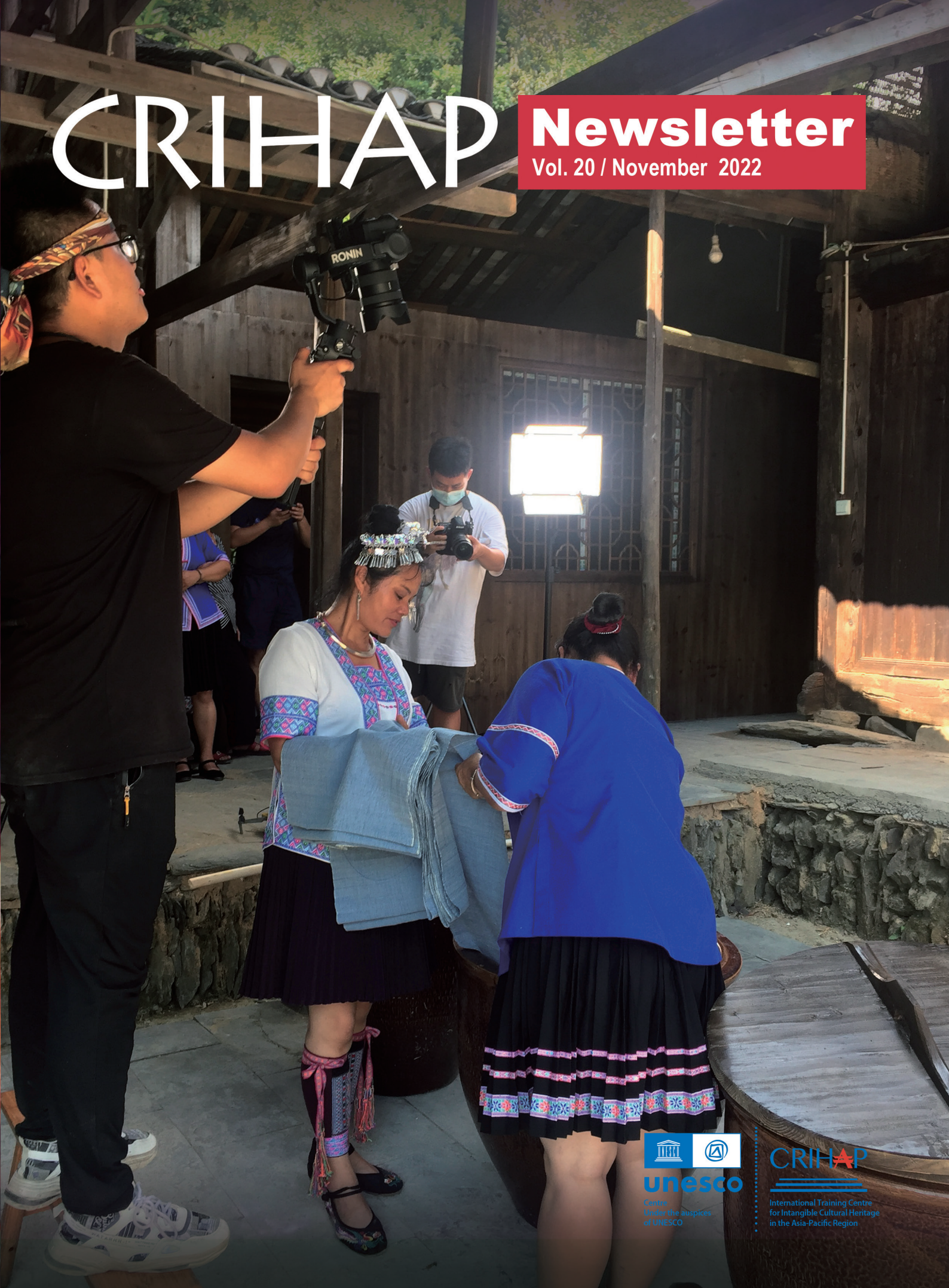


CRIHAP

Newsletter

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Shen Ce

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CRIHAP Feature

CRIHAP Governing Board Holds Its 10th Session

On April 26, 2021, the 10th Session of the Governing Board of CRIHAP was held online in Beijing. Zhang Xu, Chairman of the Governing Board of CRIHAP and Vice Minister 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 Beijing Office, 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 Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (IICHAP). The session reviewed and approved CRIHAP's Work Report for 2020 and its Work Plan for 2021.

CRIHAP, a UNESCO Category 2 centre, was established in Beijing in 2012 under the agreement between the Government of the People's Republic of China and UNESCO, with a mandate to provide capacity building trainings in the field of intangible cultural heritage (ICH) for the Asia-Pacific region.

In 2020, CRIHAP continued to organize online ICH capacity building workshops despite the COVID-19 pandemic. It organized six online capacity building workshops for the Asia-Pacific Higher Education Network for Safeguarding Intangible Cultural Heritage (APHEN-ICH), the four Central Asian countries, Thailand, Bangladesh, the Philippines, and Myanmar, benefiting 16 countries. These workshops were organized under the framework of the Convention for the Safeguarding of the Intangible Cultural Heritage ("the Convention") around UNESCO's priorities, such as ICH and Youth, ICH and Education. The theme of "moving forward with ICH safeguarding while fighting the pandemic as a new normal" especially met practical needs of countries concerned.

ICH and Education is one of UNESCO's priorities in recent years. Since 2018, the founding year of APHEN-ICH, CRIHAP has organized 2 workshops for the network. Starting with "Review of 2019 Workshops", this workshop guided trainees to evaluate their actions related to ICH education after the first workshop, and also covered topics including "Impact of COVID-19 on ICH Education", "Problems of Integrating ICH into Mainstream Curricula and Cross-Sectoral Settings", laying the foundation for the planning, construction and cooperation of APHEN-ICH in the future.

UNESCO attaches great importance to the training of trainers in Central Asia, as establishing the network of facilitators has always been a major agenda and approach in the implementation of UNESCO's global capacity building strategy. From 2017, CRIHAP started to organize a training of trainers workshop (Russian) on ICH safeguarding in Central Asia each year, the first three being held in Bishkek of Kyrgyzstan, Almaty of Kazakhstan, and Tashkent of Uzbekistan respectively. Due to the pandemic outbreak, CRIHAP organized the fourth workshop online, successfully completing the whole training program, which covered such topics as ICH inventorying, implementation of the Convention, ICH safeguarding plan development, international assistance and ICH nomination. Another 2020 workshop



Zhang Xu, chairman of the Governing Board of CRIHAP and Vice Minister of Culture and Tourism of China takes photo with members of the Governing Board of CRIHAP and observers.



The main venue of the session offline

on training of trainers targeted the Philippines, which was the second workshop of CRIHAP's three-year training program on capacity building for the country. As the pandemic has greatly impacted local communities and ICH safeguarding, this workshop was themed "Safeguarding of the Viability of Intangible Cultural Heritage Amid Pandemic in the Context of Sustainable Development". These training activities have helped trainees establish a relatively complete knowledge system under the framework of the Convention, and provided strong support for them to teach and disseminate the Convention.

UNESCO has long been focusing on the youth, encouraging them to actively participate in the development for the future of humanity, strengthening their sense of mission in cultural development and enhancing their ability in ICH safeguarding and transmission, which is important for achieving sustainable human development. That was why CRIHAP created workshops targeting the youth in Myanmar and Thailand, hoping to help them learn the Convention, gain understanding of ICH knowledge, and promote local communities to develop sustainably.

In 2020, CRIHAP completed the third workshop of the Three-year Training Program for Bangladesh. It was also the first time that Bangladesh received training regarding ICH nomination under the framework of the Convention. Since 2018, CRIHAP has provided workshops on the implementation of the Convention, ICH inventorying, and ICH nomination, helping Bangladesh to improve its overall ICH safeguarding capacity.

After the outbreak of the pandemic, CRIHAP made timely adjustment and created new methods to overcome challenges. To deliver high-quality online courses, ensure fruitful results and enable professional online training, CRIHAP discussed in detail with the UNESCO Headquarters, field offices and facilitators for many times regarding the choice of online platforms, the lengths of the courses and individual classes, the arrangement of contents, and the creation of a good classroom atmosphere, so as to ensure the workshops are scientific, reasonable and effective. CRIHAP also provided customized



The sub-venue offline

arrangements for each workshop based on features of online training courses, workshop themes and trainee composition. For example, since greater flexibility of online platforms allows the mobilization of international resources of experts, CRIHAP invited Professor Peter Fmnkopian from the Worcester College at the University of Oxford to brief on the spread of COVID-19 in countries along the Silk Road in the workshop for Central Asian countries. The APHEN-ICH workshop not only reviewed previous learnings and practices, but also reflected on the current situation, besides introducing specific cases and discussing cross-sectoral researches. For the Bangladesh workshop, to avoid distraction caused by the online form, lecture time for each class was cut to allow for longer group study activities, so that students could interact and communicate more with each other. In the workshop for the Philippines, typhoon strike caused over a half of the trainees to experience the cutoff of internet access and electricity, unable to continue their online study. CRIHAP quickly made an emergency plan in discussion with the Filipino side and facilitators, deciding to make up for those who were temporarily unable to attend training online by sharing the recorded courses, emailing the requirements, and encouraging team-work among group members. The Thailand workshop combined online and offline courses and lasted for nearly a month, rather than the usual 5-7 days duration. Led by ICH facilitators and local specialists, the trainees visited 17 Thai communities, conducted field surveys on 14 ICH elements in 17 groups and shared their research results. The Myanmar workshop set staged online courses and also adopted offline activities, improving trainees' understanding and acceptance via the combination of practice and theory.

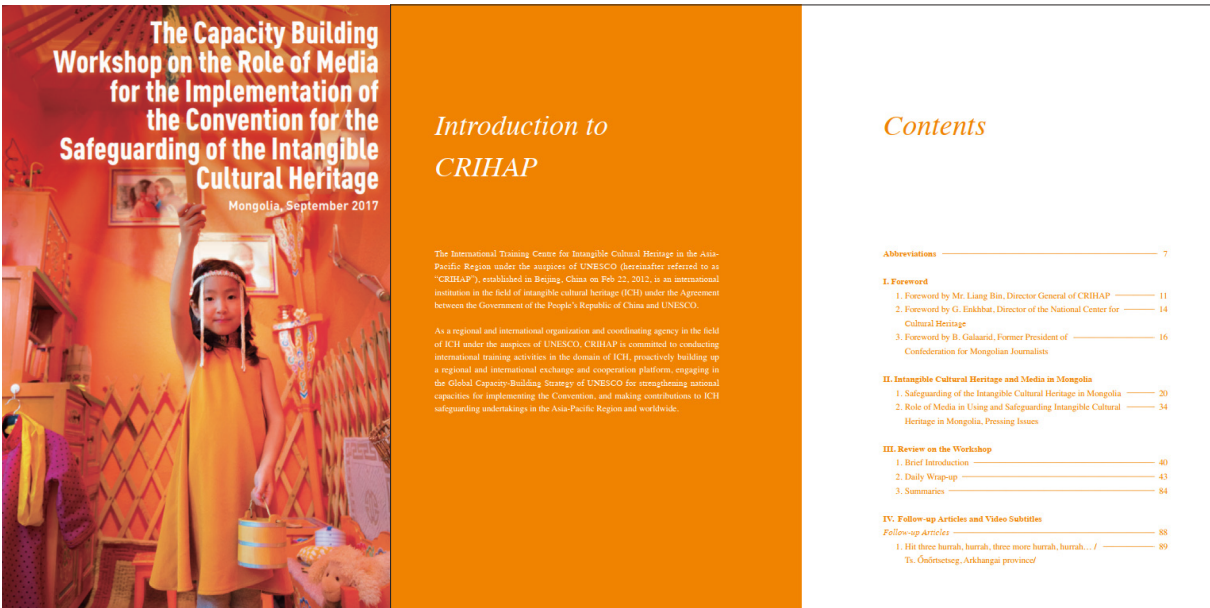
With the continuous development and expansion of its activities, CRIHAP gains increasing visibility and presence in the Asia-Pacific region. The complicated situation of global pandemic poses many challenges for CRIHAP to fulfill its missions. In 2021, CRIHAP will continue to fulfill its obligations as a Category 2 centre, and provide training services to member states in the Asia-Pacific region under the framework of the Convention in line with UNESCO's capacity building strategy. CRIHAP plans to hold 11 workshops in 2021, including 7 country-specific workshops, 2 sub-regional workshops and 2 regional workshops in an online plus offline mode. Besides ICH safeguarding plan development, ICH inventorying,



CRIHAP publications

and training of trainers, other themes will include multinational nomination, sustainable development, ICH and gender, training of trainers at the national level, and ICH and youth.

For example, CRIHAP launched the Three-year Capacity Building Training Program targeting youths in the Asia-Pacific region in 2021. Different from previous youth-focused workshops, local youths who love ICH will be mobilized to shoot videos of ICH items in everyday life after gaining a primary understanding



Report Overview: The Capacity Building Workshop on the Role of Media for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (Mongolia)



CRIHAP Newsletter (Chinese/English)

of the Convention under the guidance of ICH facilitators. This program will deepen their understanding and improve their awareness of ICH safeguarding, cultivating a generation of young ICH lovers and a new force for the ICH safeguarding and sustainable development in the Asia-Pacific region. The first workshop will be held in China.

According to the Evaluation Body report presented at the 15th Session of the Intergovernmental



Group photo of Zhang Xu, chairman of the Governing Board of CRIHAP, Wang Fuzhou, Vice President of Chinese National Academy of Arts and Director-General of China National Center for Safeguarding Intangible Cultural Heritage, and CRIHAP staff members

Committee for the Safeguarding of the Intangible Cultural Heritage, number of multinational files surged in the 2020 review cycle, with 16 multinational nominations in 53 files evaluated. Considering multinational nominations of ICH elements are increasing in recent years, CRIHAP will organize sub-regional ICH multinational nomination workshops for Southeast Asian countries, to strengthen the construction of multinational nomination networks and international cooperation around ICH safeguarding among countries in the region, and to strengthen their coordination capacity regarding sharing heritages and unifying diversity.

CRIHAP is striving to capture the most recent developments in UNESCO's capacity building strategy of ICH safeguarding and the hot issues in ICH safeguarding worldwide. To obtain this end, CRIHAP has been collecting relevant information, participating in seminars at national, regional and international levels, and editing and publishing bilingual CRIHAP Newsletters on ICH safeguarding. It has also been

Популяризация элементов НКН

- Ансамбль 1000-комузистов со всей страны, сыграл мелодию «Маш Ботой», чтобы поднять дух и настроение людей находившихся в изоляции.
- Документальные фильмы о НКН КР были опубликованы в открытом доступе для широкой публики
- Носители НКН приняли участие в записи подкаста

Intangible cultural heritage and emergencies

Training of trainers workshop for Central Asia
24th August 2020

Community Heritage for Sustainability Youth Forum

(Online Workshop on Safeguarding Intangible Heritage for Sustainable Development)

Recent experience from Thailand (November 2020)

Category 2 Centres and Institutes - Annual reporting / Centre

Home

C2C annual activity report - Rapport annuel activités ...

I. GENERAL INFORMATION / L'INFORMATIONS GÉNÉRALES

Year / année
2020

Name (and acronym) of the Centre / Nom (et acronyme) du Centre
International Training Centre for Intangible Cultural Heritage in the Asia and the Pacific Region (CRIHAP)

Telephone / Téléphone
86-10-64895526, 86-10-64893353, 86-10-64895563

E-Mail
chenxi@crihap.cn, chenxi@crihap.cn

Name of the Director of the Category 2 Institute or Centre / Nom
LIANG BIN

Email of the Director of the Category 2 Institute or Centre / Courriel
liangbin@crihap.cn

Address and country / Adresse et pays
88, Laiguangying West Road, Chaoyang District, Beijing, China

Website / Site web
http://www.crihap.cn, http://www.crihap.net

Financial resources / Ressources financières

Source (name of institution) / Source (nom de l'institution)
Ministry of Culture and Tourism of the People's Republic of China

Amount received / Montant reçu
463,478

IV. MAIN CHALLENGES, LESSONS LEARNED AND FUTURE PLANS / IV. PRINCIPAUX DÉFIS, ENSEIGNEMENTS TIRÉS ET PLANS FUTURS

Main challenges / Principaux défis
In 2020, due to the global outbreak of coronavirus, agreed by the UNESCO Headquarters, CRIHAP moved several scheduled workshops from offline to online. According to the new training plan, CRIHAP-ICH, four countries in Central Asia, Bangladesh, the Philippines and Myanmar. In 2020, in addition to the previous themes of "training of trainers" and "ICH and education", CRIHAP designed priority agendas, in order to meet demands of Asia-Pacific countries. Despite impacts and challenges of the COVID-19 pandemic, CRIHAP has managed to proceed its training work smoothly and at region and facilities. In 2020, CRIHAP's training workshops benefited 18 countries and 223 trainees. These workshops have promoted the 2003 Convention and contributed to its implementation enhanced the capacity of UNESCO member states for ICH safeguarding, in particular through improving capacity of personnel involved, and promoted regional and international cooperation in ICH.

Lessons learned / Enseignements tirés
Online training is different from on-site teaching, due to its infinite and unlimited nature. Trainees are likely to become distracted and tired during online training. Facilitators thus adapted their teaching specific cases to help trainees understand knowledge and apply the knowledge they learned to simulation exercises, and increased the duration of group study so as to facilitate exchanges and increase communication to the Internet and power failure in areas where half of the trainees are dwelling. CRIHAP staff immediately held a meeting together with the Philippine partners and UNESCO who was unable to temporarily access to the Internet, by offering training videos, sending emails and requesting help from other members of their groups. With concerted efforts of all parties involved, Meanwhile, CRIHAP will continue to closely follow UNESCO's work priorities and strategic regarding.

Plans and/or prospects / Projets et/ou perspectives
CRIHAP will continue to provide capacity building training for the UNESCO network of facilitators and three-year training programs for more countries, trying to improve the capacity of countries in and support and guidance for field study, with the aim to improve training effects and achieve UNESCO's goals. Meanwhile, CRIHAP will continue to closely follow UNESCO's work priorities and strategic regarding.

SCOPE OF ACTIVITIES / Champ des activités

Institutional capacity development / Développement des capacités institutionnelles; Education & training / Éducation et formation; Advocacy, public outreach & awareness raising / Plaidoyer, information

Contribution to UNESCO programme areas / Contribution aux domaines programmatiques de l'UNESCO
Programme area / Domaines programmatiques

CLT - Living Heritage (2003 Convention) / Patrimoine vivant (Convention de 2003)

CLT - Culture and Sustainable Development / Culture et développement durable

CLT - Culture in Emergencies (Conflict and Natural Disasters) / Culture dans les situations d'urgence (conflits et catastrophes naturelles)

Contribution to Agenda 2030 / Contribution à l'Agenda 2030
SDG / ODD

SDG 4: Quality Education / Éducation de qualité
Higher education, celebrated for its resources of professional personnel, plays a sustainable and significant role in ICH safeguarding practices. In response to the situation in education, CRIHAP, ICHAP and APHEN-ICH co-organized an online workshop on "Linking the 2003 Convention and University ICH Programs", filling the gap in university ICH so practical in nature to require lifelong practices, can ensure inclusive, equal and quality education and access to lifelong learning for everybody, enabling education to go to all.

SDG 11: Sustainable Cities and Communities / Villes et communautés durables
Capacity building trainings that CRIHAP has launched for the year focus on the definition of intangible cultural heritage, practical expertise for ICH safeguarding, community Take the Online Capacity Building Workshop on ICH Safeguarding for Community Youth Leaders in Thailand as an example. In this 2-day workshop, participants divided into fieldwork and questionnaire surveys in local communities, and develop priority agendas for safeguarding plans. Participants learned the important role of community participation with a sense of community, unity and collective identity.

SDG 16: Peace and Justice Strong Institutions / Paix, justice et institutions efficaces
The COVID-19 pandemic has not only affected people's physical health but also impacted their spiritual and mental dimensions. The intangible cultural heritage as a "social important means to remove barriers that hamper sustainable development. This year, in response to UNESCO's call in this regard, CRIHAP has organized workshops to discuss cultural heritage in promoting social harmony through common value and significance and enabling community members to closely associate with each other through their

Contribution to other international development agendas / Contribution à d'autres programmes internationaux de développement
Agenda / Agenda

UN Youth Strategy 2020 / Jeunesse 2030, Strategie des Nations Unies pour la jeunesse
The Online Capacity Building Workshop on ICH Safeguarding for Community Youth Leaders in Thailand and the Online Workshop on ICH Safeguarding for Sustainable Development further learning and understanding of the knowledge on the Convention, ICH inventorying and safeguarding, sustainable development, community project development initiative, communities to reflect on how to raise awareness of ICH safeguarding, improve well-being of communities through ICH safeguarding, facilitate sustainable development of local



Some of the online participants

updating its training courses accordingly to make sure these research results benefit as many as possible countries in the field of ICH safeguarding. Meanwhile, CRIHAP supports trainee countries to conduct follow-up ICH safeguarding and research activities by means such as conducting workshop evaluations and publishing documents of workshop results. For example, CRIHAP compiled The Capacity Building Workshop on the Role of Media for Implementation of the Convention for the Safeguarding of Intangible Cultural Heritage (Mongolia) in 2020, which is an English report with around 50,000 words. In addition, CRIHAP finished the 2020 annual report of a UNESCO Category 2 centre, and assisted in conducting the ICH Education in Campuses questionnaire survey in the Asia-Pacific region.

Zhang Xu, chairperson of the Governing Board of CRIHAP and Vice Minister of Culture and Tourism of China spoke highly of CRIHAP's work. He commented that in face of the COVID-19 pandemic in 2020, CRIHAP took new and creative approaches to deliver its work and eventually managed to accomplish all tasks as planned. As a Category 2 centre, CRIHAP acted pursuant to the UNESCO's relevant rules and regulations, and implemented its duties well, especially in international training. Because of the many encouraging and remarkable results in CRIHAP's performance, CRIHAP was unanimously recognized by all relevant parties, including UNESCO and the member states in the Asia-Pacific region. He also said that the pandemic remains a grave, complex and global concern posing a great challenge to CRIHAP's work. Zhang hoped that CRIHAP would put in place well-conceived contingency plans, establish a multilevel international cooperation mechanism, push forward its work in all aspects, actively fulfill its obligations as a Category 2 centre under the umbrella of UNESCO, further explore new ways to carry out its duties and create more positive results in its work performance, so as to fully implement UNESCO's capacity building strategy of ICH safeguarding and to make renewed contributions to building a community of shared future for humankind. Meanwhile, he stressed that the Chinese government would further its cooperation with UNESCO, continue to support CRIHAP to better perform its duties, playing a more vigorous role in promoting the implementation of the Convention in the Asia-Pacific region and beyond.

Members of the Governing Board of CRIHAP agreed unanimously that CRIHAP has striven to hold highly valuable, country-specific ICH capacity building workshops in spite of difficulties at the time of a global pandemic, that CRIHAP has made very detailed training plans, adopted whole new work approaches combining online and offline courses, focused on the most recent trends and the priorities of UNESCO's ICH safeguarding agenda, promoted with priorities and final results in mind the positive roles ICH can play during the pandemic, and achieved excellent results. It was hoped that CRIHAP can continue to promote the implementation of UNESCO's capacity building strategy in the Asia-Pacific region, and make new contributions to ICH safeguarding in this region.

The Governing Board guides the work of CRIHAP as its governing body. The Governing Board is composed of representatives from the Chinese government, UNESCO, the Chinese National Commission for UNESCO, UNESCO member states, Chinese National Academy of Arts and other intergovernmental organizations and NGOs.

As one of the 8 UNESCO Category 2 centres in the field of ICH, CRIHAP has been committed to providing ICH capacity building training under the framework of the Convention at regional and national levels to the 48 member states in the Asia-Pacific region, well performed its duties assigned by UNESCO. Especially the many highlights and effective results in international workshops has won it the unanimous recognition from all parties including UNESCO and member states in the region.

As of September, 2021, CRIHAP has organized 54 ICH capacity building workshops that have benefited 40 countries across the Asia-Pacific region. 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, ICH safeguarding plan development, and nomination of elements for inscription on the Lists. With lectures on key concepts of the Convention, the complexity of ICH inventory development and the important role of communities in ICH inventory development, UNESCO-accredited facilitators have introduced ideas and methods of ICH safeguarding to trainees, including cultural affairs officials, community representatives, ICH practitioners, along with experts and scholars. Trainees were also requested to transmit what they have learned to a wide group of people through follow-up training and activities.

People's Daily app, Guangming Daily app, China News Service, China Culture Daily, China Youth Daily app, www.chinawrite.com.cn, Wenhui app, Yidianzixun and other media channels reported on this session. China Youth Daily, Chinadaily.com.cn, SOHU.com, news.163.com, eastday.com, eastmoney.com reprinted their reports.

Global Updates

Recently, CRIHAP was invited to attend the meeting of the Open-ended Intergovernmental Working Group in the Framework of the Global Reflection on the Listing Mechanisms of the 2003 Convention. Due to the pandemic, the meeting was convened online in two phases: Part I (July 8th and 9th, 2021) and Part II (September 9th and 10th, 2021).

Since the Convention for the Safeguarding of the Intangible Cultural Heritage ("the Convention") was adopted in 2003, its listing mechanism has been the most concerned and frequently used area. In the past 20 years, as the international ICH safeguarding practices represented by the Convention grew in width and depth, the listing mechanism of the Convention has continuously reflected conflicts and problems in ICH nomination and safeguarding, internal mechanism for coordination, and rationality of procedures in the international ICH safeguarding efforts. By studying landmark events featuring problems in the development of the listing mechanism of the Convention, this essay strives to describe the universal concern and in-depth exploration of the international community in implementing the Convention and to propose effective solutions for future ICH safeguarding from a global perspective.

The Global Reflection on the Listing Mechanisms of the 2003 UNESCO Convention: Review, Key Events, Observations and Reflections

By Shen Ce

I. Review

To date, 67 ICH elements in the world have been inscribed in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (the "Urgent Safeguarding List"), covering 35 countries; 492 have been inscribed in the Representative list of the Intangible Cultural Heritage of Humanity (the "Representative List"), covering 128 countries; 25 in the Register of Good Safeguarding Practices, covering 22 countries. After the listing mechanism of the Convention came into effect in 2009, in December 2017, the element "Xoan singing of Phu Tho Province, Vietnam" was managed to be transferred from the Urgent Safeguarding List to the Representative List in the 12th Session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage (the "Intergovernmental Committee") held in Jeju Island, the Republic of Korea; in the 13th Session of the Intergovernmental Committee held in Port Louis, the Republic of Mauritius in November 2018, two agenda items related to internal work mechanism, namely Intangible Cultural Heritage Fund: Voluntary Supplementary Contributions and Other Issues and Report of the Evaluation Body on its work in 2018, were discussed; in December, 2019 in the 14th Session of the Intergovernmental Committee held in Bogotá, Colombia, Belgium's Aalst carnival was removed from the Representative List and lead to a global reflection on the listing mechanism of the Convention in the international community; in September 2020, the 8th Session of the General Assembly of the States Parties to the Convention, held in the UNESCO headquarters located in Paris, France, discussed "Amendments to the Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (the "Operational Directives") to include a dialogue process in the evaluation of nominations", and "Update on the reflection on the listing mechanisms of the Convention", which were regarded as "early harvests", on its agenda. Later in December 2020, the 15th Session of the Intergovernmental Committee, which had been scheduled in Kingston, Jamaica but was held online in the Paris headquarters due to the pandemic, discussed topics including "number of

files submitted for different cycles". As various problems emerge in applying the listing mechanism of the Convention, the "global reflection process" (the "Process") of the international community on this mechanism also takes form more clearly.

Immediately from 2021, this Process appears to be more urgent and develops at an obviously faster speed. From March to April 2021, 201 experts in the field of ICH from all over the world participated in an online survey (the "survey with experts"). Between April and May 2021, an "online consultation meeting of 35 experts" (the "category VI expert meeting") initiated by the UNESCO headquarters was held. In July 2021, part I of the meeting of the Open-ended Intergovernmental Working Group in the Framework of the Global Reflection on the Listing Mechanisms of the 2003 Convention ("Part I meeting") was held online. Part II was held in September and drafted specific recommendations based on the Part I meeting's results in line with the basic direction of the listing system reform. The final report will be submitted for review in the 16th Session of the Intergovernmental Committee (scheduled to be held in the Paris headquarters in December, 2021), and in the 9th General Assembly of the States Parties, which will be held in 2022 also in the Paris headquarters.

It can be said that the listing mechanism has played a positive role in improving the visibility of the Convention, enhancing the diversity of global cultures, in its applications over the past decade. However, due to complex issues such as unbalanced usage of the Register and the Lists, vagueness in the transfer and removal procedures, lack of follow-up supervision on inscribed elements, overburden on the Evaluation Body's capacity etc., stakeholders are having more complaints to the mechanism, and a reform is urgently needed.

The symptoms of the listing mechanism are interconnected rather than segregated. Therefore, since the global reflection process on the listing mechanisms of the 2003 Convention was launched formally by UNESCO in 2018, there have shown many features in the reflection in this regard, like vast expert involvement, diversified consultation forms, high professionalism, wide topic range, long time span, intensive reform and so on, marking an important turn point in the development of the Convention.

II. Key Events

As the Process picks up speed in 2021, the international community represented by UNESCO has begun to push forward the reform. In this process, the transfer of Xoan singing of Phu Tho Province between lists, the removal of the Aalst carnival, the online survey with experts, the category VI expert meeting, Part I and Part II meetings have become the key landmarks. It is necessary to clearly study and summarize the contents, phased achievements and historical significance of these events, to help us grasp the latest development and hot events on the listing mechanism reform of UNESCO and the international ICH community.

1. Transfer of Xoan singing of Phu Tho Province between Lists and the Removal of the Aalst Carnival

In December 2017 on the 12th Session of the Intergovernmental Committee held in Jeju Island, the Republic of Korea, Xoan singing of Phu Tho Province was examined and transferred from the Urgent Safeguarding List to the Representative List. Xoan singing was transmitted in Vietnam in various means. In the past, it had been taught by older singers through mouth and ear, later more diversified means of transmission were created, including innovative transmission methods that combined oral and written teaching with the assistance of written transcripts and audio/video materials. Active presence in theaters, clubs and schools had also enlarged the area of transmission. All these lead to significant improvement in measurable indicators including the number of young practitioners, the frequency of performance and effectiveness of safeguarding measures. However, Vietnam didn't treat the legal basis and text procedures with due rigor in the transfer process and caused confusion for the Evaluation Body to evaluate its files. Still, multiple factors were mobilized to work in synergy, where State Members Belgium and the Republic of Korea acted as Vietnam's spokesperson and facilitator respectively, and the Secretariat supported this process. In the end, the element was successfully transferred between lists. Discussions about this element were not on the legitimacy of the transfer, but whether States Parties at the meeting could reach consensus on the rules of procedure on this issue.

In 2019, Belgium's Aalst carnival became the first item that was ever removed from the Lists or the Register for multiple infringes on sensitive religious issues. Reflection triggered by this event on the listing mechanism focused on: the lack of rules and procedures regarding the removal of an inscribed

element from a List/Register and the transfer between the two Lists; the lack of effective monitoring and supervision of inscribed elements; potential failure of fair judgement of an element during the evaluation process based on nomination files alone; misunderstandings of the States Parties on the nature and purposes of the two Lists and the Register that caused overemphasis on the Representative List and insufficient use of the Register; politicized ICH nomination leading to conflicts between the States Parties, and so on. Given the two landmark events as described above, UNESCO more urgently needs to clarify clauses regarding removal and transfer in the Convention and the Operational Directives, to avoid negative effects on the Convention and its practices caused by the lack of established procedures in future similar events.

2. Survey with Experts

From March to April 2021, 201 ICH experts from all over the world participated in an online survey (the "survey with experts"). Most experts (157) are current or past members of the Evaluation Body, including the previous Subsidiary Body and the Consultative Body. Some are recommended by the States Parties and others (representatives from NGO forums) identified by the Secretariat. The 44 survey questions were grouped around four themes: overall approach to the listing mechanisms; issues related to the criteria of inscription; issues related to the follow-up of inscribed elements; and methodology for the evaluation of nominations.

For example, considering the Representative List could be overwhelmed with the many elements inscribed each year, a question was "Would you be in favor of establishing a sunset clause for elements to be included on the Representative List? " So that elements are included on the Representative List for a certain period, after which the elements would move to a 'hall of fame', but would no longer require monitoring or reporting. For the underutilization of the Urgent Safeguarding List, it was proposed to "transfer certain selected elements from the Urgent Safeguarding List to the Representative List, shorten the duration of the process for inscription on the Urgent Safeguarding List, ensure timely funding from the ICH Fund to safeguarding plans to stimulate the States Parties to use that list more".

3. Category VI Expert Meeting

Further to the survey and consultation with experts, online expert meetings were organized in May in six consecutive days. Based on equitable gender and geological representation, 34 experts with own professional backgrounds and work experience joined these meetings, in which, they evaluated two relevant working documents, one being an historical overview of the listing mechanisms of the UNESCO Convention and the Operational Directives by Rieks Smeets, another being an overview of interviews and the online survey with current and previous members of the Evaluation Body and an analysis of Evaluation Body's reports by Eva Kuminková. There was a plenary session, in which all experts discussed the topic "overall approach to the listing mechanisms" together, and three breakout sessions, where "issues related to the criteria of inscription;", "issues related to the follow-up of inscribed elements", and "methodology for the evaluation of nominations" were discussed thoroughly and all steps and follow-up actions in the mechanism were covered. Later, each breakout group submitted a detailed report to the plenary meeting, which compiled a final report containing all breakout reports. The final report reflected recommendations and alternatives proposed by the experts, not conclusive solutions for the listing mechanism. The aim of this consultation was not for the experts to reach consensus on each issue either. Nevertheless, four approaches of Fine-tuning, Repositioning, Stricter Control and Maximum Inclusivity were summarized for the listing mechanism. Final experts support was of generally equal balance between Fine-tuning and Repositioning. Fine-tuning involves adjusting some criteria and forms, clarifying procedures, improving the viability of inscribed elements by making full use of the periodic reporting mechanism and International Assistance, and clarify removal and transfer procedures. Repositioning involves fundamental changes to the listing mechanism. For example, shortening and simplifying nomination criteria and forms, to speed up the evaluation and examination of elements, while setting a sunset clause to make the Representative List more open and inclusive. For the Urgent Safeguarding List, a more systematic and simplified procedure for technical or financial assistance would be provided to communities, groups and related individuals. The transfer of elements among the three mechanisms will be simplified, successful safeguarding practices could also be transferred to the Register, so as to provide inspiring examples to communities and States Parties at large. This meeting of experts also laid important foundations for the contents selection and policy guidance of upcoming meetings.

4. Part I Meeting

On the foundation of previous endeavors, the Part I meeting was held online between July 8-9, 2021, leading to a clearer direction and trend of the reform. This meeting was hosted by the Living Heritage Entity of UNESCO at the request of the Intergovernmental Committee and under the support of the Japanese Government. It built on conclusions reached in the March to April online survey with experts in 2021 and discussions in the category VI expert meeting in April and May, and focused on a series of complex and interconnected issues faced by stakeholders regarding the listing mechanism of the Convention. After discussions around major topics including "fine-tuning", "repositioning", "the inscription criteria", "the follow-up mechanism" and "the methodology for the evaluation of nominations", the meeting eventually decided on the general direction of the reform to the listing mechanism of the Convention.

1) General Direction of the Reform

i) Based on consultation with the experts, the working group decided to adopt a combination of the "fine-tuning" and "repositioning" approaches as the general approach of the reform, and gave up the "stricter control" and "maximum inclusivity" approaches discussed by experts in previous meetings.

ii) The working group affirmed that communities, groups, and if applicable individuals, should be placed at the center of safeguarding efforts to seek their broader and more active participation in all steps of the listing mechanisms. To be more specific, use the community's language (or a language(s) that is accessible to them) in the preparation and submission of nominations; use technology, such as audio-visual tools, to provide as thorough as possible information requested in nominations.

iii) On the issues related to the inscription criteria in the Operational Directives, the working group recommends:

a. Criterion R.1/U.1 or the nomination form should include a reference to the compatibility of the element nominated with international human rights instruments; criterion R.2 or the nomination form should be reformulated and simplified to focus on the contribution of nominated elements to encouraging mutual respect and dialogue among communities, groups and individuals, and to indicate how the element contributes to sustainable development; criterion R.4/U.4 or the nomination form could be revised to ensure that communities understand that inscription on the Lists of the Convention does not place their element above others nor imply exclusivity or "ownership" of the element; criterion R.5/U.5 or the nomination form could be simplified by referring to the inventorying systems already identified in the periodic report of the States Parties; and simplification of the forms for all criteria.

b. Criterion P.9 of the Register of Good Safeguarding Practices should be deleted, considering the lack of clarity on how to evaluate the needs of developing countries, and the tendency to give a misguided impression that developed countries can provide good examples to developing countries but not vice versa.

iv) On the issues related to the follow-up of inscribed elements, the working group recommends to: encourage safeguarding efforts towards elements on the Urgent Safeguarding List by fast tracking and facilitating access to financial assistance and technical support; reinforce the monitoring system of inscribed elements through the periodic reporting mechanism to ensure that the safeguarding plans are implemented; facilitate the transfer of elements between the Lists, including the inclusion of successful safeguarding plans implemented under the Urgent Safeguarding List into the Register of Good Safeguarding Practices.

v) On the issues related to the methodology for the evaluation of nominations, the working group recommends: to simplify the procedure for the extension of multinational nominations, bearing in mind the importance of the consent of communities, groups and where applicable individuals and newly joined communities in that procedure.

vi) The working group recommends to use the gender-neutral and inclusive language within all aspects of the implementation of the Convention, including for example avoiding such terms as "gentleman's agreement".

vii) The working group recommends to initiate a reflection for a broader and comprehensive implementation of Article 18 of the Convention, to better facilitate or promote good safeguarding practices (beyond items inscribed in the Register).

2) Issues that would be further discussed in Part II, on which the Working Group requested the Secretariat to provide further information taking into account the points agreed in this regard.

i) Inscription criteria: deletion or reformulation of criteria, other than criterion P.9, under the Register of Good Safeguarding Practices, pending a broader discussion on the implementation of Article 18 of the Convention; revising the priority for the examination of nomination files for States Parties which did not fulfil their reporting obligations concerning the implementation of the Convention and the status of elements inscribed on the Representative List or on the Urgent Safeguarding List.

ii) Follow-up of inscribed elements: feasibility and functionality of creating an "arm's-length" online platform, a network of inscribed elements for sharing safeguarding experience and a special forum (separately or combined) and their roles. The "arm's-length" online platform needs clarifications on its role and status within the follow-up of the inscribed elements, including how it will be set up, who will maintain it, what will be its status within the Convention, how it will be funded and how it will interact with all stakeholders, so as to allow community participation in the follow-up of inscribed elements. The special forum would allow the governing bodies of the Convention to consult community representatives in a systematic manner. And Specific Procedures should be set for removing elements from the Lists of the Convention, including the introduction of interim measures, such as site visits to communities concerned, consultation and discussion, a probation period before removal etc. It is proposed to set simplified procedures for transferring elements between the Lists those safeguarding experiences that have successfully improved the viability of elements inscribed on the Urgent Safeguarding List, and to prepare special criteria for the simplified procedures while focus on the current status of the elements and communities' informed consent, which can be assisted by the "arm's-length" platform.

iii) Methodology for the evaluation of nominations: possibility to obtain additional information regarding nominations by using a dialogue process with accredited NGOs and communities, groups, and where applicable individuals concerned; consider the possibility of simplified procedures on an extended basis in the submission of nomination files, to include more communities.

iv) Number of files per cycle: the proposition of some States Parties to consider the possibility of reviewing the adaptability of the composition and the working methods of the Evaluation Body to allow for a higher number of files per cycle to be evaluated, keeping in mind geographical representation; China proposed to consider the possibility of examining two files per State every three years alternating between a nomination to the Representative List and the Urgent Safeguarding List or the Register of Good Safeguarding Practices; some States Parties suggested to consider the possibility of moving all International Assistance requests to the Bureau of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (the Bureau).

5. Part II Meeting

Part II meeting discussed and drafted recommendations for the three priorities of Simplified Procedures for Transfer, A specific procedure for Removal, and Revised Procedures for Extension, in line with the general direction of the reform and based on achievements of Part I meeting. The final report will be submitted for review to the 16th Session of the Intergovernmental Committee, which will be held online from 13 to 18 December 2021 in the Paris headquarters of UNESCO, and to the 9th Session of the General Assembly of the States Parties to the Convention (the "General Assembly") in 2022.

1) Draft detailed recommendations in line with general direction of the reform of the listing mechanism for the review and adoption by the Intergovernmental Committee and the General Assembly.

i) The working group kept recommendations of Part I meeting on issues related to the inscription criteria at large.

ii) On the issues related to the follow-up of inscribed elements, the working group prepared detailed recommendations on a step-to-step basis for the transfer and removal procedures, further to recommendations of Part I meeting.

For the transfer procedure:

a.In the upstream actions (optional) stage: if considered necessary by the State(s) Party(ies) and the community(ies), groups and, where appropriate, individuals concerned, there is possibility to call upon technical assistance through the Secretariat at any time prior to the possible submission of a transfer request, requests for expert advice could also be made in the context of the periodic reporting mechanism; if communities, groups and, where appropriate, individuals concerned submit letters or audio-visual materials to the Secretariat – directly or via the ICH NGO Forum – to express their wish to transfer an element from one List to the other, the Secretariat will transmit such expressions to the State Party concerned and inform the Intergovernmental Committee accordingly.

b.In the preparation and submission stage: if transfer from the Urgent Safeguarding List to the Representative List is requested, the process should be initiated by the State(s) Party(ies) with the consent of the concerned communities, groups and, where appropriate, individuals.; given the importance of the safeguarding plan and its regular assessment through the periodic reporting mechanism, the periodic report of the Urgent Safeguarding List becomes the mechanism by which State(s) Party(ies) can initiate a transfer to the Representative List; the State(s) Party(ies) will submit the transfer request form with its periodic report on the concerned element; the transfer request should be prepared with an updated description of the element explaining any changes the element has undergone since its inscription, the current level of viability and a description of threats, the outcomes of the implementation of the safeguarding plan, and community consent through written documents or audio-visual materials; upon submission, the transfer file is included in the next normal nomination cycle currently in application and is evaluated by the Evaluation Body and examined by the Intergovernmental Committee. If transfer from the Representative List to the Urgent Safeguarding List is requested, the State(s) Party(ies) should initiate the process with the consent of the concerned communities, groups and, where appropriate, individuals; in the interest of time, the State(s) Party(ies) should submit the transfer request by a new 31 January statutory deadline, and the Secretariat registers the request; the transfer file is transmitted to the Evaluation Body on the same year of its submission, without a completeness check; a light transfer form is created, focusing on: (a) an updated description of the element, including justification for the need for urgent safeguarding; (b) a safeguarding plan, including possible expression of the need for International Assistance to support its implementation; and (c) community consent through written documents or audio-visual materials.

c.In the evaluation stage, if transfer from the Urgent Safeguarding List to the Representative List is requested, the evaluation focuses on: updated description of the element addressing the changes in the viability of the element in relation to the original criterion U.2; demonstration of the contribution of nominated elements to encouraging mutual respect and dialogue among communities, groups and, where appropriate, individuals, and indicate how the element contributes to sustainable development; assessment of the implementation of the safeguarding plan described under the original criterion U.3 and safeguarding measures planned for the future; consent from the concerned communities, groups and, where appropriate, individuals that had agreed to the inscription on the Urgent Safeguarding List. The Evaluation Body may recommend including in the Register of Good Safeguarding Practices the successful safeguarding experience described in the transfer request. In this case, a member of the Evaluation Body drafts the criteria-based justification to be confirmed by the State Party and by the concerned communities, groups and, where appropriate, individuals. If transfer from the Representative List to the Urgent Safeguarding List is requested, the evaluation focuses on: updated description of the element, including justification for the need for urgent safeguarding; adequate safeguarding plan and conformity with criteria for International Assistance (which could include the revision of the safeguarding plan, if it is not considered fully adequate to respond to the threats identified); consent from the concerned communities, groups and, where appropriate, individuals that had agreed to the inscription on the Representative List.

It needs to be noted that the transfer request is evaluated by three members of the Evaluation Body to be identified by the Evaluation Body itself (among the three, there will be at least one member from the

region of the element concerned, at least one from an accredited NGO and at least one individual expert) who carry out an initial assessment which would then be collectively discussed by all members of the Evaluation Body. No matter which type of transfer, the evaluation of the conformity of the transfer request is based on a reduced number of criteria, so as to reduce the workload of the members of the Evaluation Body.

d.At the examination stage, the Intergovernmental Committee examines the request based on the Evaluation Body's recommendation. If transfer from the Urgent Safeguarding List to the Representative List is requested, that request will be examined by the Intergovernmental Committee in the next cycle. If transfer from the Representative List to the Urgent Safeguarding List is requested, that request will be examined by the Intergovernmental Committee in the same year as it is submitted by the State Party and the concerned communities, groups and, where appropriate, individuals; the Intergovernmental Committee will examine statements drafted by a member of the Evaluation Body, approved by the State Party and are in conformity each criterion.

The working group requested the Secretariat to draft revisions to the Operational Directives based on the above recommendations submitted to the Intergovernmental Committee, with a separate document listing related costs.

For the removal procedure:

a.At the "removal request" or "other information received about developments affecting the situation of an inscribed element" stage, correspondence from the submitting entity (i.e. State(s) Party(ies) concerned, communities, groups and/or where appropriate, individuals concerned or a third party) is registered by the Secretariat.

b.At the "transmission of information" stage, the Secretariat transmits information to the State Party, the nomination contact person and representatives of communities (as identified in the nomination file), who may provide a response and complementary information. It's worth noting that if the submitting entity wishes to remain anonymous, the Secretariat transmits an edited version of the original correspondence.

c.At the "preliminary check" stage, if the removal request is submitted by the State Party concerned as identified in the nomination file, the Secretariat will gather information (possibly through the ICH NGO Forum) in particular in relation to Article 2 of the Convention; the removal request is then directly transmitted to the Intergovernmental Committee, together with the reply from the State Party and communities, groups and, where appropriate, individuals concerned, as well as any information gathered through the ICH NGO Forum. In other cases, the Secretariat may gather information (possibly through the ICH NGO Forum) in particular in relation to Article 2 of the Convention and share the results of that information with the concerned State Party and gather its response, if any; the Bureau recommends or not to include the case on the agenda of the next Intergovernmental Committee session. Regardless of the option selected above, all cases received by the Secretariat are brought to the attention of the Intergovernmental Committee.

d.At the "examination by the Intergovernmental Committee" stage, the Intergovernmental Committee, based on information received from the Bureau and using statements suggested by legal professionals, may decide to: a) If the removal request is submitted by the State Party concerned as identified in the nomination file: place the element under "follow-up" status as an interim measure, if it considers that additional information is needed; remove the element from the List, if it considers that the information is complete and there is enough ground for removal; remove the element from the List, if it considers that the information is complete and there is enough ground for removal with the possibility of placing it in an Intangible Cultural Heritage Repository; b) In other cases: maintain the element on the List, if it considers that the information is complete and there is insufficient ground for removal; place the element under "follow-up" status as an interim measure, if it considers that additional information is needed.

e.As to the "enhanced follow-up (observation, exchange and dialogue)" stage, the States Parties had differed considerably on whether the follow-up should be carried out by the Evaluation Body or a NGO, however, it was finally agreed that the Evaluation Body will decide if the follow-up is carried out by

the Evaluation Body as a whole, or by three members of the Evaluation Body who carry out an initial assessment which would then be collectively discussed by all members of the Evaluation Body. On a case-by-case basis, follow-up can take the form of written correspondence and/or online consultation with the State Party, communities, groups and, where appropriate, individuals concerned, and the ICH NGO Forum and/or a consultative mission. A follow-up report, paying particular attention to Article 2 of the Convention, is transmitted to the Secretariat with a recommendation to the Intergovernmental Committee.

f.At the "follow-up report to the Intergovernmental Committee and its decision" stage, on the basis of the follow-up report and the recommendation, and paying particular attention to criteria R.1/U.1 and/or R.4/U.4, and using statements suggested by legal professionals, the Intergovernmental Committee may decide to: a) continue to place the element under 'follow-up' for a period to be determined, if the issues persist. The Intergovernmental Committee recommends the implementation of reconciliatory/mediatory measures and specifies a session of the Intergovernmental Committee in which the issue will be reported back by the State Party for a final decision by the Intergovernmental Committee; b) Remove the element from the List, if there is enough ground for removal; c) Remove the element from the List, if there is enough ground for removal, with the possibility of placing it in an Intangible Cultural Heritage Repository; and d) Maintain the element on the List, if there is insufficient ground for removal.

iii) As to issues related to the methodology for evaluating nominations, the working group, despite disagreements regarding required criteria for inscription, provided detailed recommendations on a step-by-step basis regarding a "simplified procedure for inscription on an extended basis" based on achievements of the Part I meeting:

a.At the pre-submission actions (optional) stage: States Parties planning to extend existing multinational nominations are encouraged to announce their intentions ahead of time through the webpage of the 2003 Convention, using the dedicated online form. This would provide opportunities for other States Parties to be informed of and join in the initiative and thus reduce the number of times that the same nomination is extended; if requested by the State(s) Party(ies) and the community(ies), groups and, where appropriate, individuals concerned, expert advice may be sought prior to the possible submission of a request for inscription on an extended basis.

b.At the preparation stage: if the original lead State Party initiates the process to the Secretariat, the newly joining State(s) Party(ies) is/are required to demonstrate that its/their inclusion in the extension satisfies all of the required criteria for inscription. The State(s) Party(ies) included in the original inscription and any subsequent extension(s) shall demonstrate that the community(ies), groups and, where appropriate, individuals concerned that gave their consent for the submission of the original nomination and subsequent extensions agree with the proposed extension and that the communities, groups and, where appropriate, individuals concerned are willing to participate in already approved, newly proposed or updated safeguarding measures with the newly joining communities, groups and, where appropriate, individuals concerned and authorities. If the process is initiated by the State Party in consultation with the communities, groups and, where appropriate, individuals concerned, or otherwise by the communities, groups and, where appropriate, individuals concerned in cooperation with the appropriate authorities of the State Party, the State Party concerned is required to demonstrate that the addition of newly joining communities, groups and, where appropriate, individuals concerned in its territory, satisfies required criteria for inscription using simplified forms. The State Party concerned shall also demonstrate that the communities, groups and, where appropriate, individuals concerned that carried the original nomination give their consent to the extension of the element and that they agree to safeguard the element with the newly joining communities, groups and, where appropriate, individuals concerned.

c.At the evaluation and examination stage, the nomination is evaluated by the Evaluation Body and examined by the Intergovernmental Committee following the regular evaluation procedure and timetable described in paragraph 54 of the Operational Directives.

2) The working group recommends that the Intergovernmental Committee convene an additional online meeting and an extraordinary session of the Intergovernmental Committee, to further reflect on and discuss unresolved issues of this meeting, and to submit the results for the

examination by the ninth session of the General Assembly.

i) On "the priority for the examination": revising the priority for the examination of nomination files for States Parties that did not fulfil their reporting obligations concerning the implementation of the Convention and the status of elements inscribed on the Representative List or on the Urgent Safeguarding List.

ii) On the "dialogue process": debating the possibility of obtaining additional information regarding nominations by using a dialogue process with accredited NGOs and communities, groups and, where appropriate, individuals concerned.

iii) On "issues linked to the number of files per cycle": reviewing the adaptability of the composition and the working methods of the Evaluation Body to allow for a higher number of files per cycle to be evaluated, keeping in mind geographical representation; considering the possibility of examining two files per State every three years alternating between a nomination to the Representative List and the Urgent Safeguarding List or the Register of Good Safeguarding Practices; considering the possibility of moving all International Assistance requests to the Bureau; considering whether the transfer requests from the Urgent Safeguarding List to the Representative List can be treated as part of the annual ceiling approved by the Intergovernmental Committee; and whether the requests for extension can be treated as part of the annual ceiling of files for examination and the priorities as defined by paragraph 34 of the Operational Directives.

The working group recommends that the Intergovernmental Committee to complete the reflection and discussion of the above-mentioned issues by convening an additional online meeting in early 2022, so that the results may be examined by an extraordinary session of the Intergovernmental Committee in the form of revised Operational Directives for the examination by the ninth session of the General Assembly in mid-2022.

3) The working group recommends to initiate a reflection for a broader implementation of Article 18 of the Convention and Sweden supports this initiative.

The working group recommends to continue discussions on "enhancing dialogue and communications amongst ICH stakeholders, including concerned communities, groups and, where appropriate, individuals" for Article 18 of the Convention, and appreciates the financial support offered by Sweden to support this initiative.

III. Observations and Reflections

1. Community Participation is gaining a more central role in the listing mechanism of the Convention, with multiple reform measures involving a wider, direct participation of communities, groups and individuals (where appropriate) in the nomination process.

Major reform measures on fine-tuning, repositioning, inscription criteria, follow-up actions, evaluation of nominations and so on, including the consent of communities, groups and individuals (where appropriate) required throughout the nominations, the use of the community's language (or a language(s) that is accessible to them) in the preparation and submission of nominations, the use of technology, such as audio-visual tools, to provide as thorough as possible information requested in nominations, the establishment of a direct dialogue procedure with the Evaluation Body, the construction of an "arm's-length" online platform, a network of inscribed elements for sharing safeguarding experience and a special forum, all proved that the general direction of the reform especially emphasized the communities' status as the foremost group in practices. Weakening the role of or even bypassing the States Parties to conduct direct dialogues with communities has become a trend. Though due to constraint of time, this meeting didn't engage in detailed discussions on the above-mentioned topics, leaving them as concepts whose implementations would still need to be discussed in the long run, the global society has reached consensus that they need to follow the changes in the status and role of "community" (indicates a community of shared culture in the context of the Convention) in the nomination process, and adjust their strategies to keep in line with global trends of reform on ICH safeguarding.

2. UNESCO starts to prepare strong plans on follow-up action of inscribed items via the listing mechanism of the Convention.

UNESCO established the listing mechanism of the Convention with the intention to draw people's attention to ICH, improve their awareness of ICH safeguarding and take effective actions to safeguard ICH through ICH nominations. However, there have been lacking measurable indicators and a practical follow-up monitoring mechanism for the practical safeguarding measures of the States Parties on successfully inscribed elements. Therefore, "follow-up of inscribed elements" has been a major concern in the global reflection launched by the international community represented by UNESCO on the listing mechanism of the Convention. The follow-up measures recommended by the working group, including amending and clarifying procedures regarding the transfer between and removal from the Lists and the Register, creating an "arm's-length" online platform and fast tracking etc., will rectify the wrong belief of "successful inscription means no more efforts" of some States Parties, enable them to realize the value and meaning of nomination and form the correct understanding of "successful inscription is for better safeguarding", so that they can take concrete safeguarding measures in the nomination process. In doing so, the international community have also reached consensus that they need to care more about the follow-up safeguarding of inscribed elements in addition to the number of such elements in the implementation of the listing mechanism.

3. It is necessary to conduct a systematic and comprehensive study on the listing mechanism of the Convention.

To prepare more rational and scientific ICH safeguarding policies and better carry out safeguarding measures, we need to conduct comprehensive and in-depth academic discussion, theoretical research and selective analysis on the listing mechanism of the Convention from dimensions including its historical development, related issues, trend of reform and implementation action. For example, the document Overview of the Development of the Listing Mechanisms of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage up to 2008 submitted by Riëks Smeets on the category VI expert meeting described 56 development results and related issues of different stages, and dated the origin of the listing mechanism to the "protection of folklore" in the 1960s. In the past 60 years, the international community has been working hard on the creation and development of the listing mechanism through polyphony dialogues intertwined with conflicts, debates, communication, reflection, negotiation, compromise and inclusiveness. Though vague and general in the beginning, the mechanism has been made increasingly clear and precise, and has become the most concerned topic of global ICH safeguarding. Only when we have a comprehensive and full understanding of the conceptualization and rule development process of the international ICH cause, can we provide solid theoretical support and direction for activities related to ICH safeguarding.

4. CRIHAP need to summarize contents and recommendations of the working group meeting for application in future training activities.

CRIHAP has benefited a lot by closely following the important revisions to the listing mechanism of the Convention. This helps CRIHAP grasp the latest development and hot events on the listing mechanism reform of UNESCO and the international ICH community, so that it can provide theoretical support and guidelines for the effective organization and implementation of future training activities.

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Training Workshop Spotlight

ICH Wonders through the Lens of Youth

“Discover ICH through My Lens”: Report on the First Workshop of the Three-Year Training Programme of ICH Capacity Building for Youth

By Wang Jingzhou

Background

“Young people are always energetic and full of dreams.” Young people are the leaders and builders of the future, and are a powerful force for promoting exchanges, mutual learning and harmonious coexistence among civilizations and driving sustainable cultural development. In the field of intangible cultural heritage (ICH), young people represent the future of ICH safeguarding. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter “the Convention”) encourages that “each State Party shall endeavour, by all appropriate means, to ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through educational, awareness-raising and information programmes, aimed at the general public, in particular young people”. UNESCO attaches great importance to the role of youth in ICH safeguarding and sustainable development, and is also concerned with issues related to ICH and education.

As a UNESCO Category 2 centre focusing on ICH safeguarding capacity building, the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) has always been guided by UNESCO’s strategic trends and contributes to ICH safeguarding in the Asia-Pacific region and globally through international training on ICH. Since 2018, CRIHAP has focused on youth as the key training targets and organized capacity building training activities for youth in Central Asia and Southeast Asia respectively on ICH safeguarding, which have achieved good results. Accordingly, CRIHAP continues to expand and extend the scope of beneficiary youth groups, and has developed the Capacity Building Workshop on ICH for Youth: the Three-Year Training Programme in 2021, to provide three-year capacity building training activities integrating training and practice for youth in the Asia-Pacific region within the framework of the Convention. The initiative actively supports UNESCO’s global capacity-building strategy for ICH safeguarding, stimulates the enthusiasm of young people and society as a whole for ICH safeguarding, and develops new force for ICH safeguarding and transmission in the Asia-Pacific region.

The theme of the first workshop under the framework of the three-year training program is “Discover ICH through My Lens”, which aims to encourage young people to record ICH by photographs and videos. Young people are good at discovering and generating new visual media content, so the training combines online lectures with offline ICH photograph and video shooting, encouraging the participants to shoot and record ICH items and then to think about them. The workshop adopts online and offline models to raise the awareness and ability of young people in ICH safeguarding through phases of training that integrates theory with practice.

The first workshop focused on young students in Chinese universities, and it drew 130 students aged 18-28 from 43 different disciplines in 50 colleges and universities as trainees, which reflected the full advantage of the online training. UNESCO-accredited facilitators Deirdre Prins-Solani and Linina Phuttitarn, and Tian Miao, Associate Librarian of the Social Education Department of the National Library of China and Deputy Director of the China Memory Project, were invited to give lectures.

Training Courses

On July 5, Mr. Shahbaz Khan, Director of the UNESCO Beijing Office, and Mr. Wang Fuzhou, Director-General of the China National Centre for Safeguarding Intangible Cultural Heritage, attended the opening session of the workshop. Mr. Shahbaz Khan pointed out that UNESCO attaches great importance to the role of youth in ICH safeguarding and that the training is of great significance and would provide students with new perspectives, ways and platforms to understand intangible cultural heritage. Mr. Wang Fuzhou said young people are the future of ICH safeguarding, and hoped that



Group photo taken at the Capacity Building Workshop on ICH for Youth: First Workshop of the Three-Year Training Programme



On July 5, 2012, “Discover ICH through My Lens” – Capacity Building Workshop on ICH for Youth: First Workshop of the Three-Year Training Programme kicked off online.

this workshop could fully stimulate their potential to make contributions to this field. He stressed that the development of cultural heritage needs a full combination of theory and practice, thus young scholars should pay attention to theoretical study to guide their practice. He also introduced discipline construction in cultural heritage currently being carried out in China.



Mr. Shahbaz Khan, Director of the UNESCO Beijing Office, and Mr. Wang Fuzhou, Director-General of the China National Centre for Safeguarding Intangible Cultural Heritage, attended the opening session.



Mr. Shahbaz Khan (right), Director of the UNESCO Beijing Office, visiting CRIHAP (photo by Liu Xiaohui from Chinese National Academy of Arts)

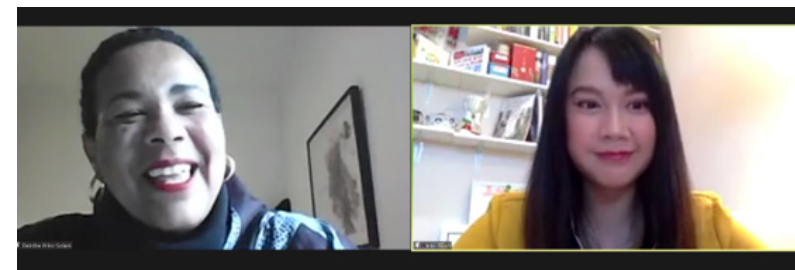


Ms. Himalchuli Gurung, Programme Specialist for Culture of UNESCO Beijing Office, gave a lecture for the workshop.

Afterwards, Himalchuli Gurung, Programme Specialist for Culture, UNESCO Office in Beijing, delivered a keynote speech on "ICH and Sustainable Development", focusing on the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions. She pointed out the positive contribution of ICH to sustainable development and the need for its adequate safeguarding and promotion, and emphasized the key role of youth in promoting ICH safeguarding, cultural interaction and exchange, and cultural creativity. The informative keynote speech, as the first lecture of the workshop, made the participants realize at the beginning that they represent the future of ICH

development and raised their sense of responsibility and mission in the subsequent courses.

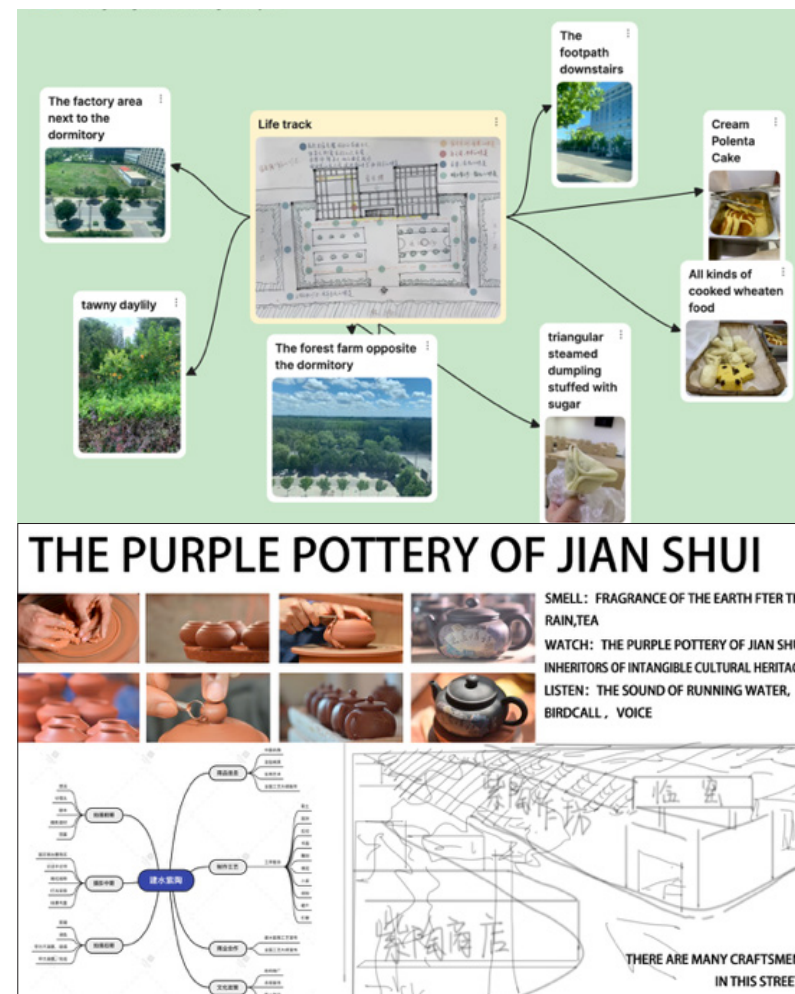
During the workshop, the two experienced UNESCO-accredited facilitators paid particular attention to the methods of communication and dialogue with the young participants, using multimedia and online learning platforms to deliver knowledge to them in an intuitive and vivid way. For many participants, the training was their first experience of learning about ICH systematically. Therefore, ICH facilitator Deirdre Prince-Solani from South Africa, by way of a pre-class assignment, guided the participants to make full use of their senses to record the things in their daily lives that might be called "living heritage", including their appearances, sounds, locations, and then the participants were required to consolidate such information and draw a multi-media ICH map utilizing Padlet platform. In the



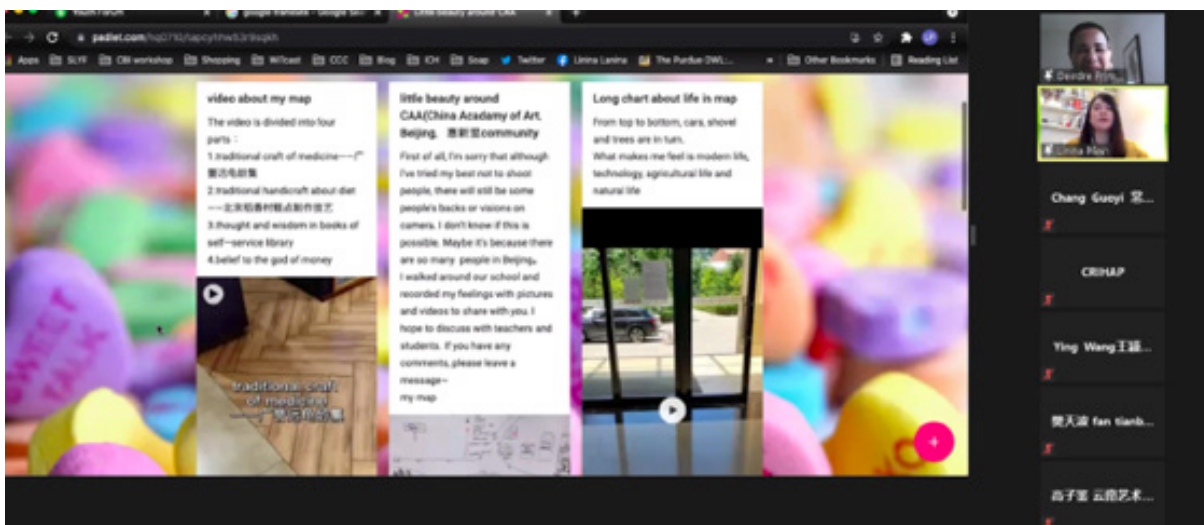
UNESCO-accredited facilitators Ms. Deirdre Prins-Solani and Ms. Linina Phuttitarn giving lectures to the trainees

classroom, the two facilitators guided the participants on how to recognize ICH items in the map they had drawn. The two ICH facilitators explained the key elements of the Convention to the participants according to the characteristics of the training. In order to better prepare the participants for the offline field practice of video filming in the second phase, the two facilitators focused on some methods of community-based ICH safeguarding fieldwork, such as documentation, archival research, education and dissemination. At the same time, the two facilitators highlighted the ethical principles of ICH safeguarding, including obtaining informed consent before surveys and recordings by photograph or video, respecting the rights and interests of concerned communities, and recognizing that communities should play a major role in their ICH safeguarding.

As a Chinese expert, Tian Miao began his lecture by giving the participants a detailed prospect and general description of ICH safeguarding in China. When coming to the history, Tian Miao specifically mentioned the importance of Kunqu, one of the oldest surviving operas in China, which originated in the Ming dynasty. The artistic singing style of Kunqu has profoundly influenced all the modern Chinese operas. The song (chang) and recital (nian) as well as a complex system of choreographic techniques (zuo), acrobatics and symbolic gestures (da) in Kunqu performances are also the fundamental subjects for training Peking Opera



Gao Zijian from Yunnan Arts University presented his ICH map of the Purple Pottery of Jianshui.



Two UNESCO-accredited facilitators evaluated the trainees' multimedia map of ICH, which included videos, pictures and sounds recorded by the trainees, and guided them to recognize the ICH in their lives.



Mr. Tian Miao, Associate Librarian of the National Library of China, gave a lecture to the trainees on the prospect and general situation of ICH safeguarding in China and explained China's three items inscribed on the UNESCO Intangible Cultural Heritage List.

performers, and Kunqu melody (kunqiang), the roles (young male lead, a female lead, an old man and various comic roles) and dramatic structure have also been drawn upon by other operas. Peony Pavilion and Palace of Longevity are among the most well-known Kunqu operas in China. On May 18, 2001, Kunqu was inscribed as UNESCO's Masterpiece of Oral and Intangible Heritage of Humanity, which is one of China's first items to be inscribed on this UNESCO list. This year marks the 20th anniversary of the inscription of Kunqu, but Tian Miao indicated that this "glorious" ICH element has encountered difficulties in its transmission and development. How to make young people pay attention to, transmit and promote the art of Kunqu is the key to its long-term development in the future. Tian Miao believes that organizing such a training with the theme of "ICH and Youth" at this point of time is an opportunity to encourage young people to get in touch with and understand Chinese cultural treasures such as Kunqu, and to lead the participants to gain a deeper understanding of the transmission and development of the fine Chinese traditional culture.



Trainee Zhang Chaoran from the Chinese National Academy of Arts filmed the daily rehearsals of the Yongjia Kun Opera Troupe.



Tian Miao shared with the participants his experience of interviewing Cao Changshou, the "folk storyteller" of the Pumi people.

In the third part of the online courses, Tian Miao explained the methods of oral history interviews and field work of Image Anthropology with vivid and rich practical cases. Tian Miao's interview with Cao Changshou, a Pumi elder from Ninglang county, Yunnan province, was very impressive. Cao, who was at his 90s then, was a well-known "folk storyteller". The Pumi people mainly live in Nujiang prefecture, Yunnan province and their language is Pumi, but they do not have their own ethnic script. Many of China's ethnic minorities do not have their own writing, but they have a long history and rich oral traditions, and the transmission of their cultures and memories depends mainly on oral transmission, so oral traditions play an irreplaceable role in cultural inheritance and development. However, "with the aging of the bearers who master the traditional cultures of their ethnic groups, the cultural space and occasions on which oral traditions are passed down are diminishing and disappearing, and some unique traditional cultures are facing extinction". Therefore, it is of great importance to conduct oral history interviews and video recordings of elderly people like Cao. In the oral history interview, Tian Miao found that Cao could speak Mandarin Chinese, but when he told a story, he switched to the Pumi language. Tian Miao explained the phenomenon with Maurice Halbwachs' theory of "Collective Memory". The so-called "stories" are a reproduction of the collective memory of Cao and his community, and it is only in the context and framework of the Pumi language that he could locate these memories again and bring the stories to life. When the frame of the memory changes, the corresponding memory will

also change. This case vividly inspired the participants that language as an ICH medium must not be neglected in the documentation and safeguarding of ICH, and that many imperceptible oral traditions and forms of expression are also an important part of ICH.



Trainee Zhang Yi from East China Normal University spoke in class.

The online phase of the workshop helped the participants broaden their horizons of ICH safeguarding and raise their awareness of the international frontier of ICH safeguarding while leading them to a deeper understanding of the transmission and development of the fine Chinese traditional culture. During the class, the participants spoke enthusiastically and expressed their gratitude for the opportunities

provided by this workshop. Chang Guoyi and Wu Jiankai from Tianjin University said that the interaction with experts from home and abroad who have been engaged in ICH safeguarding for a long time has further expanded and extended their understanding of ICH safeguarding knowledge and systems. Chang Guoyi said, "This training has helped me acquire a deeper and more vivid understanding of the connection between ICH and everyday life, and I have found that there are so many students who are interested in ICH. I can learn from their strengths in the exchange and brainstorming sessions. It gives me more motivation and enthusiasm for my future research in this area." Ni Shiyun, a participant from Sun Yat-sen University, talked about the reasons and benefits of attending this training, "This workshop provides exactly what I have always wanted to know about ICH recording by photograph or video, which can be a guidance for my future field research. Currently, I am studying Cantonese operas and songs, and I need to communicate with the bearers frequently. Through the theoretical study and practice, I have learned to get along better with these bearers and understand their culture deeply. If I am fortunate enough to become a teacher in ICH in the future, I also hope to deliver this knowledge to my students so that they can discover ICH in their lives and experience it more vividly."



Blue cloth with printed patterns shot by trainee Guan Ruijing from Hebei University



The indigo dyeing vat of Miao batik photographed by Ma Yinjie and Wei Jingshun, trainees from Guangxi University for Nationalities

Video Recordings

In the offline video shooting section, under the guidance of facilitators and specialists, the young participants gave full play to their vitality and creativity. Based on the previous online lectures, they used 5 weeks to discover, select and record the ICH items in their own eyes and lives, integrating their classroom knowledge with practice.

As an outcome of the offline practice of this training, the participants completed a total of 66 short videos of ICH items, covering 10 categories (62 different themes in total) of ICH elements, events and peoples including traditional crafts, traditional fine arts, traditional performances and folklore. The participants either observed the life around them or travelled to the towns and villages in the mountains, truly "touching" the rich and diverse ICH resources of China. From the spicy Chongqing hot pot to the hot noodle soup that warms the body and drives away the cold, the indigenous cuisines not only carry the wisdom of life handed down from generation to generation, but also incorporate the young generation's thoughts on the development and transmission of traditional culture in daily life. There were 35 films focusing on traditional crafts such as weaving and dyeing, food processing, and the Four Treasures of the Study (i.e. writing brush, ink stick, ink slab and paper). The simple and elegant blue cloth with printed patterns still exudes a pure beauty through the lens

of young people, after the nurture by culture for thousands of years; the flexible Fuyang bamboo paper, which is produced with dozens of techniques and processes, contains a profound historical and cultural connotation.

Ten ICH elements of China's ethnic minorities, such as Miao batik technique and Kirgiz embroidery, were also presented. Through in-depth communications with the bearers and filming their practice of the crafts, the participants show the richness and diversity of the Chinese cultural heritage. The participants' works not only focus on ICH elements themselves, but also actively discuss topics of international concerns in the field of ICH safeguarding, such as ICH and education and ICH and sustainable development. The video shooting practice helped participants deepen their understanding of ICH, promoted their reflection on the spiritual connotation of ICH elements and related cultural phenomena, and enhanced the youth's awareness and capacity of ICH safeguarding.

After the workshop was completed, the trainees expressed that the video shooting practice gave them an opportunity to go out of school, go into communities and get close to bearers, to capture ICH items with their "eyes" and "mind".

Both the ICH facilitators and experts expressed their recognition of this workshop organized by CRIHAP. Deirdre Prins-Solani said that this training was an exciting attempt to put the vitality of youth at the centre of the exploration of the relationship between ICH and sustainable development. Tian Miao said that audio-visual recording is a vehicle that best fits the "intangible" nature of ICH. This training encouraged youth to use audio-visual means to record ICH items, and adopted a combination of online and offline modes amid the pandemic, invited senior international ICH safeguarding facilitators to teach, and paid full attention to participants' feedback, interaction and outcome tracking, making it a well-designed training with solid content and appropriate methods.



Fuyang Bamboo Paper photographed by trainee Wang Quan from China Academy of Art



Trainees from Beijing Normal University obtain informed consent in the teahouse in Zouma Town.



Trainees from Beijing Normal University obtain informed consent in the tea house in Zouma Town.

Prospects for the Future

With the gradual advancement of global ICH safeguarding, the people involved in ICH safeguarding and transmission are diversified, and different groups of them may have different needs for capacity building. The key to the success of this training workshop is to tailor it to the needs of participants. Based on the dynamic and creative nature of young people, the training workshop led 130 participants to discover, learn and discuss the ICH items in their lives through rich and lively online courses, and encouraged them to truly understand, record and reflect on ICH through video shooting, so as to inspire young people's enthusiasm for ICH safeguarding and train a group of potential core professionals for ICH safeguarding and sustainable development in the Asia-Pacific region.

CRIHAP will continue to optimize the quality of training by relying on a team of experts from the Asia-Pacific region. Training is an agenda with the core objective of personnel cultivation, especially for ICH safeguarding, and capacity-building training is an important means to expand the working team and improve the qualifications of professionals. Therefore, reasonable selection and matching of lecturers directly affect the effectiveness of training. Since 2017, CRIHAP has been adhering to the "facilitator + local specialist" co-teaching model, inviting the best international and local experts in related fields to teach based on different topics, countries and trainees. On the one hand, international experts may transmit the most advanced international knowledge, and on the other hand, local experts may show the current cultural situation of their own countries or regions. The two types of experts complement each other in their lectures and both deal with details and the whole structure, which may greatly improve the quality of the training. During the training, the two UNESCO-accredited facilitators, with rich international training experience and good at dialogue with the young participants, used the multimedia online platform to vividly explain and analyse the cases and knowledge points in the framework of the Convention, and fully interacted with the participants to arouse their interest and enthusiasm to learn and explore ICH in depth. The Chinese expert Tian Miao, who is experienced in the field of ICH video recording, gave full play to his professional strengths and practical experience, and shared a large number of vivid and intuitive video recording cases of ICH safeguarding to teach the knowledge and skills of oral history interview and video shooting in practice, so that the participants could learn from the visible, perceptible and understandable experience. In the future, CRIHAP will continue and improve this model, explore the potential experts in the Asia-Pacific region, strengthen cooperation, and continuously optimize the quality of training.

This training session is also a positive exploration of training methods by CRIHAP in the context of the pandemic. This session gives full play to the advantages of the online platform and carries out targeted offline practice activities to expand the number of training beneficiary groups and ensure the quality of training content. Various forms of digital means as teaching support and assistance are commonly used in all aspects of the training, which makes the abstract expression of words intuitive and visualized, facilitating the effective transfer of knowledge, enhancing the communications between ICH facilitators and trainees, and improving the interactivity and enjoyment of online training. The successful implementation of the first training session has laid the foundation for the follow-up of the three-year training program. CRIHAP will continue to explore more diverse training topics, develop scientific and reasonable training courses for different regions and trainees, and provide better capacity-building training services for the region.

As a UNESCO Category 2 centre in the field of ICH, CRIHAP closely follows the strategic requirements of UNESCO and also pays attention to new trends and developments in international and domestic ICH safeguarding to carry out capacity-building training. At present, UNESCO attaches great importance to the relationship between ICH and education. This training leads ICH into campus, which is a positive response to the relevant policies of UNESCO and has received special attention from the Organization, and the representative of UNESCO Beijing Office was present at the opening session to support the training. In the future, CRIHAP will continue to observe the relevant trends and policy requirements of UNESCO, pay attention to the development of ICH safeguarding at home and abroad, plan training programs rationally, improve the compliance with UNESCO's strategy, continue to enhance its own capacity building, and strive to become a leading international institution in the field of ICH safeguarding capacity building.

Building Ties between Youths and Intangible Cultural Heritage through Film

Trainees Documenting ICH through Video Shooting

To enrich learning experiences and increase the appeal and interaction of online training, this workshop has added an offline filming component to inject fun into an otherwise monotonous online lecture format. The filming exercises leverage the strengths of young people to discover and create new content via visual media, fully utilising their vibrant energy and creativity. The learning outcome of this offline practical exercise includes 66 short student films on subjects ranging from 62 elements, events and peoples across 10 categories of intangible cultural heritage, encompassing the themes of traditional arts and crafts, performances and folk customs. Among others, 35 films feature traditional craft elements such as textile weaving, printing and dyeing, food processing and traditional calligraphic stationary sets. Ten ethnic minority elements have also been represented in these films, including the Huayao cross-stitch, and Miao and Kirgiz embroidery techniques. The films showcase both the richness and diversity of the intangible cultural heritage in China. Not only do trainees' films draw attention to the ICH elements themselves, they also actively explore topics of interest in ICH safeguarding worldwide, such as ICH and education, and ICH and sustainable development. The filming exercises aim to help trainees put the knowledge they learned online into practice and build bridges to approach ICH, so that they can deepen their understanding of ICH and reflect on the deeper meaning of its elements and related cultural phenomena. The exercises also help to establish ties between young people and ICH, improve the awareness and capability of young people for ICH safeguarding, and enable trainees to find ICH in their learning activities and everyday lives. The following essay provides a summary of some of the videos shot by trainees, each including a brief introduction and the trainees' experiences in their field trips, as well as their reflections and learnings from shooting activities.

Part 1: Field Trips and Shooting Activities



1. “The Stories of a Floundering Town: Horse Driving Tales from Zouma Town”
By Liu Qian and Hu Keyun from Beijing Normal University

Liu Qian and Hu Keyun, folklore students of Beijing Normal University, travelled to Zoumazhen township

located in Jiulongpo district, Chongqing municipality, to film the folk Tales of Zoumazhen ("zouma" means "horse-driving" and "zhen" means "small town"). These "Horse Driving Tales" are folk tales created and passed down by the local horse drivers through oral tradition. The students had in-depth discussions with three bearers of the Horse Driving Tales to learn their current status of safeguarding and transmission, capturing on film some of the survival challenges these stories face and how they became the "language" of a floundering town, as well as providing a youthful perspective on the subject.

When the Horse Driving Tales exactly originated cannot be ascertained, but horse driving markets were established in the late Ming and early Qing dynasties. They flourished quickly, and so did their tales, which now have a history of at least four to five hundred years. In the era of courier stations, Zouma was an important station on the courier route between Chengdu and Chongqing. Traveling merchants would stop here to rest and resupply, and swap stories of news from other places. The merchants have come and gone, but their stories remained. During the General Survey of Folk Literature in the 1980s, Zoumazhen rose to prominence as a "Story Village" when the richness and quantity of its stories drew widespread attention. Consequently, Zoumazhen Folk Tales were included in the First National List of Intangible Cultural Heritage of China released in 2006 under the category of folk literature.

The Market Day is the busiest day in Zoumazhen township, and it is also when the Teahouse Story Festival takes place. These storytelling performances are organized by the local government and given special subsidies. Bearers of the Horse Driving Tales are invited to perform on the Market Day, which provides a regular platform for their art as part of the government's safeguarding initiatives.

Through their own observations, as well as in-depth interviews with local bearers and safeguarding practitioners, the students gained a deeper understanding of the survival challenges of the Horse Driving Tales and the corresponding measures for their safeguarding and transmission. As the highway and railway systems between Chengdu and Chongqing continued to develop, Zoumazhen gradually lost its economic significance as a historical transportation hub and became a place left behind by economic progress. The township maintains lower standards of living and experiences severe population outflow. Meanwhile, the residents' way of life and entertainment choices were under siege by new media and digitized information, resulting in a loss of interest in traditional storytelling. Tourism support measures were also lagging behind in Zoumazhen, leading to an inability to attract tourists. Thus, the heritage of Horse Driving Tales faced compounding crises both internally and externally.

Through this filming exercise, the students were able to apply the knowledge they learned online about oral history interviews and visual anthropology. They were able to engage with the local community, learn the views of



The residents of nearby villages flocking to Zoumazhen on the Market Day to trade in goods and socialize over tea



Chen Fuqi, a municipal bearer of Horse Driving Tales, performing in a teahouse on the Market Day



Zhong Shouwei (first right) is an employee of the Zoumazhen Cultural Services Centre. As a key organizer in local intangible cultural heritage safeguarding, he has been working tirelessly over the 30 years to promote, safeguard and transmit Zoumazhen Folk Tales.

local residents from the teahouses and listen to their recollections of the Horse Driving Tales, eventually forming their own views on the subject matter through the composite perspectives of intangible cultural heritage safeguarding and folklore studies.

The students believe the significance of their film lies in presenting the realities of Horse Driving Tales through the medium of recorded video, which can promote its safeguarding and transmission on the one hand, and encourage review and reflection on current efforts in the safeguarding of traditional culture on the other. The students also believe that the act of filming Zoumazhen Folk Tales itself is meaningful to the township, because outside attention can increase the confidence and determination of local bearers and practitioners to continue their efforts in the transmission of these stories. As for the residents of Zoumazhen, the act of filming and conducting interviews will raise their awareness of the value of Horse Driving Tales and increase their sense of belonging to the ancient township.



2. "Tin Embroidery of Miao People: An Incredible Legacy"

by Lu Guisen from Guizhou Minzu University

Known for its varied forms, distinctive styles and wide-ranging themes, Miao Embroidery is a treasure among the cultural heritage of Chinese ethnic minority groups. As a folk-transmitted embroidery technique, it can be found in the regions of Leishan county, Guiyang city and Jianhe county in Guizhou province.

In Jianhe county, embroidery using metallic threads made from tin sheets is an incredible legacy that is truly unique in this world. Using navy blue cotton cloth as the canvas, the basic pattern is first stitched on using cotton threads, then tin strips are woven on top. Compared to most embroidery techniques that employ silk threads, tin embroidery challenges the conventional thinking around embroidery materials, and "occupies a special place among the materials and craftsmanship of cross-stitching embroidery both domestically and worldwide". As a substitute for silver, tin does not oxidise easily; it has a glossy and vibrant texture that looks like silver against the backdrop of embroidery fabric. When supplemented with shadow work embroidery in colours such as black, red, blue and green, tin embroidery creates an elegant colour palette that complements the silver jewellery worn by the Miao people. Consequently, Miao Embroidery (Jianhe Miao Embroidery) was included in the First National List of Intangible Cultural Heritage of China released in 2006.

Lu Guisen, a student of Guizhou Minzu University, travelled to Zhanliu village in Jianhe county in search of the craftsmanship of tin embroidery. Zhanliu village consists of some 150 households, where the 700-odd residents all share the ethnic Miao surname of "Long". Upon arrival, Lu Guisen met Long Zhengtao,

a senior craftswoman making tin embroidery. She welcomed the student to go into her home to film and conduct interviews. Meanwhile, the student was also supported by Long Daxi in the film, who is a county-level bearer of tin embroidery. Through Long Zhengtao (tin embroiderer) and Long Daxi (traditional tin sheet maker), the student was able to film the entire production process. Tin sheet production is the foundation of tin embroidery. Lu Guisen learned that "the relationship between tin embroidery and tin sheet making is that of a mother and child, where tin sheets are the mother, and tin embroidery the child". As a metal with a very low melting point, when tin is heated in an ordinary iron pot, it will soon reach its melting point of just over 200°C. Then the scalding liquified tin is poured onto a stone slab, where it rapidly cools to form tin sheets less than half a millimetre thick. In the hands of an embroiderer, thin strips of tin sheets are both needle and thread; and stitch by stitch, she skilfully turns the tin sheets and tin strips into designs loaded with stories. Miao Embroidery is often renowned as the "wordless history books" of the Miao people, who don't have a written language of their own. Over six centuries, Miao culture and history have been passed down from generation to generation through the hand-stitched patterns of the Miao embroiderers. As the film project progressed, Lu Guisen gradually came to understand the difficulties in transmitting the craft of tin embroidery. Originally, the Miao people's tin embroidery was a product of its traditional agrarian society, a life skill that every ancient Miao woman had to master. However, with the passage of time and consequent changes in lifestyle, laborious and time-consuming handicrafts with low economic benefits no longer suited the pace of contemporary life. Young Miao people left their hometowns en masse in search of work that earned income for their households, and gradually became estranged from traditional embroidery crafts. Based on the learnings from his training exercise, Lu Guisen uses the keywords "social development", "livelihood" and "bearers" to summarise the predicament of tin embroidery today. As societies develop, traditional handicrafts are gradually being replaced by more and more cheap machine-made products. The student found that most embroiderers in Jianhe county no longer used traditional handmade tin sheets for their embroidery. Shops mainly sold cheap machine-made tin sheets, which are gradually being accepted by the embroiderers due to having a glossier metallic sheen. As the demand for handmade tin sheets decrease, the livelihoods of traditional tin sheet craftsmen have been



severely impacted, and handmade tin sheets have become more of a collectible for a small number of handicraft collectors. Long Daxi recounted that as a young man, he used to be able to make a living from making tin sheets, but now he mainly makes tin sheets as a performance. Like many precious ICH elements of ethnic minority groups, the tin embroidery of the Jianhe Miao people is under siege from an onslaught of modern cultural elements, and its transmission and development face unprecedented challenges. As more and more people leave their hometowns for work each year, less and less young people in Zhanliu village are available to inherit the craft of tin embroidery. Moreover, apart from threats to the transmission of the craft, the cultural meaning of the embroidery designs is also gradually being forgotten. When Lu Guisen talked to the scattering of young people from the village about the transmission challenges for tin embroidery and tin sheet production, they could only sigh with regret, as if resigned to their fates in the torrents of modernisation. Lu Guisen reflects, "How can we protect our numerous cultural treasures? How

can we pass down our cultural roots? These are questions we cannot eschew when confronted with the tides of modernisation – questions that require us to think, to care and to act".



Tin strips serving as both needle and thread in the hands of an embroiderer, forming diverse patterns that tell the history of the Miao people



Handmade tin sheets are the foundation of tin embroidery, but its production is gradually being replaced by machines.

3. "Transmission and Craftsmanship: A Record of Kirgiz Embroidery"

By Zhou Hui and Yang Mingxiao from Xinjiang University

As time passed slowly on the ancient Silk Road, the continuous exchanges, reverse propagation and integration of Chinese and Western cultures accompanied its development and transformation, leaving behind a rich and vibrant cultural heritage distilled from its millennia of history. Wang Min recounted in her article, "Embroidery Culture from the Land-based Silk Road": as the "vital hub of the ancient land-based Silk Road" and the "economic centre of today's Silk Road", Xinjiang is "the land where numerous cultures have congregated and integrated, both in the old times and the new". "Having numerous embroidery elements inscribed on national and regional intangible cultural heritage listings, including embroideries from the Uyghur, Mongolian, Kirgiz, Sibe and Kazak ethnic groups", Xinjiang is truly deserving of the title of "A Brocade of Boundless Beauty".



Kirgiz embroidery is charming, natural, unassuming and vivid and favours red, a popular colour among the Kirgiz people.

Zhou Hui and Yang Mingxiao, both students of Xinjiang University, surveyed and filmed the distinctively nomadic Kirgiz embroidery. Its designs mainly consist of plants and flowers, snowy mountains and icy peaks, as well as the sun, the moon and the stars. Common motifs include rolling clouds, rippling water, flora and fauna. Its lines are flowing and smooth, where distinctive styles are formed by varying types of stitches. The most common stitches include the crotchet stitch, punch-needle stitch, chrysanthemum-leaf stitch, plain stitch and cross stitch. The crotchet stitch is the most common, with a rugged style and mostly used for large-scale decorations; whereas plain stitch and cross stitch create embroideries with more delicate lines and a softer, gentler style.



Kirgiz embroidery consists of numerous different geometric patterns, which are mainly used to decorate everyday items like clothing, shoes, hats, belts, pillows, sheets, rugs, tents and curtains.

Buruli Shkek is a national-level bearer of Kirgiz embroidery inscribed on the Fifth National List of Intangible Cultural Heritage of China. She began learning Kirgiz embroidery as a teenager, and spent over 40 years as a firm promoter of its transmission. With her skills refined over time, she has mastered the Kirgiz embroidery techniques to perfection. The film focuses on the students' in-depth interview with Buruli Shkek, which recounts the embroiderer's learning experiences, as well as captures on film the techniques and design details showcased by the needle and thread in her hands.

Buruli Shkek has been working at the Baomeite Farmer's Professional Cooperative for Kirgiz Women's Handmade Embroidery since 2016. Apart from transmitting traditional craftsmanship, she is also gradually leveraging its economic benefits to improve the lives of both herself and her community. Buruli Shkek has been trying to persuade her 27-year-old youngest daughter to inherit and carry forward her craft. "Young people may think there isn't much of a career in embroidery, and no money to be made, so they don't want to learn it. However, by continuously improving their embroidery products, those products will reflect the value they deserve, which will in turn attract and motivate more young people to learn this craft," she said on film.

The students expressed that by filming intangible cultural heritage, they found it very meaningful to transmit and promote the traditional culture of their hometown via new media. They also hope to create a comprehensive record of the stitches, motifs and colour schemes of Kirgiz embroidery through their film, so they can leave behind a visual reference guiding its safeguarding and transmission.

Part 2: Hometown Heritage

1. "In Search of Mooncake Flowers"

By Liu Shiyu from Donghua University

Liu Shiyu, a postgraduate student from Donghua University, travelled to her hometown in Fuding city, Fujian province to conduct research on the intangible cultural heritage of Fuding Mooncake Paintings (both "flower" and "decoration" share the same character in Chinese). The film "In Search of Mooncake Flowers" documents her field trip.

The film recounts Liu Shiyu roaming the streets of Fuding in August 2021 in search of small laneways that still made traditional Fuding mooncakes. Next, she interviews Ma Yingjie (Deputy Director of Fuding Museum) in the Intangible Cultural Heritage Exhibition Hall on the current safeguarding status of Fuding Mooncake Paintings. Then she visits the home of Ouyang Changying, a fourth-generation bearer of Fuding Mooncake Paintings, to discuss its history, design, production and current predicament.

Mooncake flowers are a type of decorative painting exclusively used as packaging for mooncakes. It is derived from the local Fuding custom of "eating mooncakes, sticking up mooncake paintings. and entering mooncake painting contests" during the Mid-Autumn Festival. Originating in the Qing dynasty, the motifs of the paintings are mainly taken from Chinese operas. The paintings are brightly coloured,



have clear outlines and are full of local characteristics. They have consequently been included in the First List of Intangible Cultural Heritage of Fujian Province in 2005 under the category of folk woodblock paintings.

In the old days, whenever it was time to celebrate the Mid-Autumn Festival in Fuding, a diverse range of mooncake paintings would be pasted onto large Fuding mooncakes to attract customers. However, as lifestyles and customs changed over time, mooncake paintings have gradually faded from public view. Based on Liu Shiyu's survey, only seniors over the age of sixty still remember mooncake paintings, and there is currently a lack of bearers for its production methods. Mr. Ma Shuxia, a member of the Fujian Folk Artists Association and the former director of the Fuding Cultural Centre, is the only known collector of Fuding mooncake paintings today, where just over 30 designs have been preserved.

The main interviewee of this film, Ouyang Changying, is an art teacher at Fuding Tongbei Central Elementary School. He has been studying under folklore expert Ma Shuxia on the design and engraving of Fuding mooncake paintings since January 2015, becoming its fourth-generation bearer. He is also Liu Shiyu's former art teacher. In the film, Liu and Ouyang engage in two separate in-depth and hearty discussions on the history and evolution of mooncake paintings. Next, Ouyang demonstrates the end-to-end engraving and printing process, which includes sketching the design onto a woodblock; engraving, printing and mounting; and finally adding pigment to the painting. He gifts Liu Shiyu with several mooncake paintings in the film.

Liu Shiyu indicates, "I was born and raised in the town of Fuding. The mooncake paintings are closely linked to the town's character, and it was Fuding that gave birth to Fuding mooncake paintings. For example, some of my classmates and friends have never seen mooncakes as big as the ones in Fuding before. Only by having such a large mooncake is there a need for paper packaging. And only such a large piece of paper



Currently, the designs on mooncake packaging are printed from computers in large quantities; and handmade mooncake paintings are gradually fading away from the lives of contemporary people.

can provide enough space for Fuding's folk artists to showcase their creativity, which ultimately gave birth to Fuding Mooncake Paintings. As for the motifs of the paintings, they are even more inseparable with everyday life in Fuding."

Through the intangible cultural heritage filming project, Liu Shiyu feels that she has a better appreciation for the unique cultural heritage from her hometown, and holds an even greater fondness for her hometown than ever before. And through the Fuding Mooncake Paintings, she hopes more people will become acquainted with the town of Fuding, as well as eastern Fujian and Chinese culture in general. As for the local residents of Fuding, she hopes the film will jog their memories of the mooncake paintings and become a driving force for love and life in their hometown.

Liu Shiyu believes that Fuding Mooncake Paintings can be integrated into artistic packaging in the future to form packaging designs that are practical, elegant and full of cultural and historical significance. The Xinhua News Agency reported on July 3rd, 2020 that mooncake paintings are re-entering the lives of the contemporary public with a brand-new look, where the city of Fuding is currently exploring ways to combine mooncake paintings with the renowned Fuding white tea to create tea brick decorations. Local cultural elements have been added to the designs for tea brick paintings, such as elements from tea culture, Mount Taimu and the She ethnic culture, bringing forth folk memories of "Old Fuding".

As for takeaways from this training course, Liu Shiyu reflects, "By participating in this training workshop, I have systematically learned how to conduct interviews, and also how to conduct myself during interviews with bearers. If a living heritage cannot be immediately mastered, then we should use existing means to record them so they can be 'replicated' by future generations. This is how we can pass on our intangible cultural heritage."



2. "Songs of the Drum Basin"

By Zhou Ting from Hebei University

The intangible cultural heritage that Zhou Ting from Hebei University has chosen to film is the Drum Basin Songs. As an ancient performance art, Drum Basin Songs have originated from funeral rites and folk customs in ancient China. The phrase "throw down a basin and play it like a drum, then sing a song to console the bereaved" is a description of the Drum Basin Songs, which is also known as the "Funeral Drums", "Funeral Drum Songs" and "Funeral Drumming". The Drum Basin Songs' rhythms have "no stresses on the strong beats", which is the opposite of convention and rarely seen in Chinese or international music history. Apart from its artistic value, the Drum Basin Songs are also significant to the fields of folk studies, social studies and cultural studies. As modernisation quickens its pace in today's world, like many other types of folk art, Drum Basin Songs face unprecedented threats to its survival and require serious attention and safeguarding.



The Drum Basin Songs can be found across the Jiangnan Plains in Hubei province, in regions such as Shashi, Jingzhou and Jianling cities. It usually takes the form of a solo or duet, where the performer or performers sing and play the drum at the same time. The subject of Zhou Ting's film is the Drum Basin Songs of her hometown in Lixian county, located in the city of Changde in Hunan province. She learns that in the old days, when the elderly pass away in Lixian county, their bodies would be stowed for three to seven days, and Drum Basin troupes would be invited to the night vigils to perform stories and legends or the biographies of historical figures: to appease the spirit of the deceased and bring comfort to the bereaved; and to wait for relatives to come and pay their respects. The Drum Basin Songs' practical function is the key to their ability to survive over such a long period of time. Performers of the Funeral Drums can still be seen occasionally in the funeral homes and memorial halls of Lixian county. Apart from funerals, performers often engage in friendly playoffs, which have also helped to keep the Drum Basin Songs alive.

Usually performed as a solo or duet, the Drum Basin Songs are sombre, yet powerful — a "living fossil" of Jingchu culture. Zhong Ting's film captures the songs being performed in memorial halls and teahouses, as well as bearer Guo Fangzhong teaching students at his home — rather comprehensively documenting the Drum Basin Songs in their natural settings and the current state of their existence.



"Songs of the Drum Basin is the first video I made on the subject of intangible cultural heritage, it's very meaningful to me," recounts Zhou Ting after the film's completion. "I hope it will let more people learn about the unique musical performance art from my hometown of Lixian. This is my original intent for making the film." Zhou Ting feels that she has plenty to take away from this training workshop. Through her online course, not only did she come to appreciate how closely linked intangible cultural heritage is to her daily life, and increased her awareness of its safeguarding, she has also improved her practical skills as a student of radio and television media broadcasting. As for intangible cultural heritage and Drum Basin Songs, Zhou Ting hopes that more scholars and interested parties will increase their efforts in making field trips, research reports, oral histories and video recordings on this subject so that intangible cultural heritage that are currently disappearing, about to disappear or under threat can be either preserved or preserved via other means, giving future generations the opportunity to witness the charm and appeal of these cultural treasures.



3. "Making the Journey Home with a Mouthful of Flat Noodles"

By Zhao Ruxuan from Fudan University

Food made from wheat flour often tug at the hearts (and tongues) of homesick northerners. Originally from Lanzhou city in Gansu province, Zhao Ruxuan jokes that she is a "contemporary youth who's crossed half of China to study in Shanghai". Whenever she gets hungry, the one thing she misses the

most is an ordinary bowl of flat noodles that she often ate back home. Zhao Ruxuan leverages her trip home during school vacation to film her practical project. Pulling on the thread of longing for her hometown's cuisine, she captures the process of making tomato and egg flat noodle soup from creation to consumption. Flat noodles, also known as "hand-pulled noodles", "hand-pulled sheets" and "small noodle sheets", is a popular and common wheat-based dish in northwest China. It is easy to make and consists of numerous varieties based on the different vegetables and meat combinations accompanying the noodles.

In the film, Zhao Ruxuan proclaims herself a "family-level" bearer of the noodle-making craft, her parents the head chefs of her household, and her maternal grandfather as her mother's "teacher". The technique for hand-pulled flat noodles may seem ordinary: roll out the kneaded dough into a flat sheet, stretch it, then pull off small rectangles to boil in the pot with vegetables. Even so, with the quickening pace of modern life, this type of handicraft is at risk of disappearing from everyday life. Hence Zhao Ruxuan has chosen to record the process of her parents' hand-pulled noodles and herself learning the skill. Bringing the perspective of safeguarding intangible cultural heritage to her daily life, she applies the knowledge she learned online to the most unassuming part of her life.

Zhao Ruxuan recounts, "I saw semi-finished noodles everywhere in town. Then when I interviewed my mother, she said that even many people at her own age don't really know how to make hand-pulled flat noodles. This got me thinking about the transmission of intangible cultural heritage in everyday life".

When Zhao Ruxuan conducted previous field trips on the handmade paper industry, she found that papermaking is a part of the traditional daily life of the papermakers; and it would not occur to anyone to cherish ordinary everyday activities. She thinks that the papermaking process people see today is often "a performance due to its intangible cultural heritage status". Intangible cultural heritage should be deeply integrated into everyday life, and through the film, Zhao Ruxuan presents her views as a contemporary youth on the relationship between the two. She reflects, "Whether it's the practice, performance, medium of expression, knowledge system or skills, and everything that comprises them — what makes them fresh is not due to their scarcity or difficulty, but because they are a bond that connects human emotions and memories, often bringing people (such as my family) together. Intangible cultural heritage constitutes our very selves."



Part 3: Transmission and Innovation



1. “A New Life for Tile Cats” By Wu Xiyi from Yunnan Arts University

“Sitting high above the roof of every house, with round eyes and a giant mouth, a cat but not a cat, a tiger but not a tiger” — the answer to this popular riddle from Yunnan province is “Tile Cats”. As the name suggests, Tile Cats are decorative pottery tiles shaped like house cats. Popular in the areas surrounding Chenggong district in the city of Kunming and certain other parts of Yunnan province, they are sacred beast guardians placed on rooftops, eaves and the tiled ridges of gateways. With upright fangs, a round head, long ears and the intense glare of a tiger, Tile Cats have an imposing yet innocent appeal, making them a favourite among locals and artists alike. Chenggong Tile Cats have been included in the Municipal List of Intangible Cultural Heritage since 2005. As modernisation quickens the speed of urbanisation, Tile Cats have been chased off their rooftops by slews of towering high-rises. Today, it is hard to find these adorable beast guardians on the streets of Kunming or in the scattering of nearby villages. Wu Xiyi interviews Zhang Cai, one of the few craftsmen in Kunming still persevering in Tile Cat making. As an artisan, Zhang is preoccupied with finding a new home for Tile Cats, which means they must adapt to the tastes of young people, and he must innovate without departing from



traditional roots. So Zhang adjusted the size of his Tile Cats, making them smaller so they can be placed on teapots and desks as “Mini Tile Cat” ornaments. Zhang is also active in promoting Tile Cats to local colleges, teaching young people the techniques for making Tile Cats, as well as supporting and participating in Tile-Cat-related student essay projects. In the film, Wu Xiyi captures with a keen eye the Tile Cats being promoted in the city under a brand-new look. Images of Tile Cats can be found in the metro stations and carriages of Kunming's new Metro Line No. 4, which opened in September 2020. No longer the “sacred beast guardians” placed on roof tiles, Tile Cats have been re-integrated into society with a new form beloved by young people. From rooftops to urban settings, the transformation of Tile Cats has demonstrated how traditional folk art can be merged with pop culture in these modern times. Wu Xiyi hopes to capture the transmission and renewal of Tile Cats through the practical film exercise for this training workshop, to document the innovative ideas from the older generation of bearers on a new purpose for Tile Cats, and to reveal what lies ahead in their future — a world where the traditional and the contemporary can march side by side to create new opportunities together. Wu Xiyi indicates, “Through the film, I want more people to learn about Tile Cats, and to increase their popularity. I want more young people to get to know them, to discover their value, and let the Tile Cats find new life and vitality in the cities.”



2. “Chongqing Hotpot: An ‘Old’ Craft vs. ‘New’ Transmission” By Liang Sixuan from Sichuan Fine Arts Institute



Chongqing-Hotpot-related cultural elements such as “Chongqing Hotpot”, “Brewing Technique for the San’er Hotpot Soup Base”, “Brewing Technique for Qiaotou Hotpot Seasoning” and “Traditional Crafting Technique for Chongqing Hotpot” have been respectively included in the traditional craft

category of Chongqing's Second, Fourth and Sixth Representative Lists of Intangible Cultural Heritage since 2009. Its craftsmanship is mainly passed down via family members, teachers and society (such as franchise training centres and schools), and their representative bearers are mostly in the fifties and sixties. Since 2011, under the Chongqing Hotpot Association's active promotion, the city of Chongqing nominated the "Food Culture of Chongqing Hotpot" for inscription on the Third, Fourth and Fifth National Representative Lists of Intangible Cultural Heritage, but currently without success.

As the calling card for Chongqing's urban culture, Chongqing Hotpot is not only widely celebrated in China, it is also acclaimed overseas to a certain extent. The calibre of its craft and the exquisiteness of its taste are key to its transmission. In the age of smart phones and the internet, the transmission and dissemination of Chongqing Hotpot's craftsmanship and culture face unprecedented challenges, but with them — new opportunities.

Liang Sixuan from the Sichuan Fine Arts Institute has chosen to film a "new store" operator, an "old store" operator and a non-local operator as a representative sample of hotpot practitioners. By filming and recording their reflections on the challenges of transmission, dissemination and innovation, she hopes to reveal the ways Chongqing Hotpot can "breakthrough" these challenges as an intangible cultural heritage.

Xiao Maozhu, a "new store" operator with a TikTok handle named "Hotpot Driver", began as an apprentice at a hotpot store at the age of thirteen. After working in the hotpot industry for 24 years, he believes innovation in both craftsmanship and marketing are key to passing on its legacy. This means creating new soup flavours based on the customers' preferences and circumstances, and using new media to market and promote its culture, staying relevant to local audiences in order to maximise its impact. The divide between old and new practitioners puts passing on the tradition of Chongqing Hotpot in a bind. It requires the two sides to integrate: to merge the "old" craft with "new" transmission methods.

Fei Gao, the operator of an "old store", inherited the hotpot store from his father. His customers mainly consist of local residents — mostly regular customers. He believes that it is essential to cultivate the cultural heritage of Chongqing Hotpot based on its traditional roots; and at the same time, bring forth innovations such as adjusting the recipe based on customer needs. Non-local operator Mr Liao is a hotpot operator originally from Shanghai. His customers mainly consist of tourists. He believes that the



craftsmanship of hotpot soup base is no great mystery, but it is a means for understanding its basics. His thoughts mainly consist of how to accentuate the spirit of Chongqing through its external environment and cultivate the city's traditional culture, as well as how to leverage online video clips to boost Chongqing Hotpot's popularity and highlight the urban culture behind it.

Through interviews and written narration, Liang Sixuan demonstrates her understanding and reflections on developing and passing on intangible cultural heritage in contemporary society. She writes at the end of the film: "Heritage is actually a cultural process". The new generation of young people's value propositions, transmission undertakings and dissemination strategies for Chongqing Hotpot are the same basis that cultural heritage conservation depends on for its survival and development. On internal transmission, Liang Sixuan believes that Chongqing Hotpot is a vital vessel for Chongqing people's sense of identity; it is a means to develop local cultural resources, as well as a key element in the city's branding. As for external transmission, the "patrimonized" constructs of online media has led to Chongqing Hotpot being widely accepted by non-locals, which in turn can be used for internal transmission and urban branding. Liang Sixuan also hopes that her film will have more practical meaning to support Chongqing Hotpot in its application for China's National Representative List of Intangible Cultural Heritage, and to provide researchers with video footage of local hotpot culture from different angles.

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(Images are taken from the videos of student training exercises or provided by the students directly.)

Expert Dialogue

Building an International Platform and Exploring Diversified Training

Promoting the Extension and Innovation of Capacity Building for the Safeguarding of Intangible Cultural Heritage for Youth Through the Use of Video Shooting

Interviewees:

Deirdre Prins-Solani and Linina Phuttitarn, UNESCO-accredited facilitators

Tian Miao, associate research librarian of the Department of Social Education of the National Library of China and deputy director of the China Memory Project

Interviewer:

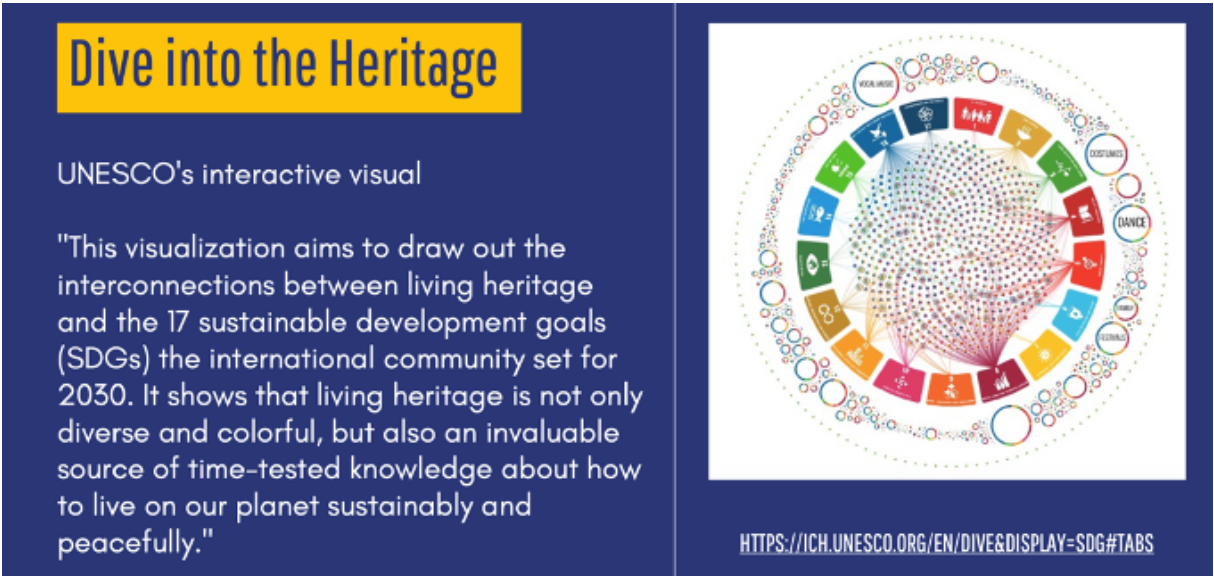
Wang Jingzhou

Introduction

Youth represent the future for the safeguarding of intangible cultural heritage (ICH). In 2021, CRIHAP, guided by the strategic direction of UNESCO, formulated a three-year ICH capacity building training programme for youth, leveraging expert teams of the Asia-Pacific region and adopting the approach of "facilitators + experts". On the one hand, two UNESCO-accredited facilitators, Linina Phuttitarn and Deirdre Prins-Solani who are experienced at exchanges and dialogue with youth in ICH capacity building, were invited to teach ICH-related knowledge under the framework of the Convention. On the other hand, with focus on topics of ICH safeguarding in China and ICH image documentation, Tian Miao, associate research librarian of the Department of Social Education of the National Library of China and deputy director of the China Memory Project, shared practical experiences and cases with trainees on how images can be used to safeguard intangible cultural heritage. All three experts recognized the value of video as the best starting point in empowering young people to safeguard intangible cultural heritage. Throughout the workshop, each expert also shared their professional insights with CRIHAP on how to proceed with the three-year training program in the future.

1.What roles do you think young people play in the safeguarding and sustainable development of intangible cultural heritage?

Deirdre Prins-Solani: Intangible cultural heritage is a living heritage. Their practices, rituals and knowledge system as well as how they exist in society, are affected by social, cultural, and economic factors. Sustainability, creativity, and dissemination are all key factors in ICH safeguarding. With the rapid rise of global urbanization and the resulting tremendous changes in people's daily lives, the family has been replaced by school-based learning as the basis for the inter-generational transmission of intangible cultural heritage. Therefore, young people are not only passive recipients of ICH knowledge and skills, they are also active participants and promoters of ICH safeguarding. This means that their role could be negated; they would reject and write off ICH when they are distanced from it. Therefore, only by making young people truly aware of the importance of ICH in their daily lives, creating opportunities for them to communicate across generations, and allowing them to participate in discussions and planning in the local communities, can young people truly give full play to their creativity and adaptability. The value



The workshop presents interconnections between living heritage and the 17 sustainable development goals (SDGs).

and significance of exploring ICH in the modern era will provide long-term and powerful support for the transmission, transformation, and sustainable development of ICH.

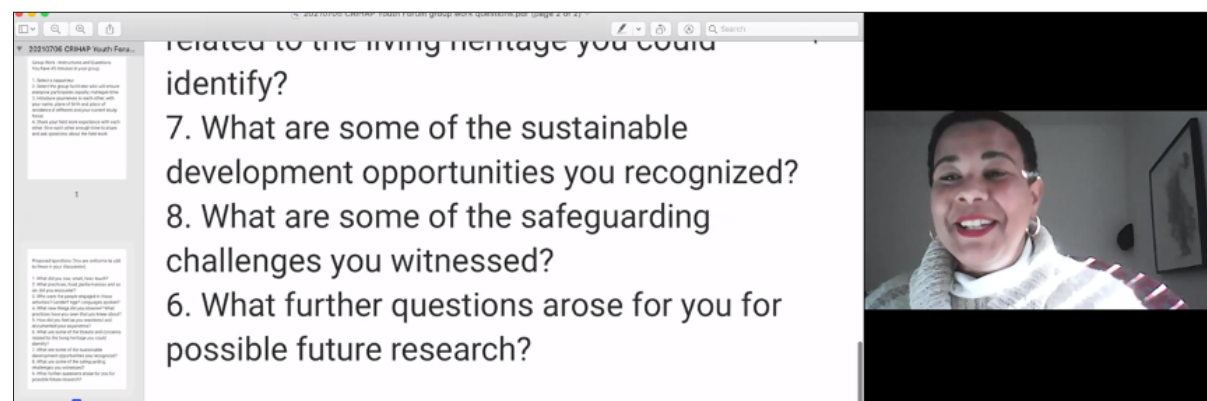
Linina Phuttitarn: Young people are the future of the world, and when they recognize the value and significance of intangible cultural heritage in their daily lives, they will play an important role in ICH safeguarding. It is clear that young people are the leaders in cultural and creative industries because of their technological and social media savvy. If they truly understand the value of intangible cultural heritage, they will further infuse creativity into ICH safeguarding. Young people can become active promoters of culture and contribute to the safeguarding and sustainable development of intangible cultural heritage.

Tian Miao: Young people play a vital role in the safeguarding and sustainable development of intangible cultural heritage. As far as my generation is concerned, the goal of safeguarding is to pass on the living cultural heritage that our ancestors handed down to us in its entirety, while at the same time trying to minimize damage and change.

However, continued development of ICH will depend on young people. Are young people ready to take over such valuable cultural heritage from us? Do they cherish these treasures as much as we do? Will they safeguard them forever as we do? I believe the future of ICH safeguarding and sustainability depends on the attitude and understanding of young people from one generation to the next. It also depends on how young people interact with intangible cultural heritage. In this sense, we can even go as far as to say that the be-all and end-all of sustainable development of ICH depend on young people's recognition, love and resolve.

2.What do you think should be done to improve the ability of young people to safeguard intangible cultural heritage? Are there any effective tools in this regard?

Deirdre Prins-Solani: When it comes to capacity-building for young people, we need to provide inter-generational exchanges on ICH topics and discuss the relationship between ICH and sustainable development. While still in school, more cross-disciplinary exchanges, dialogues, and research must be made available to young people. These must also be interdisciplinary, exploring how ICH is transmitted and safeguarded in a rapidly changing world, while also exposing more young people to ICH and its presence in everyday life. Furthermore, youth education should encourage observation and curiosity, allowing young people to first learn about and understand ICH, and then participate in its safeguarding practices in their communities. Then, ICH safeguarding can be promoted in the classroom settings through coursework and projects.



Deirdre Prins-Solani discusses with trainees the living heritage in their learning activities and everyday lives.

Linina Phuttitarn: I personally think that everyone has their own individual potential. Our job is to recognize and tap into every individual's unique quality as they work to safeguard intangible cultural heritage. Young people are no exception, as each and every young person stand up for intangible cultural heritage in his or her own way. The best way that we can help young people improve upon what they are doing is to listen to what they have to say – listen to their thoughts and concerns, and what challenges them. Understanding their needs allows us to provide them with the correct solutions. From my own experiences of working with young people on several ICH safeguarding projects, I've realized young people need training on capacity-building related to community-based ICH safeguarding. Technical training and financial support will also help young people meet the challenges they face in ICH safeguarding activities.

When it comes to young people, communication is the most important. I've found that social media apps such as Line, WhatsApp, and WeChat have greatly improved my ability to educate young people in capacity-building, especially when they are working in the field. Young people's capabilities



Linina Phuttitarn conducts online interactions with trainees using the word graph created by the platform "Slido".

can be improved by implementing effective training programs and making communication channels more accessible. Then they will produce positive outcomes in the course of ICH safeguard efforts and promoting sustainable development.

Tian Miao: How to improve young people's capacity for ICH is a big issue. In the Convention you can find nine sections on the role of youth in ICH safeguarding. It should also be known that China has been consistently organizing targeted training workshops to promote capacity-building among youth for ICH safeguarding. For the majority of young people who are members of communities that possess ICH, but are not professionals in ICH safeguarding, their safeguarding ability is based in their understanding and practice of culture. This can be improved in two ways:

First is the transition from perception to recognition. To solve the problem of perception, young people must first understand intangible cultural heritage, experience it, feel its warmth and weight. This is not simply a promotion of concepts, but a perception that is achieved through practical experiences, resulting in a perspective. ICH safeguarding professionals must provide young people with the opportunity to recognize ICH, which is an external force. I believe that as long as they develop a good sense of awareness, recognition with ICH will come naturally and fluidly. This conclusion comes from my understanding of intangible cultural heritage as well as my strong cultural confidence.

Second is the transition from participation to advocacy. If young people recognize ICH, they will naturally have the desire to personally dive deeper into its safeguarding. If young people only have a superficial understanding of the importance of ICH safeguarding, they will have no desire to further advocate for its safeguarding. Therefore, we need to provide opportunities for young people to truly participate in and go deeper into the process of ICH safeguarding.

On one hand, it's about finding projects that young people are passionate about and allowing them to jump right in. On the other hand, it is also about finding young people who are passionate about safeguarding ICH that is often overlooked and unprotected, allowing them resolve some of the difficulties associated with passing on ICH. We need to act like matchmakers on TV dating shows, but instead of matching up couples, we match young people with mentors. If we are able to get young people to participate in ICH safeguarding, I believe those who get involved over the long-term will turn what may have been a passing interest into a true mission to safeguard ICH. They will gradually master techniques for safeguarding intangible cultural heritage and hone their skills. Then, they will begin to share in the legacy of intangible cultural heritage, becoming drivers and leaders. This is an intrinsic model for cultural development and the true meaning of safeguarding intangible cultural heritage.

3.What do you think about the simultaneous use of both the internet for those who zoomed in via the web and an on-site location for those able to attend in person? How would you evaluate its success? Do you have any suggestions?

Linina Phuttitarn: CRIHAP's three-year capacity-building training programme for youth emphasizes sustainability. The program's aim to provide youth with opportunities to show and use their

knowledge, skills, and ideas to safeguard intangible cultural heritage and promote its sustainable development is definitely worth praising.

Covid-19 has been a major obstacle to carrying out the workshop, as students have had limited access to some communities and in conducting field study. The combination of using the internet for those are only able to use online platforms and on-site options for activities done in person is meant to provide safe solutions to overcome such obstacles, such as allowing students to use the internet to remotely interview someone, or using photo essays to take the place of an onsite video shoot. Another option has been to allowing young people to observe intangible cultural heritage within their own families, because we are all closely linked to intangible cultural heritage that is present in everyday life.

By having discussions about intangible cultural heritage, we can dispel some of the misunderstandings associated with it. Chief among them is the idea that intangible cultural heritage is brought about through a long process of development in one place over time, when in fact it is its existence is rooted in tradition as well as the here and now.

Tian Miao: I highly approve of the design and results of this workshop, which was held amidst the Covid-19 pandemic. The combination of online education via the internet and on-site for those available to come in person was necessary due to the pandemic. Students were asked to choose their own independent topics and conduct field observations of intangible cultural heritage based on their level of skill, conducting interviews and shooting video footage of themselves in the field. In the end, they shared the knowledge they gained in the form of a short video essay that they created themselves. After evaluation, students' films will be screened at the Chengdu Intangible Cultural Heritage Festival. I think the design of this training workshop was very effective, as it ensured that participants not only used their minds, but also actions to immerse themselves. The result was a big positive boost of encouragement for everyone.

4.In your opinion, what positive role does photographing intangible cultural heritage play in young people passing on and promoting traditional Chinese culture?

Tian Miao: What is seen and heard is the most intuitive way of observing and understanding



Tian Miao explains how to carry out an ICH documentation project.

the world. It is also the best way to record the "intangibility" of intangible cultural heritage. Using film to capture intangible cultural heritage, which is then used to produce short documentaries that are later screened is a process of understanding, documenting and sharing, which is a very natural way of passing something along.

As one of the important elements in China's long and outstanding legacy of cultural heritage, intangible cultural heritage manifests China's history and the wisdom of its people. China's intangible cultural heritage also expresses its unique worldview and values, all of which have an immeasurable value and educational meaning. Short films created by young people that focus on themes of intangible cultural heritage help other young people better understand the incredible value of China's intangible cultural heritage. Film helps to bring the charm and value of intangible cultural heritage alive, ultimately creating a broader base of understanding and emotional drive to pass on and spread traditional culture.

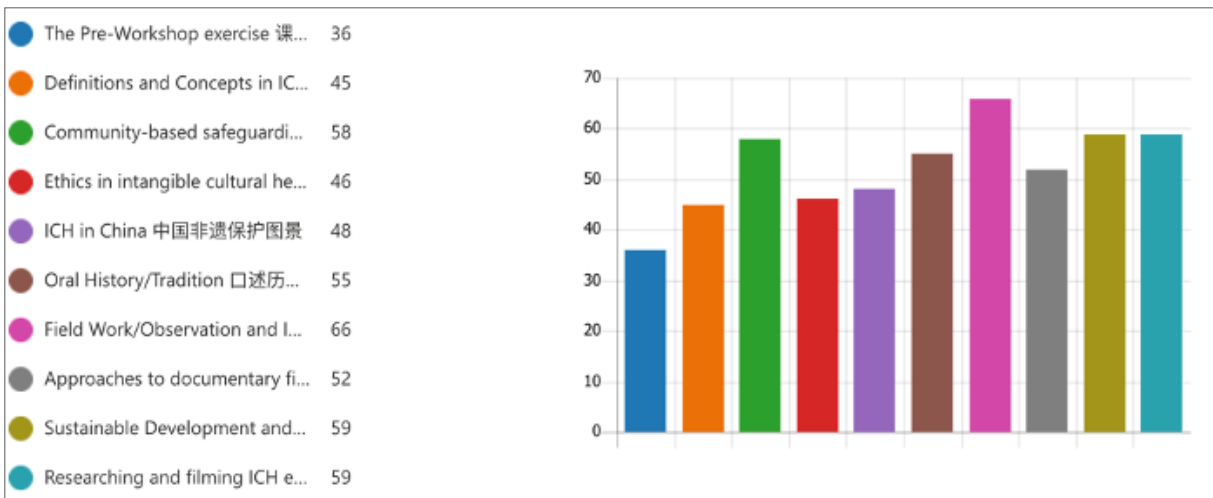
5.If this workshop is held again, what do you think can be improved in terms of content or format?

Deirdre Prins-Solani: CRIHAP's three-year capacity building training programme for youth has created a new space for ICH safeguarding and study of its sustainable development. This is especially true with regards to the challenges facing ICH safeguarding given the pace of our rapidly changing society. This training has encouraged students to be curious and explore through hands-on learning, to search for understanding and be empathetic. Something worth noting is that this

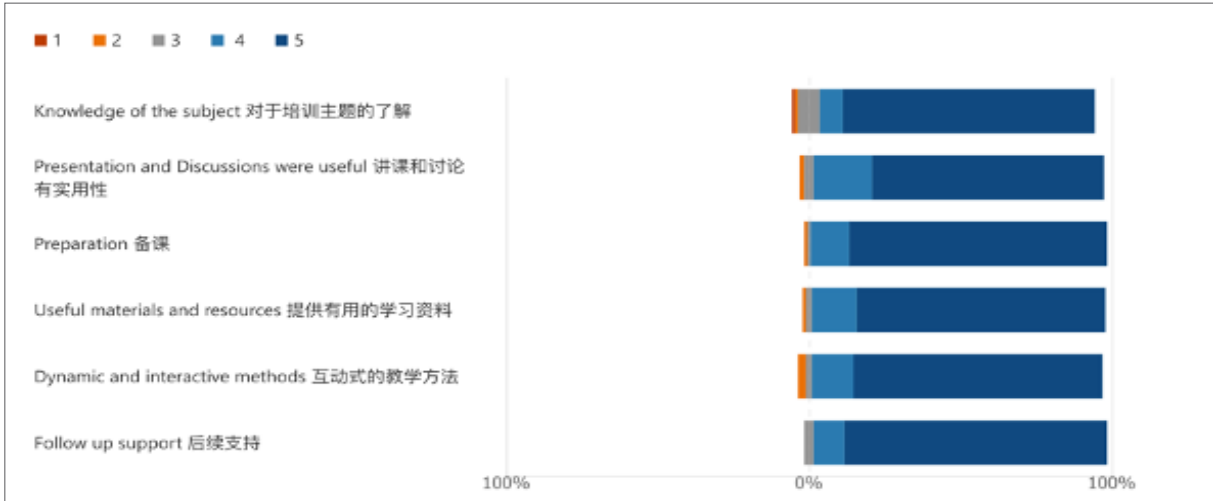
training has attracted students from different disciplines and fields. This is truly beneficial, because as far as capacity-building for ICH safeguarding is concerned, it is not enough to only focus on students majoring in the arts or ICH. Rather, all fields of study are important as intangible cultural heritage touches on all aspects of life and crosses all academic disciplines. We need to encourage talented young people in the sciences, engineering, medicine, education and other fields to make intangible cultural heritage a part of daily life, further exploring and promoting ICH safeguarding across multiple fields.

The length of the workshop could also be extended to ensure an appropriate balance between theory, practice, and the continuing assessment of participants. Doing so would allow our facilitators more time to provide support for students. In subsequent trainings, CRIHAP could explore more partnerships with academic institutions that would help incorporate this type of training into the curriculum of higher educational institutions. Another thought is that some of this year's participants could serve as helpers or instructors in the second or third year of the program, which would be helpful to promote continuous capacity-building.

CRIHAP's organization and management of this workshop was excellent. Efficient, responsive, and highly specialized support staff ensured that facilitators were able to focus on the training content itself. Working with an expert like Mr. Tian Miao inspired us to do even more to seamlessly integrate the benefits of international trainings into ICH safeguarding within China.



Interviews focusing on oral history/tradition is the most popular among trainees, as indicated in the workshop satisfaction survey.



The two international facilitators gain recognition of most trainees, as indicated in the workshop satisfaction survey among all the 89 trainees.

Tian Miao: If the participants in future trainings are still mostly Chinese students, I would suggest that trainings consider linking ICH safeguarding with other relevant China-related topics, which could include uniquely Chinese educational issues, the promotion and development of traditional culture and creative industries. This would create more links between ICH safeguarding and the current social reality in China.

I recommended that, over the next two years, we take into account the successes of this year's trainings and continue to adhere to the combination of theoretical learning and fieldwork. We also should continue to design new tasks for students that can be evaluated and have clear expectations. We should also continue providing positive feedback like this year's Chengdu ICH

Festival. If we are able to do this, students and their projects will benefit from content, guidance and direction while participating in trainings and gaining a sense of real improvement.

Finally, should Covid-19 policies allow, some more interactive content between students can be designed, such as debates, team competitions and poster displays. All of these could serve to enhance mutual understanding between students. These activities can also be done online via the internet should a resurgence of cases occur.



Global Updates

ICH Capacity Building Workshop for Youth Held Online in Thailand

Workshop on Safeguarding Intangible Cultural Heritage for Sustainable Development under UNESCO's Youth Forum Myanmar Held Online

ICH Capacity Building Workshop for Youth Held Online in Thailand

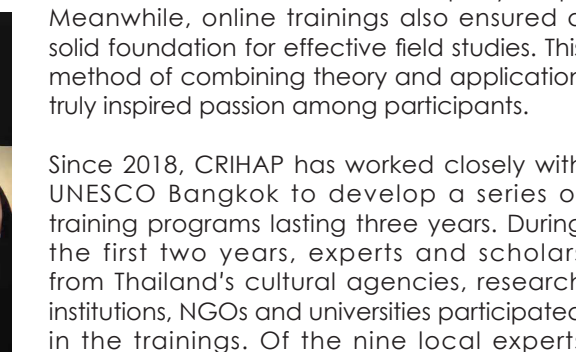
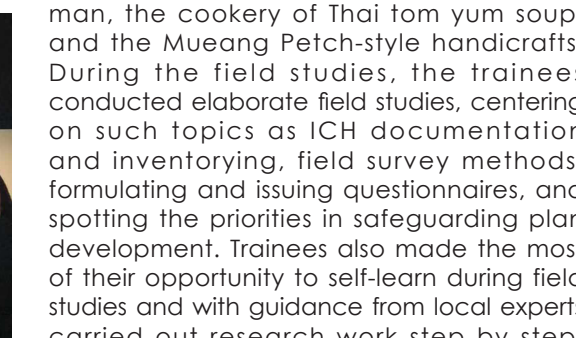
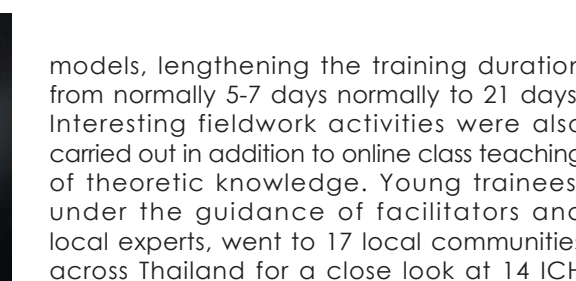
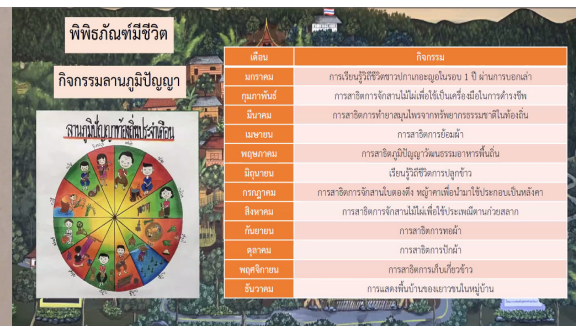
From 1 to 22 November 2020, the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP) and the UNESCO Bangkok Cluster Office (UNESCO Bangkok) co-organized the ICH Capacity Building Workshop for Youth in Thailand. The 22-day workshop drew the participation of 69 trainees aged 18 to 30, of whom 64 percent were women. UNESCO-accredited ICH facilitators Paritta Chalermpong Koanantakool and Linina Phuttitarn were invited to give lectures, with assistance from 9 local specialists on ICH safeguarding.

The online workshop tackled subjects including ICH-related concepts, practical techniques for ICH safeguarding, community-based ICH inventorying, safeguarding plan development, UNESCO's Intangible Cultural Heritage Lists and Registers, cultural heritage and sustainable development, and gender equality under different sociocultural backgrounds. Over nearly a month of intensive online training, facilitators provided trainees with weekly field work case studies, adding knowledge on the UN Convention to provide students with a deeper understanding of the core concepts of ICH safeguarding.

In the preliminary stage of creating these trainings, the CRIHAP working group learned that with increasingly intense globalization and social diversification, understanding and recognition of ethnic and community cultures have gradually weakened, resulting in increasingly weak awareness of the love and safeguarding of intangible cultural heritage. After serious discussions, CRIHAP and the UNESCO Bangkok decided to hold an ICH capacity-building workshop for Thai youths to increase their understanding of the Convention and strengthen the capacity of young leaders to participate in ICH safeguarding and decision-making processes, enabling them to play a positive role in the transmission and promotion of intangible cultural heritage.

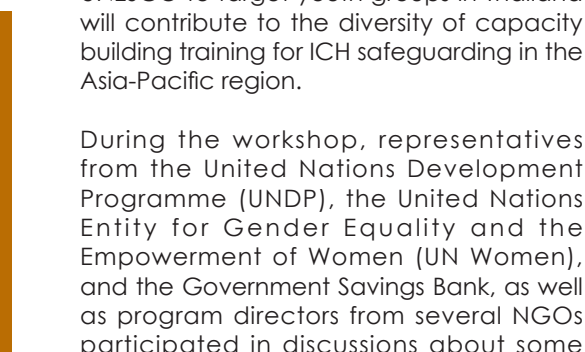
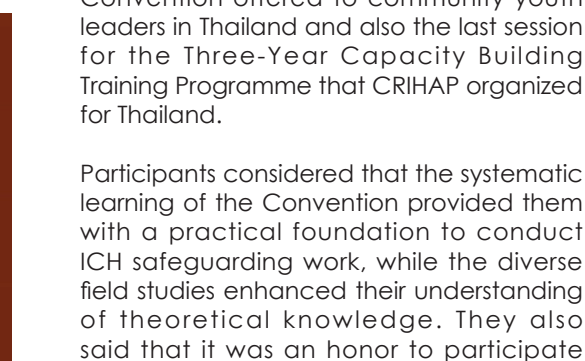
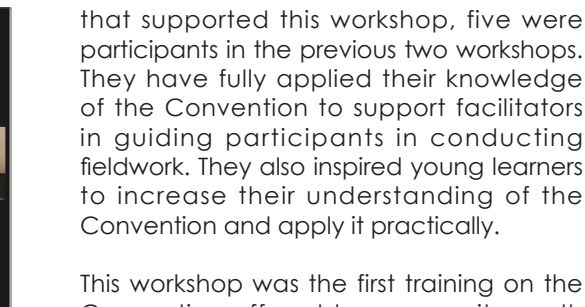
Given that most trainees are aged 18 to 30 who have a strong ability to accept new ideas but may become tired after lengthy online learning, based on the careful consideration of the ongoing COVID-19 pandemic in Thailand, CRIHAP decided to adopt a teaching format different from training





models, lengthening the training duration from normally 5-7 days normally to 21 days. Interesting fieldwork activities were also carried out in addition to online class teaching of theoretic knowledge. Young trainees, under the guidance of facilitators and local experts, went to 17 local communities across Thailand for a close look at 14 ICH items. Among the chosen ICH items were banana stalk crafting skills, the Tai Yai clothing culture, the Sankhampaeng textiles, the Pgakenyaew Karen textiles, the lacquerware of Ban Dong Pa Ngew, the Lakhon Chattri dance-drama, the food culture of the Nang Loeng community, the Muslim food mataba of puyud, the Thai dessert kanom pad of khlong lan, the cookery of toh-mae spicy kaeng, the Pgakenyaw Karen folklore, the Sabadchai drumming of baan nong pka man, the cookery of Thai tom yum soup, and the Mueang Petch-style handicrafts. During the field studies, the trainees conducted elaborate field studies, centering on such topics as ICH documentation and inventorying, field survey methods, formulating and issuing questionnaires, and spotting the priorities in safeguarding plan development. Trainees also made the most of their opportunity to self-learn during field studies and with guidance from local experts carried out research work step by step. Meanwhile, online trainings also ensured a solid foundation for effective field studies. This method of combining theory and application truly inspired passion among participants.

Since 2018, CRIHAP has worked closely with UNESCO Bangkok to develop a series of training programs lasting three years. During the first two years, experts and scholars from Thailand's cultural agencies, research institutions, NGOs and universities participated in the trainings. Of the nine local experts



(Shi Xuan)

Workshop on Safeguarding Intangible Cultural Heritage for Sustainable Development under UNESCO's Youth Forum Myanmar Held Online

From 21 to 23 December 2020, an online workshop on safeguarding intangible cultural heritage for sustainable development was held, as the first phase of UNESCO's Youth Forum Myanmar that targets the country's community youth leaders. The workshop was jointly organized by the International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP), the UNESCO Bangkok Cluster Office (UNESCO Bangkok), and the Ministry of Religious Affairs and Culture of Myanmar.

It is the first time that Myanmar's community youth leaders have received training on the Convention. It is also the first of the three-year capacity-building workshops that CRIHAP has organized for Myanmar. The workshop marks CRIHAP's second collaboration with UNESCO Bangkok, following the workshop for Thai youths, which aims to provide capacity-building training for youths in Myanmar. It is also a key component of UNESCO's Youth Forum Myanmar on Community Heritage for Sustainability.

The three-day workshop was attended by 40 youth representatives from seven ethnic groups in the country's two regions. Those invited to give lectures include UNESCO-accredited facilitators Suzanne Ogge and Rahul Goswami; Montakarn S. Kittipaisalsilp, a cultural program officer at UNESCO Bangkok; and Ma Emily De, a national education program officer for UNESCO Myanmar. Before their lectures, six ICH experts from Thailand were also invited to brief the trainees on the basic knowledge related to the Convention as well as UNESCO's work rules and mechanisms.

There are a total of 135 ethnic groups in Myanmar. As a country with such a wide range of ethnic groups, Myanmar suffered many tribulations in modern times. In 1885, the last dynasty of Myanmar, the Konbuang, was defeated three times during the Anglo-Burmese Wars, and Myanmar ultimately became a British colony. Myanmar was later occupied by the Japanese and did not become independent until 1948, ending 62 years of colonization. During this period of time, British colonial rule changed the lives of local people and many traditional customs. For example, the practice among men in Myanmar to let their hair grow and wrap it on top of their heads was replaced by a formal Burmese hat, which could only be worn during formal occasions such as weddings or celebrations. However, many traditional customs have also survived to the present day, including traditional clothing, etiquette and religious ceremonies, which bear the valuable national memories of the people of Myanmar.

Each of Myanmar's ethnic groups have a rich variety of intangible cultural heritage. In recent years, Myanmar has strengthened its efforts in the safeguarding of ICH and seen marked success. One example is the creation of social goals for the preservation, protection, promotion and transmission of Myanmar's cultural heritage at the national level. Since 1993, Myanmar's government has organized the Myanmar Traditional Performing Arts Competitions every year, drawing people's ever-increasing interest in their traditional cultures and arts and attracting a growing number of participants. In order to protect the country's cultural heritage through education, Myanmar has established the National University of Arts and Culture and the State School of Fine Arts in Yangon to cultivate talents in performing arts and handicrafts. Government efforts center on the Ministry of Religious Affairs and Culture which cooperates with local cultural agencies and non-governmental social organizations in the cultural sector to protect Myanmar's traditional arts and culture. There is currently a total of 331 items inscribed on lists of intangible cultural heritage at different levels in Myanmar. On the social front, many NGOs are playing an active role, such as the Myanmar Theatrical Association, the Myanmar Music Association and the Myanmar Traditional Arts and Artisans Association.

UNESCO has always been dedicated to encouraging younger generations to actively engage in cultural development for human future, hoping to enhance their sense of mission and improve their capacity for ICH safeguarding and transmission, which is of great importance for achieving sustainable development of mankind. A great responsibility has been placed on the shoulders of young people in Myanmar to develop their cultural traditions.

In devising training courses for the workshop, CRIHAP's working team learned that due to the impact of globalization, informatization and multiculturalism, young people in Myanmar show a weakening understanding and recognition of their ethnic and community cultures, lack knowledge about ICH and related expertise, and are incapable of safeguarding and transmitting ICH. After intense discussions, CRIHAP and UNESCO Bangkok decided to organize a capacity-building training workshop for young people, aiming to effectively motivate them to learn the Convention, better understand ICH-related knowledge, improve capacity for ICH safeguarding and related decision-making processes, and play a greater role in ICH safeguarding and transmission.

As young people prefer more interactive and applied learning methods, the workshop adopted an online plus offline approach and was conducted in three phases for Myanmar's youth leaders. In the preliminary phase, ICH experts directed trainees to study on their own by using YouTube videos and related information and learn about UNESCO's activities in protecting cultural and natural heritage and promoting cultural expression and creativity. This provided them with a basic knowledge of tangible and intangible cultural heritage.

This was followed by three-day online training courses during which facilitators introduced the basic concepts of intangible cultural heritage, ICH inventorying and safeguarding plan development, ICH and sustainable development, as well as information about community and urban development, water management, and conflict settlement, integrating the knowledge related to the Convention into training courses. While absorbing large amounts of theoretical knowledge, trainees were also constantly encouraged to think about how to improve awareness of the need for ICH safeguarding, benefit communities in the process of ICH safeguarding, and promote the sustainable development of communities. During the workshop, trainees were divided into different groups to carry out discussion, analysis and summarization, and develop and optimize their safeguarding plans for ICH items in Myanmar.

Facilitator Rahul Goswami used the example of traditional Burmese medicine to demonstrate to trainees how ICH can promote sustainable development. He noted that many countries have traditions of treating diseases through natural therapies and it is particularly true in Myanmar. The people of Myanmar discovered and used a large number of medical herbs which they believed were good remedies that are less costly and very effective. There is evidence that traditional Burmese medicine can be traced back to 600 BCE and has been passed down ever since.

Later, with the introduction of western medicine, traditional medical practices were relegated to an alternative option for treatment. However, the high cost of Western medicine and the difficulty of obtaining Western medical treatments in rural areas of Myanmar prompted the government to incorporate traditional medicine into the national health care system. This led to a massive growth in traditional medicine and an improvement in the overall health of the people. According to the World Health Organization Bulletin, currently 75% of people in Myanmar choose traditional treatments, because of they are more affordable and easier to obtain.

Examples include the Asiatic penny wort, which is a wild plant that grows in damp environments and is effective in treating memory loss and eye disease. When the entire plant is ground into powder and mixed with honey, it can improve memory retention and if this powder is mixed with honey and milk, it helps in treating eye disease. Similarly, sweet flag is a fragrant herb that grows in muddy areas of streams and ponds. When its stems and roots are mixed with honey, it can be used to soothe indigestion and cramps. Another plant called neem is an anti-fungal that is effective in treating skin diseases and can be made into a cream to be used for fungal infections.

Goswami emphasized that the concept of sustainability is at the core of the UN Convention, and that Myanmar's support of traditional medicine contributes to realizing Sustainable Development Goal 3

("Ensure healthy lives and promote well-being for all at all ages" and Sustainable Development Goal 8 ("Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all"), and has enabled a greater number of people to obtain traditional medicines that they can afford. Along with the comprehensive nature of the treatments available, such supportive measures have lowered cost afforded by average persons. Rahul Goswami also emphasized the importance of livelihoods and income, but in the course of obtaining income through intangible cultural heritage, it must be assessed whether safeguarding plans are damaging to the community's identity with that heritage or its continuity as defined in the Convention.

In order to help students recall and retain the knowledge they have learned, trainers also developed online quiz competitions that both helped students discover what they may have overlooked from the previous sessions while also encouraging them to participate in class interaction. This way of learning not only strengthened the connection between trainers and participants, it also served as an effective way for facilitators to learn how trainees understood and absorbed knowledge, allowing them to adjust the content of their lectures accordingly and collect the knowledge necessary for later fieldwork studies. At the end of the workshop, participants went into local communities to participate in a 1–2 month session of fieldwork.

Since August 2020, CRIHAP has held multiple online training workshops. The rapid development of the internet and multimedia technologies has provided an opportunity for diversifying how trainings are conducted. Young people, who were the focus of this round of trainings, more easily accept new things, and social media platforms and streaming video are an important part of their lives. This workshop mainly used social media to ensure that facilitators and participants could communicate online in conjunction with face-to-face knowledge sharing to mobilize interest among young participants and ensure effective communication. Facilitators also used a wide range of dynamic case studies to expand the perspective of participants and strengthen their ability for perceiving intangible cultural heritage in their daily lives.


Trainees said it was an honor to participate in this workshop and thanked CRIHAP for providing such a valuable opportunity to learn. In the future, they hope to contribute to the safeguarding of intangible cultural heritage in Myanmar. Ms. Min Jeong Kim, head of the UNESCO Myanmar Program Office, stated that the capacity-building workshops provided by CRIHAP were important for the cultivation of young talent in the field of intangible cultural heritage in Myanmar. The workshop also took full advantage of the Internet as well as joint training models that utilized both facilitators and experts from a number of countries in the field of intangible cultural heritage. This served to not only add new and innovative content and case studies to the workshop, it also established an international connection between countries with similar cultural backgrounds in the safeguarding of intangible cultural heritage.

It is worth noting that most of the Thai experts that participated in this workshop were trainees taking part in past workshops organized by CRIHAP. Their transition from trainees to lecturers, from being taught to teaching others, is the evidence to show the effect of CRIHAP's capacity building trainings. In the future, CRIHAP will continue to enhance the convertibility of training results and facilitate cooperation and exchanges between experts from all countries in ICH capacity-building.

Young people have always been a priority group drawing the attention of UNESCO. As the backbone of the future, young people are accelerators driving cultural exchanges and communications as well as the safeguarding and transmission of intangible cultural heritage. CRIHAP has endeavored to echo, support and work toward strategic efforts put forward by UNESCO and develop programs in line with their strategies. Since 2017, CRIHAP has organized capacity-building workshops on the safeguarding of intangible cultural heritage for young people in Kyrgyzstan, Thailand and Myanmar, improving their understanding of intangible cultural heritage and their awareness of the need for its safeguarding and effectively promoting the sustainability of their capabilities for ICH safeguarding.

In the future, CRIHAP will continue to design and plan its training workshops in line with UNESCO's latest developments and policies and contribute to capacity-building for the safeguarding of intangible cultural heritage across the Asia-Pacific region.

(Yang Kaibo)



CRHAP
Community Heritage Action Plan
2019-2023

National Youth Congress
Republic of the Union of Myanmar

Community Heritage for Sustainability

Youth Forum Myanmar

(Online Workshop on Safeguarding Intangible Heritage for Sustainable Development)

ရပ်ရွာအမွေအနှစ် နှင့် ရေရှည်တည်တံ့ခိုင်မြဲမှု

မြန်မာလူငယ်ဖိုရမ်

(ရေရှည်တည်တံ့ခိုင်မြဲသောဖွံ့ဖြိုးတိုးတက်မှုအတွက် မြန်မာ့လူငယ်အမွေအနှစ်
ကာကွယ်စောင့်ရှောက်ရေး အဖွဲ့လုံးအသင်းအဖွဲ့အစည်း)

December 2021 – February 2021

Participant Handbook

ပါဝင်သူလက်စွဲစာအုပ်

1.5 List of Participants / ပါဝင်သူများစာရင်း

No.	Surname	First Name	Gender	Organization
1	Mee	Grace	female	Kachin State Youth Assembly
2	Linn	Myo Htet Naing	male	Kachin State Youth Assembly
3	Naw	Zaung	female	Kachin State Youth Assembly
4	Mai	Lazum Aung	female	Kachin State Youth Assembly
5	Tun	Ells	female	Level up Academy
6	Mar	Thu	female	Level up Academy
7	Thant	Win	male	Level up Academy
8	Phyu	Par	female	Level up Academy
9	Thant	Sai Aung Myo	male	Hlaing Baw Youth Network
10	Aye	Nan Thet Thet	female	Hlaing Baw Youth Network
11	Min	Saw Kyaw	male	Hlaing Baw Youth Network
12	Aung	Po Po	female	Hlaing Baw Youth Network
13	Sung	Noble Rem Hnem	female	Chin State Youth Affair
14	Lian	Khamh Pek	male	Chin State Youth Affair
15	Thang	Yaw Lian	female	Chin State Youth Affair
16	Aung	Salal Ko Ko	male	Chin State Youth Affair
17	Aung	Hnin Nwey Nwey	female	Mon State Community Association
18	Zin	Nan Mar Mar	female	Mon State Community Association
19	Htoo	Saw Eh	male	Mon State Community Association
20	San	Pyae Phyo	male	Mon State Community Association
21	Shwe	Aung Moe	female	Arakan Youth Network
22	Do	Thain Maw	male	Arakan Youth Network
23	Khine	Su Myat Kathy	female	Arakan Youth Network
24	Wai	Soung Hnin	female	Arakan Youth Network
25	Htang	S Jar Kai	female	Shan Youth Network
26	Kaw	Jaw	female	Shan Youth Network
27	Sin	Sai Naw Kham	male	Shan Youth Network
28	Sin	Ei Thant	female	Shan Youth Network
29	Myaint	Aung Phone	male	Shan Youth Network
30	Thu	Aye Nyein	female	Shan Youth Network
31	Aung	Nang May Thu	female	Shan Youth Network
32	Sandar	Nang Khin Lin	female	Shan Youth Network
33	Thelint	Yin Yno	female	Sagging Regional Youth Affair
34	Zin	Kaung Thant	male	Sagging Regional Youth Affair
35	Aung	Ko Ko	male	Sagging Regional Youth Affair
36	Heit	Hein Min	male	Sagging Regional Youth Affair
37	Kyaw	Sandi	female	Taninthyary Youth Network
38	Htay	Zin Mar	female	Taninthyary Youth Network
39	Naing	Su Le	female	Taninthyary Youth Network
40	Soe	Thant Zin	male	Taninthyary Youth Network

3. State of the ICH element: viability

၃။ မြန်မာ့လူငယ်အမွေအနှစ် ပစ္စည်းတည်တံ့မှု အခြေအနေ

3.1. Threats (if any) to the continued enactment of the ICH element within the relevant community(ies)

၃(က) သက်ဆိုင်ရာ လူ့အဖွဲ့အစည်း(များ) အတွင်း ယင်းပစ္စည်းများ၏ အဆင့်အတန်း ဆက်လက်တည်တံ့မှုကို ခြိမ်းခြောက်နေခြင်းများ (ရှိ / မရှိ / ရှိလျှင်ဖော်ပြပါ)

3.2. Threats (if any) to the continued transmission of the ICH element within the relevant community(ies)

၃(ခ) သက်ဆိုင်ရာ လူ့အဖွဲ့အစည်း(များ) အတွင်း ယင်းပစ္စည်း၏ လက်ဆင့်ကမ်းမှုကို ခြိမ်းခြောက်နေခြင်း များ (ရှိ / မရှိ / ရှိလျှင်ဖော်ပြပါ)

3.3. Threats to the sustainability of access to tangible elements and resources (if any) associated with the ICH element

၃(ဂ) ယင်းပစ္စည်းများနှင့် ဆက်စပ်နေသည့် မြန်မာ့လူငယ်အမွေအနှစ် ပစ္စည်းများ ရေရှည် အသုံးပြုနိုင်ရေးကို ခြိမ်းခြောက်နေခြင်းများ

3.4. Viability of other intangible heritage elements (if any) associated with the ICH element

၃(ဃ) ယင်းပစ္စည်းများနှင့် ဆက်စပ်နေသည့် မြန်မာ့လူငယ်အမွေအနှစ် ပစ္စည်းများ တည်တံ့မှုအခြေအနေ

3.5. Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the ICH element

၃(င) အဆင့်အတန်း လက်ဆင့်ကမ်းမှု အနာဂတ်ကို ခြိမ်းခြောက်ခြင်းအခွင့်အားပေးခြင်းကို ထိန်းသိမ်းစောင့်ရှောက်ခြင်း (သို့မဟုတ်) အခြားလုပ်ဆောင်မှုများ (ရှိ / မရှိ / ရှိလျှင်ဖော်ပြပါ)

CRIHAP Newsletter



Address: 81, Laiguangying West Road, Chaoyang District,
Beijing, China 100021
Tel: 86-10-64966526, 86-10-64893353, 86-10-64896563
Fax: 86-10-64969281
Website: www.crihap.cn
E-mail: crihap@crihap.cn



CRIHAP
International Training Centre
for Intangible Cultural Heritage
in the Asia-Pacific Region