). Under the melody of the Dombor (Kazak ethnic music instrument), the muscular man was moving back and forth with small footsteps and swinging his arms up and down. His face beamed with happiness, which left us with an impression that we were immersed in Dombor's melody and dance, which tightened the relationship between mother and children. Davany was dressed in traditional Kazakh men's clothing, with colorful patterns and a silver belt with an eagle's hat and leggings, which he inherited from his father. Kazakh is one of the few nations and ethnicities who are practicing falconry, and their traditional techniques and knowledge are recognized by the UNESCO's List of Intangible Cultural Heritage of Humanities "Falconry, a human living heritage". Those patterns and ornaments stitched on the traditional dance costumes of Kazakhs express how eagle hunting, which has a history of 250 years, is still a part of their lives. Eagle imitations are expressed only by Kazakh's traditional folk dance. Davany's wife Rabiga made many tapestries which hang all over the walls, stitched carpets, and dance costumes. Their home is filled with wall hangings, quilts and pillow coverings with traditional patterns and ornaments made by his wife, which made us feel as if we were in a "Home Museum". It was difficult to step on the colorful felt carpets sewn by Davany's wife Rabiga. She was kindly greeting us by saying "Hosh Keldinizder" (welcome), and invited us to sit on the north side of the ger (Yurt). As with other Kazakh women, Rabiga first learned sewing and stitching in high school in grade eight. In Kazakh's tradition, parents should stitch and sew patterned felt items for their daughters and sons weddings. Handicrafts, especially felt items take much time to stitch and sew, thus they are of high quality and beautiful in design and used for at least 60 to 70 years.

The first step to stitch a felt carpet is shearing wool from the sheep. After shearing, herders wash the wool, lay sheets of wool together and then rove them into felt. Felt is an eco-friendly product which does not have any negative effects to the human body; Mongolian felt is especially warm and good for your health. The use of felt carpets and other felt items can prevent people from backaches or kidney illnesses. Kazakh people sew fancy patterns on pre-prepared felt. Stitched carpets that belong to the Xiongnu period 2,500 years ago were discovered from archaeological excavations, which is evidence that Mongolians have used felt from ancient times. In addition, they also make traditional hats, boots and socks from felt.





The practitioner in our video said, "Factory-made felt is endangering our traditional practices." Since mining has been developed in their regions, the Kazakh ethnic people have gone to work in this industry. But we learned that herder families are striving to preserve and transmit traditional ICH knowledge and skills. Rabiga was taught felt stitching and sewing by her mother-in-law Bilim and her husband's siblings, including felt carpets, wall hangings and bed coverings. For Davany, he learned Kazakh traditional folk dance, dombra and falconry from his father Maguya. Davany and Rabiga said that they would follow their parents' example by passing on their inherited knowledge to their children. As an outstanding cultural worker, Davany is teaching his knowledge and sharing his experience to 10 of his neighbors children. He accepted the request from the local government of Hongorsoum to teach his knowledge and experience of Kazakh folk dance to other people. The local government offered supplies to provide venues as well as some money for his salary. Rabiga said that she will teach her daughters felt making, because Kazakh felt stitching skills should not be lost. We were pleased to see that other ICH elements were transmitted and practiced in those herder families, such as the making of traditional dairy products, costumes, family items and traditional embroidery.

For hundreds of years, traditional culture has been used as a "name card" of the Kazakh ethnic minority. Kazakh herder Davany's family showed us that the Kazakh ethnic minority in Mongolia is still holding onto the purity of their culture and traditions.

### Group 3. Traditional Mongolian embroidery – 3D embroidery

Embroidery not only displays beauty and fashion of clothes and other items but also increases their durability and prolongs their use. There are about 40 to 50 embroidery types, and according to local dialects they are called oroomol, erkheemel, erkheeleg, etc. Mongolian embroidery has many angles as if it had a bulging body, because with one stitch it produces three lines and clearly shows color assimilation, presenting a 3D effect. Needle rounding stitch (zuo oookh) is the technique that requires the highest skill among all types of traditional Mongolian embroidery. After carefully selecting 3 to 5 colors, twined thread is used to follow the same number of lines. The technique of needle rounding stitch is used on the surface, forming small loops. Items discovered during archaeological excavations of the Xiongnu tomb were decorated with single and double needle rounding stitch. Tapestries unique to a ger which is benefited from these embroidery skills. Embroiderers Tsengelsaikhan Zadi and Ambarbayasgalan Davaasambu from Darkhan-Uul province are successful bearers who are producing numerous embroidery creations and promoting and transmitting this heritage. In 2005, Tsengelsaikhan Zadi won the UN competition titled "How to turn traditional embroidery into a modern age mass product". Since then, she aimed to teach embroidery to others, make products and sell them in the international market. She told us a story: "When early humans started to light fire and cook food, in order to protect their hands from friction produced by the fire starter stick, they used pieces of animal skin and it became a handle and a loop. Eventually, Mongolian embroidery was born."

The impact of globalization influenced the Mongolian way of life and for some certain periods, handicraft embroidery products were considered outdated and old fashioned and it almost went out of everyday use. Thanks to the revival of the respected Mongolian heritage and tradition, embroidery has become one of the most prestigious consumer items. Handmade snuff bottle pouches, sashes, hats and boots were created as a result of hand, mind and eyesight skills which are inimitable. Decorating a snuff bottle pouch with needle rounding takes up to six months and its price exceeds 1 million togrogs. In order to protect their creations and themselves from a jinx, embroiderers worship and produce the image of Buddha: The One with the White Parasol. Wearing traditional costumes of any country



at international events started to be considered a mark of the highest respect. This ignited the desire to wear traditional costumes among certain groups of people and this crossed with the interest of certain communities that produced these costumes to improve their livelihoods and as a result, traditional embroidery entered into modern utilization.

Mongols criticize women who cannot sew and stitch calling them "one who cannot hold the 'blue' (meaning broken) needle horizontally". This saying suggests that every Mongolian woman use to sew and stitch. Home training and apprenticeship helped Tsengelsaikhan learn traditional embroidery during her childhood from her paternal aunt. Decorating a snuff bottle pouch with needle rounding takes up to six months. Mongol women would present their husbands with a snuff pouch into which they pour their blessings, care, and love. Mongols would also present a girl with an artisan's box when she reached the age of 10.

Traditionally, animal bones, hair and leather can be used as materials for embroidery. Specifically, felt, cow hide, processed leather, mane and horse tail, yak wool, goat cashmere, silk, "khadak" scarf were used to produce threads for hand embroidery. However, nowadays thread has become easily available. Only in Mongolia, "coin quilting" is used and only on that decorative skirting is woven. Needle rounding stitch, fish backfish back zagasan nuruu, and straight stitching techniques cannot be substituted by any modern technology. Choosing colors, creating designs, using needle rounding stitching at points of pattern crossing is a secret art and an inexhaustible and valuable asset. Also, it is an independent source of material research itself. Once a person becomes interested in embroidery, he would voluntarily become involved in further research.

Bearers of the needle rounding stitch are working to nominate their ICH to the UNESCO List. We discussed branding, coding and marketing. Also, they teach how to make embroidery on TV, as a kind of a "reality" show. They provide apprenticeship in their own areas and provinces. "We have distributed the news already on Mongolian news websites. We refer to the stitching techniques of Hun times."

Embroidery is done during free time at home and different techniques are given distinct names. The time when they start a piece of embroidery is related to astrology and blessings, as invocations are needed. Each piece is unique and cannot be substituted by machine products. Embroidery teaches them to be single-minded and patient. Embroidery works gain value as time passes. Bearers of needle rounding stitch have written a series of books that will help those who want to learn. Tsengelsaikhan was very pleased to inform us that her male students were skillful, fast learners

and highly creative. Apart from apprenticeship, she wrote the textbook series on how to learn to make embroideries. She founded an NGO titled "Egneshgui Ukhaan" (incomparable intelligence) to start a nationwide campaign to revive and transmit embroidery in Mongolia.

Although embroideries are becoming popular within communities, there is a risk of low-quality commercial products entering the market and tarnishing the reputation of embroiderers. Therefore, artisans initiated a call to set a rank for artisans of different skills and create their trade marks.

#### Group 4. Traditional techniques of making milk products

We arrived at Argali garam which was a semi-settled herder's camp. While we were discussing that this camp is not really nomadic, the hosts held the guard dogs at bay and let us go into their ger. This herder's name is Otgontur Batmyagmar. His family moved from Zavkhan province to Darkhan to be closer to the market about 20 years ago. We noticed that hide skin hung on the western wall of the ger and seemed to contain autumn time airag which was making a fermenting sound. Since herders started to ferment airag in plastic containers, their quality and taste diminished. That caused the airag fermented in a hide sack to become highly valued. The skill to make hide skin bags also attracted us. He said, "In order to make hide skin, moist ox hide or cow hide aged 8 years old or even older is cut and sewn. When cutting, the hide neck part is strategically placed to be hung from the prop beam and four shin skins are sewn together with a thin leather thread. Between the two parts of the hide, double layer of thread are wrapped in thin strips of cotton in order to prevent future airag leaking through the seams."

In Mongolia, 100 horses, 20 cows and 300 sheep and goats are the average herd size for a nomad family. Dairy products produced from horses that managed to keep fat and healthy during the harsh time of the year are abundant and of high quality. Otgontur makes milk wine which is triple distilled. Each stage of the process has a name. Otgontur's wife, Lkham, poured fermented yoghurt into the cauldron, then she placed a metal distillation equipment on it, and suspended the pot for collecting wine. She put a smaller cauldron on the very top. To prevent any steam from escaping, she wrapped the meeting point of the rim of the equipment and the smaller cauldron and started the fire in the stove. Once the smaller cauldron on the top heats up, water is poured into it. After leaving the pot on the table, she left to milk the mares. When she returned, the first serving was offered to the fire god. When offering the wine to the guests, the father said a blessing.

Yogurt sediments which were stuck to the inner top part of the equipment are called "eerem". It was scraped off and collected into a bowl by



the wife. It is used to improve the food taste. Also, fermented yoghurt was poured into a cotton sack and the spoiled milk (shar suu) was drained. After the next session of mare milking, drained fermented yoghurt in its sack was turned into a square shape. It was placed between two square planks of wood and a heavy stone was laid on top. After the next session of mare milking, compressed fermented yoghurt, now called aarts, was sliced into pieces and left on a special cupboard for drying in order to make curds (khur uud). Spoiled milk drained from fermented yoghurt is used to make children healthy and robust. Children are bathed in spoiled milk and their body is dabbed in it during the heat of the day. We participated in milking the mares. One mare gives over 500 grams of milk during one milking. Mares are milked every two hours. During milking, its foal is held next to mare and the owner calls to encourage more milk. "Gurii, gurii...hoogos" is chanted. In some areas, untamed mare's one front leg is tied and the owner chants "boogos, boogos". This family's mares are docile. Therefore, they let even strangers' milk them without trouble. However, the taboo of not letting strangers to approach the tethering lien of the foals without permission has been abandoned completely by this family.

We are very pleased to see that this family is distilling wine and knows how to prepare dairy products in a traditional way, because such herder families are diminishing. However, we observed that they are neglecting rituals and do not use ritual objects around this traditional process. Some traditional knowledge and methods are being simplified or disappearing. They contain yoghurt in leather bags and milk wine in metal containers. It is possible that this young family is more concerned with household income and market profit. We cannot blame them for that. It is good for consumers to have household produced

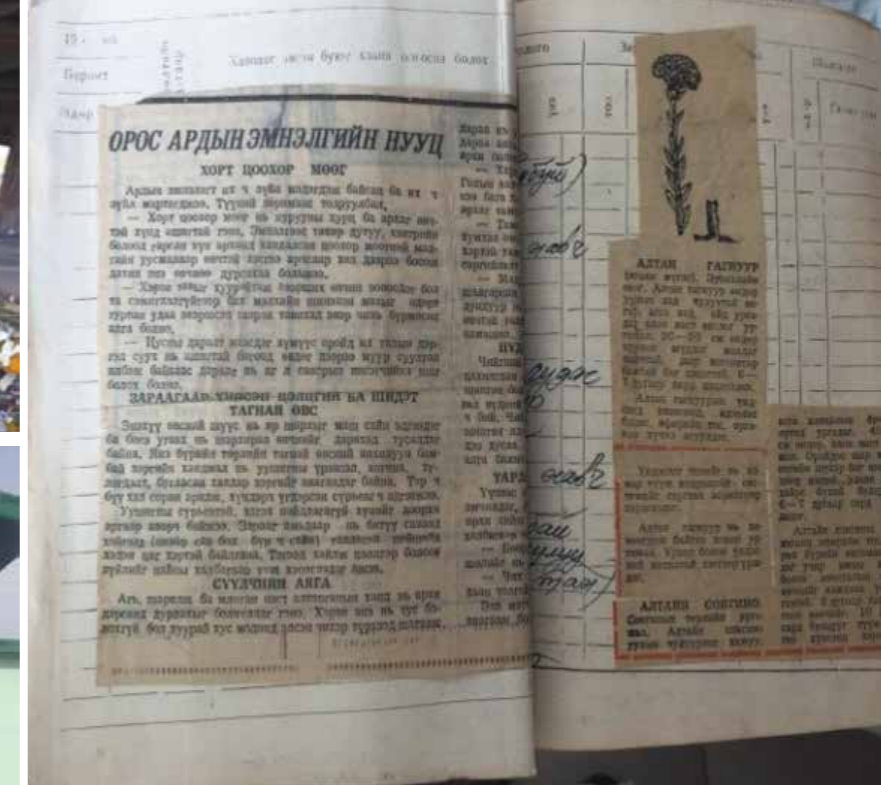
dairy products. The number of young herders is becoming less. There is a huge development of mining in the area, also intensive farming for dairy and meat. The transmission and continuation of secret knowledge for making traditional dairy products is facing threats. There are increasing social and economic influences that affect transmission of ICH. This has directly led to simplified practices and transmission of ICH related to the nomadic way of living.

On the other hand, while this family transformed into the semi-settled style of life to participate in economic transaction, it still keeps the traditional way of tending to animals. They are still keeping the stock of animals which they kept from Telmensoum, Zavkhan province. Although they have moved far away from their home, they still manage to keep the original breed of their animals and color of their horses. Besides, knowledge of herding and improving the blood of livestock becomes useful. This is related to quality of products and culture. Despite tethering their foals all summer to the line, their horse herd is looking very healthy. They managed to do an outstanding job while Mongolia experiences drought this summer. There is a reason for that, during three months, Otgontur takes his horses on transhumance herding alone. Wolves or "khangai" as they call it are abundant in the transhumance pasture. Therefore, he spends the night awake, guarding his horses. Hardworking herders such as him only go on transhumance. That area has birch tree forests. He said such an area has abundant, good quality grass.

#### Group 5. Traditional methods of making medicine

For thousands of years, a part of Mongolian everyday life was traditional medicine and treatment. Mongolians say that a healthy body





carries a healthy mind. Therefore, growth of medical plants and herbs, production of traditional medicine and its use in everyday life, and to stay healthy and live longer has become a part of the Mongolian intangible cultural heritage. One of the great examples of that tradition is the production done by the Dorjiin Boviishiirev family we visited in Khongorsoum, Darkhan-Uul province. Boviishiirev's family has grown medical herbs and produced traditional medicine for generations. Having inherited the knowledge of curing methods of different kinds of health issues and illnesses is known in Mongolia as "Ermbarih" (literally "building/making medicine") and it has become the bases for creating traditional medicine.

Boviishiirev, who was born in Bogdsoum of Bayankhongor province, is an agronomic by profession. His grandfather Gonchig studied grew plants for medicinal purposes with his family since the 1990s and has used them in their everyday life. He has passed down his knowledge to other family members including his grandchildren. Boviishiirev has inherited the knowledge of medicinal plants from his uncle on his mother's side. Tserenbljir, his uncle, was a healer at the local monastery in Bayankhongor province. He has also inherited tools from his uncle that were used to make medicine. Those tools, such as a strainer made with goat or horse hair, a pouch to protect collected plants and herbs made from goat skin, and measuring scales are all over 100 years old. His wife, Budsuren has worked as pharmacist for 34 years, and her experience in the field added to Boviishiirev's knowledge which makes them a perfect match. They have 5 daughters. One of the daughters, Tungalag has graduated from the National University of Medicine Sciences in Darkhan-Uul province. She has also specialized in internal organ therapy. Another daughter became a pharmacist. Other daughters and all 13 grandchildren participate in their family's production of traditional medicine. For 4 generations their family has passed on the knowledge and techniques of making traditional medicine.

There are only two factories in Mongolia which produce traditional medicine using plants and herbs. One is Amgalan-Zaya in Darkhan-Uul (the name of the factory was given by their first grandson when he was only 5 years old, meaning "peaceful destiny and good luck" and it is becoming a well-known brand name ). The other is Mumiye (Baragshuun) in Uvs province. Boviishiirev's factory uses 34 different kinds of plants and herbs which are grown in Mongolia and produces 100% ecological products to benefit the Mongolian people. Its products are sold in 18 aimaks in Mongolia and in the capital city of Ulaanbaatar after passing analysis in the central laboratory authorized by the Professional Inspection Agency. The factory started to operate in 2005 with personnel of only 4 people, today the number of staff has reached 14 people.

Boviishiirev stores and dries his herbs in wooden pallets and racks which are arranged inside a wooden hut. The family grows wild herbs and berries in their garden so that they will not go extinct. The factory is a small one and most of the workers go to the mountains to collect herbs. When to collect these herbs is also specialized knowledge. His maternal uncle passed down a pestle and mortar to him and whereas previously herbs were processed by hand, his small factory now uses machines. They send samples to the state laboratory for quality certification. In Mongolia, there are 54 pharmacies which sell this factory's products. The tea made from the plant known as Borolzgono is their brand product. This tea heals joints, supports/increases immunity, and heals bone weakening/thinning. It also heals gastrointestinal wounds and stops internal bleeding, as well as stops the growth of prostate cancer. Mongolia stands in 4th place

in terms of numbers of sufferers from digestive disorder. Many people with this kind of illness have been cured by using their products made from this plant.

Although many different kinds of products that benefit public health have been produced, there is a lack of information given to the general public and promotion of products. It depends on their work schedule, availability and cooperation with public media. When a class of 15 students came to him for fieldwork from Tuga University in Ulaanbaatar, the office for standards, imposed restrictions by asking for his license to teach and to produce medicine. On the other hand, there were cases of negative influence on their sales from other producers who operate on the market in the same field. There has been pressure from a big company which tried to prevent this small company from selling its herbal tea. Some competitors copied the label of Amgalan-Zaya by putting it on different medicine so they can exploit their reputation. There are also people who buy the factory's products and repackage it. Another problem is that people illegally pick these herbs.

One of main challenges facing the production business is lack of support from the government and a lack of financial resources. There was no support from the government in the case of this cooperative. It has submitted a project proposal with 100 million tugriks budget but still has not received a positive answer from the government. Also, to get a patent on products, there is a need to develop new national standards on production, which do not exist at the national level or relate to the health insurance system. By doing this, possibilities to provide products to hospitals that use traditional methods of curing, as well as further export products to international markets, become available. This has high economic and social value for Mongolia and its health sector. Boviishiirev also said that the Ministry of Health should give discounts to those using traditional products and must substitute chemical medicine.

We are proud of Chinggis Khan, and there is much heritage like this we should be proud of. Boviishiirev said that all plants and herbs have their specific features. The plant named ervgerjiregver collects humidity in the air and transfers it into the ground and therefore prevents drought. The plant named ildeniguushin that heals all kinds of wounds and stops bleeding is unique, because if it is exposed to the sun it would dry out and become black in a very short time and lose its abilities to heal. Therefore, the technology to prevent it from drying is highly important in the production of traditional medicine. Production of only 200 grams from 1 kilogram of plants shows that enormous amount of work and effort is needed for final products to be made and brought to the public. This is one of the main values and importance of this intangible cultural heritage. Environmental change has become a problem. People do not recognize medicinal herbs as they used to. Having realized this, Boviishiirev has begun to study species, resources, and structures of plants not only in Darkhan and Selenge provinces but also in other parts of the country. As a result, he planted in his own yard more than 10 different kinds of plants and herbs that grow in Mongolia, such as barberries, sea buckthorn, plantain, roseroot, ribesdiacanthum, hawthorn, anise etc. In the future, he plans to travel around Mongolia and map medicinal plants together with two doctors. He is also planning and preparing to publish a book with all his own notes on naming, development of production techniques, and research done since the time he became interested in and started studying medical plants and herbs.

(Edited by Shen Ce)



# The Role of Journalists in the Safeguarding of Intangible Cultural Heritage

B. Galaarid

*Former President of the Confederation for Mongolian Journalists*

I have already turned fifty years old. Sixteen years of those fifty is connected to my motherland. I was born in Bugat soum of Govi-Altai province, which is 1,200 km from Ulaanbaatar and one of the oldest settlements on the west border of Mongolia. In This rural area with a low density of population, any new things and transformations that had happened always later than other places. My childhood passed in a very pleasant time and environment, where Mongolian people believed in strength of character. It was normal to not tell lies, to not steal or get into trouble. Every person was ready to help others in whatever way they could. It seems to me now that all the people in the soum have adjusted themselves to sedentary life. Families in the soum have erected wooden fences at the end of the 1970's outside their ger. Although they built fences outside the ger, they never used proper locks for their doors of ger. Some people just used some ties for the door. Actually, that tie simply shows that nobody is in the ger, it was not intended to say that others should not enter. A person in need was always free to enter the ger.

The people here would be considered very minimalist. They never kept or collected other things that exceeded their uses. Every adult did things only that were necessary in their life. Every woman knows how to do sewing and make a meal. Every man can arrange work outside the ger. Elders taught their knowledge and practices to younger generations based on the observations of what that youth was really interested in. It is an "unwritten law" to teach and share the knowledge and practice with other people worked for everyone. Children who have talents to sing were taught folk long and short songs. Children who have skills to stitch were taught handicrafts. Children who have interest in saying of praise were taught folk praises by practitioners. Elders could recognize children who will become future wrestlers through their personality characteristics and taught them the techniques. Every elder practitioner of traditional wrestling was trying to train me with the wrestling techniques because I was tall. After I had wrestled with other children, the elder practitioners left me because they could quickly determine that I did not have the proper skills to develop those techniques taught by elder masters. Indeed, it is our tradition to teach and transmit the knowledge and practices necessary in the living style of Mongolians, such as how to erect and dismantle the ger (yurt), how to load

on the camel, how to ride a horse without hurting it, how to worship and give respect to places and rivers, how to make horse fittings from leather, how to twine wool, how to engrave wooden pegs for a camel nose and so on. Although our soum (village) had a very small population, we never had a lack of professional people, such as metal smith, carpenter, faith-healer, chiropractor, hunter, peasant, herder, story teller, reciter, and folk song singer. And I do see everything necessary in life was taught by elders to younger generations.

When I was 16 years old, I finished my schooling in my village (soum) and left home for further study. It has been almost 40 years since then and in that time I have studied in the provincial center, capital city and abroad, got married, and started living in Ulaanbaatar city. I have forgotten many of my experiences and practices learned from the elders when I was a child, since I followed a modern sedentary living style. I can erect the Mongolian ger (yurt) by myself but I am sure I will be embarrassed by the end result. If somebody asked me to collect all the horses and switch the horse which I am riding from one another, I would definitely be confused. If somebody gives me another task to load ten camels for carrying goods, I wouldn't be able to do it. Even now as I write about my past, I am forgetting traditional terms and vocabularies which are used in the traditional Mongolian living style. Forgetting traditional words means that I am forgetting and losing my connection to the nomadic way of life. It also means that I have lost the ability to transmit knowledge and practices to my children. I truly feel regret when I think about how much tangible and intangible cultural heritage is being forgotten with this. It is really sad to feel that we are going in a different direction from our traditional way of living or nomadic life style due to the requirements and conditions of modern life. It is impossible to go back, ever.

My cousin was a very good folk song singer and knew traditional customs very well. My cousin was always invited to rituals associated with matchmaking. He was also invited to lead wedding rituals. Obviously, he was taught associated customs of wedding rituals that were being used in our homeland by elder practitioners, and those elder practitioners taught him traditional settings of any ritual and transmitted their knowledge and practice. Although my cousin has taught his knowledge and practices to younger







generations, he passed away at a relatively early age. Nobody knows what knowledge and practices of traditional customs, culture and techniques of singing were lost and forgotten with him. The early death of my cousin helped me understand how great values which were being transmitted for thousands of years could be lost with intangible cultural heritage practitioners in a single temporary disaster.

The style of folk long songs of my homeland and their techniques or ways of singing are completely different from Bayanbaatar or from western Mongols. They have their own unique characteristics. Additionally, there are various different styles and ways of singing that can be found depending on geographical locations. The ways of singing have never been congruent with each other. I used to hear complaints from some master singers. "They were saying that a wedding had happened between families, one from the high mountain area and the other from the River. But their ways of singing could not be compatible with each other." I have also heard local people now do not sing their traditional songs about homeland; instead, they sing country songs. Everything is being changed with time. Therefore, it is important to safeguard traditional ways of singing and bring possibilities to make proper transmission before such traditions are endangered. I am sure this would be a great shift to future generations. I perceived that the significance of intangible cultural heritage safeguarding exists in this sense.

It is impossible to say where and what type of knowledge and practices are being endangered or forgotten in the wide range territory of Mongolia today. This is not an issue for Mongolians only. The issue has emerged in every corner of the world. There is always a danger of losing and forgetting the unique cultural heritage of humanity as time changes. The intangible cultural heritage exists under the risk of disappearance and transformation, such as how wild animals were destroyed and how pristine nature is losing its original appearance due to the effect of human factors.

Therefore, UNESCO is paying extraordinary attention to the safeguarding of intangible cultural heritage. In the same way, Mongolia pays much attention to the protection of cultural heritage and has approved the Protection Law for Historical and Cultural Properties and amended this law into Law for Cultural Heritages in 2001. The law included several articles associated with ICH safeguarding. Ratification of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in 2005 and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2007 were indeed significant decisions and actions taken by Mongolia.

The ratification of UNESCO conventions was the first step. Furthermore, in recent years, we have seen clearly that it is very important to raise awareness of the public to the safeguarding of intangible cultural heritage and protection of tangible cultural heritage. It takes a lot of time and effort to do this work.

In this case, disseminating and distributing information to the public is very important and only journalists and media organizations can do this work within a short time and with high outcome. If those media workers, particularly professional journalists do not have structured information and knowledge on





cultural heritage, on their classification and importance of their protection, such reports and articles would never disseminate substantial information to readers and users, and scientific significance of their content would be lost. Therefore, organizing training workshops for journalists on ICH safeguarding and the 2003 Convention is the best way to increase the number of journalists who have sufficient knowledge on ICH safeguarding and provide them with correct information.

Organizing a training workshop on capacity building for Mongolian media practitioners is a creative move to practice this safeguarding concept. The training workshop was organized in Mongolia in September 2017, attended by forty journalists of Mongolia. With the support of CRIHAP, the Ministry of Education, Culture, Science and Sports of Mongolia, the National Center for Cultural Heritage, the Confederation of Mongolian Journalists, the Council for Cultural Heritage Networking and Communication, and Mongolian National Commission for UNESCO have successfully provided this training workshop.

It became clear to us, through the training workshop, although Mongolian journalists were reporting and writing articles about cultural heritage, especially about intangible cultural heritage, they had never had sufficient and systematic knowledge and information on this topic before the training workshop. Efforts to feature specific topics, provide important information, and make participants fall in love with these topics are very important and rewarding. This training workshop has accomplished all of this in my opinion. Journalists participating in the workshop made comments in their articles and reports, saying that "we are very happy to join this training workshop which has changed our perspectives and given us new angles to see things. We are really happy that we have obtained very important information and knowledge from this training workshop".

I clearly remember that the objectives of the workshop were defined by organizers as "to improve capacity building of journalists on implementing the 2003 Convention and to increase the role, involvement and contribution of journalists and media workers in the safeguarding, promotion and dissemination of intangible cultural heritage and its practitioners." While urbanization is happening very rapidly, unique and valuable ICH elements are being forgotten very fast, and Mongolia is drowning in the lake of globalization and popular culture, this training workshop has raised very significant objectives.

During the fieldwork of this training workshop, all participants visited local families and studied their daily life, such as traditional handicrafts, folk performing arts, weather forecasting through traditional methods and traditional techniques for making dairy products, and they then shared their knowledge from the fieldwork with the public through their reports and articles. After many social and historical changes, Mongolia's cultural heritage, especially intangible cultural heritage and its bearers, have survived. Indeed, it was truly fruitful, creative, and substantial work for journalists to meet with heritage practitioners in a traditional setting, learn their knowledge and practices, and prepare media reports.

Writing an article and reporting intangible cultural heritage is a matter of today's need for sharing information with audiences. Scientific reporting activities of journalists are becoming more valuable sources for future users. From this point of view, the importance of the training workshop will be even more expanded.

The third importance of the workshop was to demonstrate that such form of training can be broadly introduced to journalists so as to let them get experience in other fields. In this way they will better understand their role in ICH safeguarding.



# Involvement of Mongolian National Broadcaster in the Documentation of Cultural Heritage

Ch. Batbayar

Workshop trainee, Journalist from Mongolian National Broadcaster

For 50 years, we have been viewing the finest of creations of our legendary elders. Journalism and research on Mongolian customs, culture and history launched in 1967 when the Mongolian Television was established and started developing TV shows on culture and heritage. To mention a few of the works produced on documenting, archiving and promoting heritage and culture: "TsagaanSar (Lunar New Year)", "Games of Mind", "Camel Melody", "Mongolian Traditional Diary", "My People" episodes of "Mongolian Traditions" series. They were intended to pass on traditional customs to younger generations and introduce them to foreign audiences. It is obvious that in difficult times of unrest, our elders and the government considered the importance of cultural heritage and pursued a policy to document and visualize the most important ones.

It could be seen from some of their first shows that Mongolian Television from the very beginning had their own style and techniques to create heritage and cultural programs. Examples include: the "Mongolian Craft" film series that feature documentaries about Mongolian smith, embroidery, jewelry, paintings, traditional ger (yurt) making skills, and techniques of Mongolian craftsmanship.

"Mongolian Music" series included multiple films such as "Folk Singers", "Steppe Melodies", "Long Songs", "Tsatsal", "Mongol Khoomei", "Dombor Sound", "Harmony of the Fate", "Rainy Melody", and "JaahanSharga". Over the 25 years from its establishment in 1967 until 1991, Mongolian Television produced 2,872,900 meters of 16mm film material, equaling approximately 4,000 hours of broadcast time. Today, more than 30 documentary films about heritage, created at the Mongolian Television's telefilm factory, are being held in the Golden Fund of MNB.

In the 1980's, Mongolian intellectuals were concerned about the depreciation of cultural heritage. Therefore, proposals to organize the Mongolian Traditional Arts Festival were delivered to the Ministry of Culture, the Union of Mongolian Cultural Workers, and the Mongolian Youth Federation. The festival has been held three times since then.

Folk talents from every province and soum of Mongolia have participated in the festival. Traditional dances were shown, many of the forgotten long songs were revived, and craftsmen

began to talk about rare techniques. It is a pleasure to note that this marathon was continued by our television Mongolian National Broadcaster (MNB), the earliest television channel in Mongolia, which has made a valuable contribution to the vitalization of all kinds of traditional folklore. Since the 1980's, television shows were produced and broadcast regularly, such as "Mongolian Traditional Arts Festival", "My People", "Folklore Art", "Flower of Purity", "Treasure Beads", "Melody of Origins", "Golden Lineage", "Mongolian Wisdom", and "Soyol Erdene".

The TV program series "My People" was created by Mongolian Television in the early 1980's, with scientific research expeditions at places where ethnic groups or nationalities lived at that time, with the goal of documenting the culture and heritage of ancestors, their life, customs and history. Since 1991, MNB's Golden Fund has archived 13 episodes of the series, with a running time of 30 minutes each. MNB's Golden Fund has also archived 18 episodes of "Melody of Origin" produced since 2000, 13 episodes of "Golden Lineage" produced since 2007, 11 episodes of "Mongolian Wisdom" produced since 2004, and 15 episodes of "Nomadic Heritage" produced since 2015, all of these episodes with running times of 30 minutes each.

The quiz entertainment program "Difficult Four" features traditions and heritage-related content. At the initiative of the director Badrakh, the first cultural heritage entertainment show is to identify people who know, inherit and transmit their cultural heritage and traditions.

Nearly 200 documentary episodes were produced, with the intention to introduce and promote cultural heritage created by Mongolians, such as Mongolian traditional crafts, techniques, aesthetics, knowledge, religion, folklore, literature, historical monuments, and architecture.

Since the 1980's, MNB's cultural heritage programs have not only studied, promoted, documented and archived the nation's history and culture and created a foundation for modern cultural heritage shows, but also made people aware of values of cultural heritage. On the 15th of February 2006, Mongolian Television became Mongolian National Public Television (Mongolian National Broadcaster) and the government passed the law on the policy of development of historical and cultural TV programs. For instance, it is specified in Article 8 of



the Law on Public Radio and Television "to respect national culture, arts, history, traditions and customs, prioritize national unity, and promote the protection of the environment" (Article 8.2.3) and "to strive to meet needs of social groups and communities, including ethnic minorities, women, children and disabled people" (Article 8.2.7).

Since October 29th, 2012, with the support of UNESCO, MNB has created TV programs on cultural heritage for three years, such as tangible and intangible cultural heritage, customs and traditions of Mongolian ethnic groups, cultural heritage in danger, documentation of languages, aiming at ethnic minorities. It also broadcast news in Kazakh, Tuva and Buryat languages. Since then, the History and Heritage Office has been established at Channel 1 of MNB. The programs produced by the History and Heritage Office include: "Mother Heritage", a documentary program about documenting cultural heritage by touring around Mongolia; "Mongolian Culture and Heritage", a live show broadcast twice a month, 50 minutes each, through the public broadcasting network, inviting heritage bearers, researchers and scientists to discuss the history and value of heritage and culture; "Flower of Purity", "The Great Scroll of Heaven", a series of Mongolian heroic epics; and "Great Mongolian Heritage", epics created into TV shows for the first time.

Since its establishment, MNB has been honorably fulfilling its goals to respect national culture, arts, history, traditions and customs, prioritizing national unity before the law, and has been continuously creating TV programs on cultural heritage and traditions. Since the 1990's, it has been developing the Golden Fund and increasing the work on archiving TV programs and shows with historical and cultural significance. By 2017, the fund has archived about 300,000 minutes of TV programs, 20% of which are related to cultural heritage. The Golden Fund is a great source of data and information for creation of TV programs on cultural heritage to promote and transmit Mongolian identity. The programs and documentaries stored in our archives contain trustworthy information based on scientific research and studies. Today, anyone preparing a program on cultural heritage is also required to highlight the true nature of heritage and to show its historical origins. It is essential that culture and heritage-related programs are based on scientific research and facts and provide accurate cognitive and aesthetic information.





## Intangible Cultural Heritage of Mongolian

Jargalsaikhan Nasanjargal

*ICH Specialist of Department for Registration and Research of Cultural Heritage at NCCH*

Throughout history, different ethnic groups and multicultural nationalities with a nomadic lifestyle in Mongolia were, in many different ways, preserving and safeguarding their intangible cultural heritage in families and tribes and at the national level. Mongolians have a rich history and traditions of honoring teachings of their ancestors while raising their children in families, maintaining their faith and customs, living in harmony with surrounding nature and livestock, creating their own values, protecting their lands and passing it down from one generation to the next.

In the 16th-20th centuries, there developed great ancient traditions, customs, celebrations, festivals and assemblies in Xiongnu Empire, especially khurals and customs during the Great Mongol State. Mongolian Empire's periods, the State Great Khural, religious ceremonies, apprenticeship trainings, libraries in palaces and monasteries have played a major role in the safeguarding and preservation of our national heritage and culture, including the intangible cultural heritage.

Since the beginning of the 20th century, a unified state policy on the protection of cultural heritage has been established in Mongolia and cultural activities have been coordinated with state policies and in accordance with international standards. Currently, there are more than 820 cultural organizations, 43 museums, 1,500 libraries, 342 cultural centers, more than 20 film studios and around 40 professional art-related organizations in Mongolia. At the same time, over 140 Buddhist temple, private movie theatres, publishers, art studios, exhibition halls, circuses, and many small and medium-sized handicrafts factories, business entities, and arts and cultural NGOs have engaged in the safeguarding of intangible cultural heritage.

Today, the population of Mongolia consists of 24 ethnicities, such as Khalkha, Buryat, Khaminigan, Bayad, Uuld, Torguud, Zakhchin, Myanad, Darkhad, Altai Uriankhai, Barga, Uzemchin, Darigana, Khotoon, Tsaatan, Khotgoid, Sartuul, Tuva and national minorities of Kazakh.

Every ethnic group in Mongolia has a rich history of traditions and culture which have evolved throughout history and established their unique cultural significance. The cultural heritage of every Mongolian ethnic group has contributed to the formation and development of a common Mongolian genus and national culture.

Mongolia's distinctive nomadic culture, that has at particular levels preserved its roots for thousands of years, is the centerpiece and base of the Mongolian nation's cultural heritage. It is unique to the world tradition of pasture cattle breeding that corresponds to the environment and its unique nomadic way of life and culture. Foremost it is a Mongolian lifestyle which is the classic form of nomadic lifestyle and all of the values of physical and intellectual culture that emerges from it, including the life philosophy of living in harmony with the land, sky and environment, knowledge about the universe, traditions, morals, unique aesthetics, oral traditions and literature, epos, praises, folk music, traditional dance, naadam festivals, morin khuur, khoomei, and Mongolian statehood traditions.

Mongolia ratified the UNESCO 1972 Convention concerning the Protection of the World Cultural and Natural Heritage in 1990; the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2005; and the 2005 Convention for the Protection and Promotion of Diversity of Cultural Expressions in 2007. Mongolia started international cooperation with UNESCO and other relevant international organizations ever since then. As a result, by 2017, Mongolia has inscribed 4 heritage sites on the UNESCO World Heritage List, of which 1 is listed as a natural heritage, 2 as cultural heritage and 1 as mixed cultural and natural heritage. Mongolia also has 7 sites on the UNESCO Representative List of Intangible Cultural Heritage of Humanity and 7 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding; as well as 5 documentary heritages in the Memory of the World Program Register. In total, 23 heritages are being protected and promoted at the national and international levels.





The fact that the Mongolian Parliament adopted the Law of the Protection of Cultural Heritage (revised) and the Law on Libraries in 2014 and the Law on the Mongolian Language in 2015 has played a crucial role in the establishment of the legal environment for the safeguarding of ICH. At the same time, presidential decrees, government decrees, programs and projects for safeguarding ICH have also been adopted and implemented.

The intangible cultural heritage in Mongolia is divided into five domains as it is defined in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Programs on safeguarding, research and promotion are being implemented accordingly. The five domains include:

### **1. Oral traditions and expressions, including languages as a vehicle of the intangible cultural heritage**

This category includes many heritages such as a variety of ritual sounds and songs, poems, riddles, proverbs, myths, blessings, praises and epithets, but Mongolian language and scripts are occupying the predominant position. Here is a brief overview of Mongolian language and scripts. The Mongolian language belongs to the Altaic family of language. It includes dialects such as moghol, monguor, dongxiang, bonan, shira yugur, dagur, Kalmyk, oirat, buryat, central Mongolian and south Mongolian. Mongolians have created an innumerable number of tangible and intangible cultural heritage expressions in their mother tongue. The Mongolian language is an exhaustless rich treasury that transmits such expressions of mind of the Mongolian nation as oral prose literature, folklore, traditional arts and customs. Mongolian written language has a vocabulary of a million words, and oral dialects have over three million words. According to the study of researchers, in the Mongolian language, there are over 300 words to define livestock, more than 400 words to name livestock's body parts and organs, 160 words to tell livestock age, more than 30 words for horse breeders and more than 100 animal species. Such great literary works as "Secret History of Mongols", "Geser", "Jangar", "Khan Kharangui" written in the Mongolian language, are now famous all over the world. The Mongolian language was the language which connected the two continents of Asia and Europe that represented the world in the 13th-14th centuries. The Mongolian language is an official language of Mongolia and an expression of the unity of Mongolia. Today, there are Mongolian language speakers who live in China and Russia. There are over 5 million people in the world who are using Mongolian as their main language for communication. Development and implementation of the policy for ensuring the learning, usage and protection of the Mongolian language and literature is the duty of the State. Every Mongolian citizen has the right to be provided with conditions and possibilities to learn the Mongolian language and literature, to receive information in the Mongolian language, and to inherit, transmit, protect and develop the Mongolian language.

The Mongolian script (Mongol bichig) is a traditional and official writing system used by Mongolians for more than 750 years from the 13th century to the 1950s. The Mongolian script was also known as Khudam bichig, uigarijin bichig or Khuuchin bichig. In the 19th-20th centuries, the grammar, rules and writing system of Mongolian script had stabilized. There are different formats of writing in Mongolian script, such as evkhej (folded) and tatalj (graphic). Chinggis Khaan's stone writings are considered the earliest memoirs of the Mongolian script. The Mongolian script was introduced in mid-grade and middle-secondary schools in the mid-1980s as one of the steps to transmit it to younger generations. The early 1990s democratic movement in Mongolia gave the possibility to restore the traditional writing system. The fact that Mongolians have not forgotten the traditional writing and are still using it and adapting it to the modern Mongolian language is a valuable contribution from the Mongolian people to the world's history of literature and writing.

### **2. Folk performing arts**

This domain includes such oral melodic traditions as coaxing animals, racehorse and wrestling title announcements, songs of horse-jockeys, folk long and short songs, lullabies, traditional throat-singing (khoomei), whistling, traditional instrumental arts like aman khuur, morin khuur (horse-head fiddle), tusuur and flute, as well as traditional dance arts like bii bielgee, contortion, tsam, games and martial arts.

Each of these is divided into many different types. For example, coaxing a sheep (toiglokh) to encourage it to accept a lamb would sound different from coaxing a goat (cheeglekh). In coaxing a camel to accept a new-born calf or to adopt an orphan, singing and chanting and khuur, limbe and tsuur instruments are used. In the case of coaxing the camel, the singing techniques are used first and if it is not successful, music instruments would be employed. People with the talent for singing and music participate in conducting this ritual. Whistling is performed with three techniques: teeth whistling, lip whistling and whistling with the use of the palate. Throat singing (khoomei) is done as





isgeree khoomei (whistle khoomei), shakhaa khoomei, and kharkhiraa khoomei (bass). Mongolian folk songs are generally divided into aizam (rhythmic) long song, a typical long song, and besreg (short) long song.

Folk performing arts and expressions are unique by including and unifying cultural diversity of many Mongolian ethnicities. For example, traditional dance Bii bielgee is a unique performance that expresses the etiquette of ethnicities, their history, customs, traditions, games, emotions, mentality, labor and the nomadic livelihood by body movements, and includes traditional items of clothing, decorations and ornaments.

### 3. Social practices, rituals and festive events

Social practices and rituals of Mongolian ethnic groups and nationalities are major phenomena that are established in the minds of those social groups and communities and it is a long-term tradition of socialization and historical norms of community relations. The goal is to study and research rituals and customs of Mongolian ethnic groups separately, enrich the advanced ones with modern content and forms, and apply them for use in modern life. This includes tethering foals, foal-branding ceremonies, shearing the sheep, felt making, agriculture, worshipping of sacred sites, greeting traditions, customs of naming and giving ablution to children, wedding ceremonies, new ger warming feasts and funeral practices.

Mongolian national festivals and naadams are an expression of traditions and rituals that are conducted according to a certain established order. Those worthy of note include "Mongolian Traditional Festival – Naadam" inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, celebrated every year; the first month of spring – "Tsagan Sar (Lunar New Year)"; "Day of Birth of the Great Chingis Khaan – Mongolian National Pride Day"; Mongolian Independence/Constitution Day; and Camel Herders' Day.



### 4. Traditional techniques, knowledge and practices concerning nature and the universe

Nomadic Mongolians have a rich tradition of worshipping and protecting the earth and the land since ancient times and have lived in harmony with nature. Therefore, the traditional knowledge and practices associated with nature, seasons and nomadic life have been accumulated. For example, such knowledge and techniques as preparing traditional dairy products, traditional medicine, traditional veterinary, worship, metrology, astrology, and traditional farming methods were established.

Traditional medicine in Mongolia, including folk treatments, concentrate on healing therapies. It involves lancing and bleeding, cauterizing, puncturing, massaging, and unorthodox therapies. Every treatment has its own unique approaches. Nomadic Mongolians have created and practice specific forms of traditional medicine and treatments of various illnesses while moving from place to place tending to their domestic animals in the severe continental climate of Central Asia. Also, other knowledge such as the twelve-year count, meteorology and counting time of day by movement of the sun seen in the toono (roof opening) of the Mongolian ger have developed.

### 5. Traditional craftsmanship

Nomadic Mongolians' traditional craftsmanship is based entirely on the raw material gained from breeds of livestock of their own regions and tribes, and deeply connected with the needs of life and requirements of aesthetics.

Traditional handicrafts include textile embroidery, leather crafts, bone, horn and fang carving, wood engraving, sculpture and papier-mache crafts, Mongolian traditional books making, forging, Mongolian traditional ornaments, Mongolian calligraphy and more. Some of the best representations of Mongolian traditional craftsmanship are the hemmed appliques created by 19th-century embroiderers preserved at the Fine Arts Zanabazar Museum. The size of these creations is very large. For instance, "Jalavsangin Ra" is 16m long and 10.5m wide; "Ochirvaani" is 14.5m x 11.2m, and "White Tara" and "Ayush" are 14m x 10m each.





Such crafts as Mongolian deel and costume making, Mongolian ger craftsmanship, Dariganga's silver casting, Dalaichoikhor steel engraving, Uyanga, ger wood carving, engraving and saddlery have been developed and transmitted since ancient times. With the use of modern technology, time to create national crafts has been reduced, and the content and forms have become increasingly enriched.

The registration, publicity and protection of cultural heritage is administered by the National Center for Cultural Heritage under the central government department in charge of cultural issues (Ministry of Culture). This cultural and scientific organization is responsible for the establishment and maintenance of the State Integrated Cultural Heritage Registration-Information Database, for registration of cultural heritage in the aforementioned database, and for promotion, preservation, research, transmission, restoration, development and implementation of methodologies and technologies for protecting cultural heritage and providing methodologies of protection for cultural heritage organizations and museums. The State Integrated Cultural Registration-Information Database was created and is maintained at the Mongolian National Center for Cultural Heritage. The registration and information database of cultural heritage entities are within the organization, while soum and district registration and information databases are at cultural centers, registration and information databases of provinces are at local museums, and the registration and information database of the capital city is at the city administrative unit in charge of cultural affairs.

The cultural heritage registration and information databases contain the complete information required to restore cultural heritage in case of damage, destruction or disappearance. As of 2017, in the State Integrated Cultural Heritage Registration-Information Database, there are over 8,000 persons registered as intangible cultural heritage bearers, 316 hours of audio recordings, 1,050 hours of video recordings, 850 songs, video recordings, photographs, and other documentary information on intangible heritages, movies, books, and brochures.

It is necessary that mid-term and long-term programs and plans are developed according to relevant articles of the Law on the Protection of Cultural Heritage (revised in 2014), by relevant organizations and implemented at the central local levels. Among others, it is specified in Article 26.1 that the state administrative central authority in charge of cultural affairs shall jointly organize with governors of provinces and the capital city, an inventory of intangible cultural heritage once every three years, every five years on immovable historical and cultural memorials, and once every four years on moveable historical and cultural memorial objects; it is specified in Article 39.1 that the state administrative central authority in charge of cultural affairs shall organize the state intangible cultural heritage festival every three years, for purposes of safeguarding, promoting and disseminating intangible cultural heritage, as well as identifying, honoring and developing bearers; and it is specified in Article 39.3 that governors of all levels shall safeguard intangible cultural heritage as well as organize apprenticeship training.





## My Impression on the Training Workshop

B. Mongontuya

*Workshop trainee, Journalist from Erdenet Times Newsletter, Orkhon Province*

I did not have a significant understanding and knowledge of intangible cultural heritage before. I have learned a lot about intangible cultural heritage after attending the training workshop that was held in the Zulzaga resort in Darkhan-Uul province. I found out that intangible cultural heritage is everywhere in our life and living space. There are many examples of ICH elements that are expressions of traditional customs and living styles and they are closely associated with the living skills of Mongolian people.

In the training workshop, I found out that many of my previous works were about intangible cultural heritage. For instance, "TsagaanSar" is a Mongolian traditional holiday that bears many symbolic meanings, such as arrival of spring, birth of baby animals, end of the harsh winter, and the blossom of the first flower of snowdrop. During the holiday, people meet their parents and siblings and celebrate with a great meal and beverages. As written in ancient books and historical sources, Mongolians began to celebrate this holiday 2,000 years ago in the Xiongnu period. At that time, this holiday was called a "holiday of dairy products" and was celebrated on the day of the autumn equinox when livestock had enough fat and five delicate crops brimmed. In the last month of winter and beginning of spring in 1205, Temujin proclaimed himself as Chinggis Khan of the Khamag Mongols. Since that time, the founding day of the Great Mongol Empire was celebrated together with this holiday and the New Year celebration started from spring. Additionally, in accordance with the common tradition of other Eastern countries that celebrate the New Year in spring, the celebration of "TsagaanSar" was changed from the autumn equinox to the spring; and it is still celebrated today.

There are many expressions of intangible cultural heritage in our lives. We report these expressions and keep them in the network of the program. But we did not know that we were reporting ICH; instead we simply thought we were promoting individuals. After this workshop, I found out that we did not classify our reports under an umbrella title. I have an idea to give an umbrella title to the series of reports and articles. For instance, our TV has produced drama series for children living in the countryside for the first time. I think this drama series also promotes intangible cultural heritage. The drama "Days Like a Dream" consists of 12 episodes. Each episode will last 25 minutes. The highlight of the drama is to show the traditional living style of Mongols and their modern lives, in which children play a main role. It would be better if ICH is applied as the theme to be emphasized at the beginning and end of each episode.

By learning about the Convention and its Operational Directives, I was able to distinguish intangible cultural heritage from tangible cultural heritage. I also became aware of the important and unique role of media workers in implementing the Convention. I truly felt that intangible cultural heritage is an endless topic. We journalists and media workers have many possibilities to write, report and produce programs on this endless topic. I would like to express my great gratitude to the facilitators and organizers of the training workshop.



## A Bridge Connecting Intangible Cultural Heritage and the Public

A Sidelight on the First CRIHAP Capacity Building Workshop on the Implementation of the Convention for Media Practitioners

Xue Shuai

Vice Director of the Interview Division of China Culture Daily

It is a common understanding that the media plays an important role in the safeguarding of intangible cultural heritage. From China's process in safeguarding intangible cultural heritage, it is not difficult to find that the public's awareness of safeguarding intangible cultural heritage cannot be separated from the media's encouragement and calls over the years. A few days ago, the International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region under the Auspices of UNESCO (CRIHAP) held the Capacity Building Workshop on the Implementation of the Convention for Mongolian media practitioners in Darkhan-Uul Province, Mongolia.

"This is the first CRIHAP thematic workshop in professional fields, and it is also the first workshop held in Mongolia," said Liang Bin, Director of CRIHAP.

### The Media Urgently Needs to Enhance Its "Capacity" for Safeguarding ICH

"There are currently no journalists specializing in ICH reporting in Mongolia. Due to insufficient media attention, many precious cultural heritage and intangible cultural heritage issues in Mongolia have been ignored, and many types of intangible cultural heritage need to be rescued." Sergelen Bold, Director of the Culture and Arts and Cultural Policy Department of the Ministry of Education, Culture, Science and Sports of Mongolia, admitted frankly that he has always hoped that international forces could organize capacity building workshops on ICH for media practitioners according to the needs of Mongolia. "This will help raise the awareness of the Mongolian public and society on ICH safeguarding, and bring Mongolia's safeguarding concepts and consciousness in line with the world."

"I have never conducted training on capacity building in the field of intangible cultural heritage for media professionals before, and this is the first time for me." Rahul Goswami, a UNESCO facilitator who participated in the training, told reporters that it is of great significance to enhance the role and capacity of media professionals in the field of intangible cultural heritage. "Media people are the guides of public opinion. Their knowledge reserves, cognitive perspectives, thinking concepts, and expressions affect how the concept of intangible cultural heritage will be disseminated, popularized and promoted among the public."

"This is the first time that CRIHAP has tried to tailor a thematic workshop for a certain professional field," said the staff of CRIHAP. It is understood that this workshop was organized in accordance with the request made by Mongolian media practitioners at the 2016 Sub-Regional Meeting for ICH Safeguarding in Northeast Asia held in Ulaanbaatar, Mongolia in October 2016. "The course design and training content have been discussed by the organizer and the facilitators many times. Many trainees said that they have been looking forward to participating since they learned about the workshop last year." B.Galaarid, the President of the Confederation of Mongolian Journalists, introduced the 42 trainees who were rigorously selected by Mongolian partners. The trainee structure is representative, including practitioners from Mongolian national media and 21 provincial media agencies, covering TV media, paper media and online media, and can generally represent various media workers in Mongolia.

### Think in a "Critical" Way

The endless Mongolian plateau has bred a splendid and dazzling intangible cultural heritages, ranging from Mongolian long-tunes, throat singing and Morin khuur manufacturing and performance skills to Mongolian medicine and Mongolian Naadam Festival. These intangible cultural heritages have nourished the nomads living on this land. "Many Mongolian young people of our generation have left pastoral areas and chosen to live in cities, becoming farther and farther away from the intangible cultural heritage of their own nation." A trainee of this workshop, a reporter working for a national TV station in Mongolia, Narentoya said, "this kind of distance is not only geographical, but also psychological."

Indeed, intangible cultural heritage is getting farther and farther away from the lives of modern people. This global topic has become more prominent in a country that transitions from a nomadic life to modern urbanization, and the tests and challenges Mongolia has experienced are more severe. According to statistics, nearly two-thirds of Mongolia's population has gathered in large cities such as Ulaanbaatar and Darkhan. "So, we hope that the daily news of Mongolia will cover more reporting on intangible cultural heritage," said Saruul, Head of the ICH Division of the Center for Cultural Heritage of Mongolia.



The trainees are conducting fieldwork to investigate the current situation of Kazakh felt making skills and traditional folk dance in Mongolia.

Given by UNESCO facilitators, this workshop introduced the basic concepts of the Convention, related knowledge of ICH safeguarding and its ethical principles and responsibilities, and conducted field surveys and interviews on 5 ICH projects in groups. CRIHAP also invited reporters from China Culture Daily to share real reporting cases, introduce Chinese media's experience and practices, and exchange in-depth discussions with Mongolian media representatives on news reporting in the field of intangible heritage safeguarding.

During the training, the trainees' active participation and intense discussions left a deep impression on facilitator Alexandra Denes. "They have deep feelings for their own intangible cultural heritage, and they are very eager to learn about the advanced experience of other countries in safeguarding intangible cultural heritage. They think and evaluate the same issue from multiple perspectives." Alexandra Denes used the word "critical" to describe the "capacity" of Mongolian media professionals. "This is something I have rarely seen in many other countries. And these are the unique professional quality and ethnics of media people. From them, we can see the huge role and the great responsibility of the media in safeguarding intangible cultural heritage."

### Media's Strength in Raising Public Awareness of ICH safeguarding

In the group fieldwork, the trainees applied what they've learned from the Convention and real cases to the field interviews and reporting, and presented a series of news reports and TV short films. "The development of intangible cultural heritage safeguarding depends on publicity and public opinion, and these are the housekeeping skills of media people. In addition to writing news reports, it is also our responsibility to deliver education and guide public opinion," said Narentoya.

The one who impressed me deeply was a Kazakh trainee from a remote western province of Mongolia. He took a long-distance bus for two days and nights and made a special trip across

nearly 2,000 kilometers to participate in the workshop. "Although I have done some cultural reports before, I have no clear understanding of the safeguarding of intangible cultural heritage. This workshop not only helps me understand the basics of the Convention, but also enhance my sense of responsibility and mission. Under the guidance of the spirit of the Convention, I will pay more attention to intangible cultural heritage safeguarding in our country, and actively empower the media in intangible cultural heritage safeguarding" he said.

"The media plays an important role in cultural development. I hope that this workshop will enable Mongolian media practitioners to know more about the Convention, and actively make a difference through media in their work and promote the public understanding of intangible cultural heritage safeguarding under the guidance of the spirit of the Convention" Liang Bin said. It is reported that after this workshop, the Mongolian party expressed their hope that CRIHAP would continue to provide follow-up training and work support for Mongolian media practitioners. So far, the training events held by CRIHAP have covered 31 countries in the Asia-Pacific region, with 872 direct beneficiaries.

Uyanga Sukhbaatar, the Secretary-General of the UNESCO Mongolian National Commission, said excitedly at the closing ceremony of the workshop: "This workshop model is a new attempt. I hope that Mongolian media representatives can pass on the knowledge gained from the workshop to other media colleagues." During the training, the media trainees also put forward suggestions for government work and the media sector, promised that they will express these suggestions in various forms in their work in order to raise the government and the public's awareness of intangible cultural heritage, and eventually promote the concept of intangible cultural heritage safeguarding throughout the country.

(This article was originally published on China Cultural Daily on 9 October 2017.)





## CRIHAP Updates

### CRIHAP Launches the Workshop on "Linking the 2003 Convention and University ICH Programs" Online

From August 11 to 14, 2020, CRIHAP, in collaboration with ICHCAP and APHEN-ICH, held the online workshop "Linking the 2003 Convention and University ICH Programs". Due to the COVID-19 pandemic, this was the first multinational online training organized by CRIHAP. The workshop received strong support from UNESCO Bangkok and UNESCO Beijing Cluster Office. University lecturers, professors, and project managers from 13 Asia-Pacific countries, including China, Mongolia, Myanmar, India, Nepal, the Philippines, Pakistan, and Uzbekistan took part in the workshop as trainees. Over 10 representatives from UNESCO Bangkok's cultural and educational divisions, CRIHAP, IRCI, ICHCAP and APHEN-ICH attended the workshop. UNESCO-accredited facilitators Amareswar Galla and Marc Jacobs were invited to give lectures.

The facilitators offered lectures that focused on the development of ICH-related courses. They underlined the important position of ICH in cultural heritage conservation. Through thematic instruction, presentations from trainees, online discussion, and cooperative study, trainees studied and discussed topics covering "The Impact of Covid-19 on ICH Instruction", "Questions Remaining for Bringing ICH Instruction onto Curricula and Establishing Interdisciplinary Study", "Different Methods in the Safeguarding of ICH", "Standards for Establishing a Network for Transmitters and Stakeholders", "Cultivating Ethical Principles and a Moral Framework for Intangible Cultural Heritage", and "Academic Study and Case Investigation in Higher Education Institutes". This furnished a more well-rounded exchange on the requirements and challenges for a "Common Educational Framework (in Intangible Cultural Heritage

Safeguarding) for Higher Educational Organs in the Asia-Pacific Region".

The internet and online instruction proved the hot topic of this round of discussion. Trainees actively introduced the needs faced by various higher education institutes under Covid-19, precipitating a penetrating discussion on the need to establish an instructional framework for intangible cultural heritage in the Asia-Pacific region and the common challenges faced therein. Advice was presented on the construction of a "toolbox" for instructional use, for setting out an "open fund" framework to assist higher education projects develop their work in intangible cultural heritage Safeguarding and build an "Open Reading Format" (ORF), and on forming a consensus for higher education courses to mutually influence one-another.

CRIHAP, IRCI and ICHAP as well as APHEN-ICH also probed into and studied the prospects of pre-existing combined construction of cultural heritage protection capabilities and the future need for cooperation.

This workshop was following the program in July of 2019, the second iteration time CRIHAP had organized the Convention for the Safeguarding of Intangible Cultural Heritage training in cooperation with APHEN-ICH. Three-quarters of the trainees were being trained in the framework of the Convention for a second time. There was rather strong continuity between the trainees and the course set-up.

UNESCO Bangkok expressed its thanks for assistance rendered by CRIHAP in initiating "Survey on Junior Middle and High School Intangible Cultural Heritage Education in the Asia-Pacific Region". The Chinese case-studies had greatly enriched research for the program and provided experiential reference for the entire region.

Due to the impact of Covid-19, CRIHAP was enormously limited in what training it could arrange in State Parties. To guarantee that practice, training, and other related intangible cultural activities could go on uninterrupted, UNESCO encouraged and advocated for the use of online channels to effect a discussion on intangible cultural heritage safeguarding and capacity-building work. CRIHAP enthusiastically echoed this call and transferred on-site training to online training in a timely manner.

There are differences between on-site and online training. Channels of communication, internet connections, and time differences among participants must first be taken into account. CRIHAP held many online meetings with ICHCAP as it drew up training plans. They discussed in detail the online platform selection, overall course duration, individual class arrangements, main themes, and how to adjust class atmosphere, all to guarantee a scientific and effective program. CRIHAP's working group took the use of online platforms as such a serious matter that they spent the three months prior to the workshop investigating the capabilities, functions and impact of various popular online discussion platforms. These were repeatedly compared in an effort to guarantee a smooth connection and facilitated operation for every trainee during the meeting.

Working groups kept up a timely correspondence with partners and instructors throughout the workshop, constantly keeping an eye on the on-site results of their training and advising on changes. Mr. Galla stated his belief that "organizing an event on-line is harder than doing it on-site. A lot can be shown by this meeting. This workshop is also indicative of an Asia-Pacific Region that is maturing in establishing courses for its capabilities in ICH safeguarding. I look forward to CRIHAP being able to put together even more on-line trainings in the future."

### Fourth Training of Trainers Workshop for Central Asia Takes Place Online

From August 24-28, 2020, CRIHAP held the Fourth Training of Trainers Workshop for Central Asia online. The course, which lasted over a duration of five days, featured a total of 16 experts and scholars in the realm of ICH safeguarding from Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan. The training received vigorous support from the UNESCO Almaty Office.

Ms. Nikolic Djeric and Ms. Aijarkyn Kojobekova were invited to lecture at the event, and presented relevant information under a framework of lecturing on the Convention for the Protection of Intangible Cultural Heritage. Both facilitators provided their own key-point summary of international assistance applications and reports (in particular nomination for the Register for Good Safeguarding Practices and multinational nomination). Their teaching methods – in-class instruction, case analysis, small group work,



and class assessment – were of both theoretical and practical help for the trainees, deepening their understanding of the relevant knowledge, an effective push for the trainees to pivot experts from their own countries towards UNESCO instruction.

During the training, Ms. Doyun Lee from UNESCO Headquarters introduced the newest developments concerning the Convention. Over the past two years, UNESCO discussed several times the topic of ICH in the state of emergency at its intergovernmental committee for the safeguarding of the intangible cultural heritage. At the 14th session of the intergovernmental committee held last year, UNESCO also communicated the operational principles and modalities for the safeguarding of the intangible cultural heritage in the state of emergency. In addition, over the past two years, UNESCO has also constantly called attention to the serious inadequacy of the use of funds for ICH and the low quality of international assistance applications.

The workshop was an active response to UNESCO's calls for such discussion. Participants discussed the damage done to safeguard intangible cultural heritage during the pandemic, their experience in ICH safeguarding during Covid-19, and the double-layered nature of the influence of Covid amply recognized. The maintenance and practice of intangible cultural heritage has been seriously damaged by the pandemic, with most safeguarding work moving online and even failing to cover poorly serviced areas. But intangible cultural heritage safeguarding has also exerted an important effect during this time, with promotion, exhibition and practice powerfully strengthening social recovery and cohesion. Contemporaneously, lectures on theoretical knowledge, case-studies, small group discussions, model practices and sharing of expert experience were all forms employed in training. Participants were thus able to acquire a full understanding of the demand, methods, and common errors of international assistance applications in this area.

Workshop flexibility was greatly increased as a benefit of modern technology. The resource strength of international experts was capably brought in, with Peter Frankopan of Worcester College, Oxford University sharing the situation on the spread of Corona virus along the Silk Road, pointing out: "Man is not an island, and the eruption of Covid-19 has provided us the opportunity to reflect on the consequences of interference in the ecological environment of the natural world, a point worth considering in safeguarding intangible cultural heritage." Upon invitation, Tajikistani intangible cultural heritage expert Ms. Nadja Zdravkova shared the surveying and assessment methods of her "Evaluation of Needs and Priorities of Safeguarding Intangible Cultural Heritage in Tajikistan" as well as the challenges faced by Tajikistan in their own

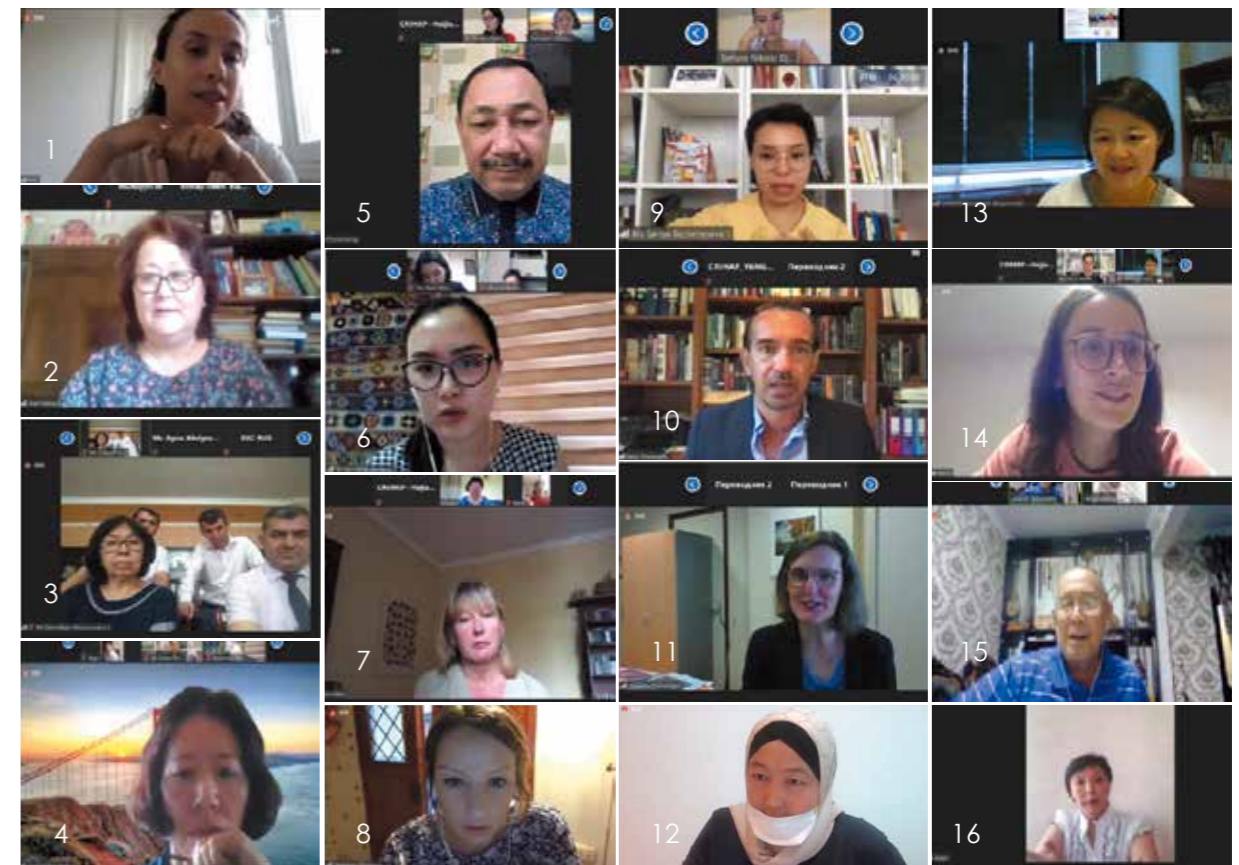
heritage maintenance work, and related advice. Deputy Director of the Albanian Ministry of Culture and UNESCO Facilitator, Ms. Meri Kumbe, responded to an invitation to summarize her country's applications for international assistance through inventories of intangible cultural heritage, sharing some of the effort exerted at this stage of the applications and how matters were implemented following approval.

The case studies and experiences shared by these three experts enormously enriched workshop content and provided the opportunity for trainees to interact on a more expansive plane. As Ms. Nazokat Klycheva expressed, "This training is a precious learning opportunity, constructing a platform for our mutual profit. Ordinarily we only follow the relevant safeguarding work in our own country, but through the sharing of knowledge and experience on this occasion, not only have our thoughts advanced with regard to safeguarding work, but we've also learned from the experience of other nations."

In her statement to the meeting, Ms. Susanne Schmuttgen, Chief of Unit at the UNESCO Intangible Cultural Heritage Section, said that CRIHAP was a major partner of UNESCO, thanking the Center for its continuing assistance for the region over the past three workshops (2017-2019). The workshops for four Central Asian states have made further progress, adding impetus to intangible cultural heritage policy planning and for states to be in command of their inventories. Central Asia remains an area of key support by UNESCO, and participating nations are highly enthusiastic members, though the construction and perseverance of capabilities on different levels must still be achieved. Of these, intangible cultural heritage maintenance is weakest in Tajikistan, as mentioned by Ms. Zdravkova in her presentation. Tajikistan's intangible cultural heritage safeguarding faces numerous challenges, including lack of resources and low site visibility. It stands in desperate need of capability-construction training with regard to the Convention.

A trainee from Tajikistan said, "This training provided a valuable opportunity of learning and a useful platform. We are doing ICH work related to our own countries. But this training session, with sharing of knowledge and experience, enabled us not only to make further reflections on our own ICH work but also to draw from experience of other countries."

The workshop was originally planned to run in Tajikistan during March 2020. On-site training could not be implemented as planned, owing to the impact of Covid-19. After multiple consultations with UNESCO and several rounds of discussion with internal work committees, CRIHAP shifted its mental approach and began searching for



1. Ms. MeriKumbe, Vice Minister of Cultural of Albania and UNESCO-accredited ICH facilitator, sharing her experience
2. Ms. Asellsaeva, a trainee from Kyrgyzstan, showing her group work
3. Trainees from Tajikistan at the online training workshop
4. UNESCO facilitator Aijarkyn Kojobekova lecturing to the trainees
5. A trainee from Kazakhstan speaking at the online training
6. Ms. Kamila Kenzhetova, a trainee from Kyrgyzstan, speaking at the group discussion
7. Ms. Krista Pikkat, director of the UNESCO office in Almaty, giving her opening speech
8. Ms. Nadia Zdravkova, an ICH expert from Tajikistan, sharing her experience
9. Ms. Saniya Bazheneyeva, a trainee from Kazakhstan, speaking at the group discussion
10. Peter Frankopan, professor with Worcester College at University of Oxford, sharing his experience
11. Susanne Susanne Schmuttgen, Chief of the Unit for Capacity Building and Heritage Policy, Living Heritage Entity from UNESCO, delivering the welcoming speech
12. A trainee from Uzbekistan practicing presentation at the group exercise
13. Doyun Lee, Programme Specialist of Living Heritage Entity from UNESCO, briefing the trainees on the latest development of the Convention
14. UNESCO facilitator Tamara Nikolic Deric lecturing to the trainees
15. Mr. Urzali Tashmatov, a trainee from Uzbekistan, speaking at the online training
16. Ms. Aigul Khalafova, cultural project specialist from the UNESCO office in Almaty

possible online training methods. Through a questionnaire that we sent to our partners we were able to learn more about online platforms. After comparing platform resources in China and beyond we finally selected an option with simultaneous translation capabilities and a stable network, using Zoom, which received the strongest evaluation from our respondents. To ensure workshop efficacy we held a number of planning meetings with a group constituted of individuals from UNESCO Headquarters, UNESCO Almaty and UNESCO facilitators – we gauged the efficacy of online platforms, consulted on class times, specific content, and the method of presentation, safeguarding the online study against overloading, raising the level of participant involvement and the rate of the material absorbed in a timely fashion. The entire event was run smoothly and in a lively manner. As Doyun Lee of UNESCO expressed: "I'm delighted to be able to take part in this small group discussion, and I've been greatly stimulated by the atmosphere of positive interaction between all participants."

Through four consecutive training sessions that explored the breadth of the Convention through different main themes, Central Asian participants essentially set themselves up with a complete intellectual map of the framework for the Convention. This had laid the foundation for the further spread of Convention awareness in Central Asia or even elsewhere, as these local experts and scholars become facilitators for UNESCO.



# CRIHAP Newsletter



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International Training Centre  
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under the auspices of UNESCO

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