Annex 4

Presentations Made during the Workshop

Strategy for Information Sharing and Networking of ICH Safeguarding in the Asia-Pacific

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1 Introduction

ICH in danger of deterioration, disappearance, and devastation

ICH is in danger due to:
- Social transformation (urbanisation, industrialisation & globalisation)
- Fragile socio-political circumstances
- Transmission of ICH in danger of discontinuance due to the aging of practitioners and a decrease in the number of apprentices
- Lack of awareness of ICH and its value
3 Objectives of ICHCAP

Objective 1
Uphold the spirit of the 2003 Convention

Objective 2
Enhance community participation and public awareness

Objective 3
Reinforce regional/international cooperation

Objective 4
Disseminate safeguarding measures and tools using advanced technologies

Strengthen ICH safeguarding capacity of the Asia-Pacific region

4 Functions

Primary Functions

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO

Sharing Information

Strengthening Networking
4 Strategic Tasks of ICHCAP (UNESCO Category 2 Centre)

- Task 1: Identification and Documentation
- Task 2: Transmission and Dissemination
- Task 3: Policies and Institutions
- Task 4: Promotion and Enhancement
- Task 5: Exchange and Cooperation

5 Activities of ICHCAP

- Information Sharing
- Network Building
- ICH Safeguarding
5 Activities of ICHCAP

Facilitate Information Sharing

Field Survey Project: Collecting ICH-Related Information in the Asia-Pacific region

Identify safeguarding status: national inventories, safeguarding systems & policies
- Plan to work in collaboration with 5 additional countries in 2013

Revisiting sings building skills in Fiji

Interviewing an ICH bearer in Cambodia
Facilitate Information Sharing

National ICH Inventory Making and Online Database:
- Online database
  Description: Web-based archive allows more people access to ICH information
  Cultural Atlas of India (collaboration with UNESCO New Delhi Office & Ministry of Culture in India)
- Nomination to the UNESCO ICH Lists

Cultural Atlas of India; various ICH elements in India were categorised by domain and region

Facilitate Information Sharing

Promotion of ICH Intellectual Property Rights Protection

Intellectual Property Rights Related to ICH:
- Expert meetings for preliminary research and future strategic tasks
- Research project under the theme “Protection of Intellectual Property in the Field of ICH” (2012)

IPR & ICH
Facilitate Information Sharing

Support Efforts to Restore and Digitize ICH-Related Materials

- Restore and digitize endangered materials and those in threat of damage
  - Preliminary survey of ICH materials and digitizing work in Mongolia (2011-12)
  - Preliminary survey of ICH materials and digitizing work in Viet Nam (2011-14)

Publication and PR for Promoting ICH

- Publications for providing knowledge & information to raise awareness on ICH
  - ICH-related books in different languages of the Asia-Pacific, Newsletter ICH Courier
Facilitate Information Sharing

Institutional Safeguarding System for ICH

Disseminating existing experiences and guidelines to Member States to help introduce legal safeguarding systems for ICH:


ICH bearsers in Mongolia

Page from the book on the ICH in Mongolia

Expert meeting on establishing an ICH safeguarding system in Vietnam

Activities of ICHCAP

Network building
Annex 4

Strengthening Networking

Expert Network Meeting of the Asia Pacific for ICH Safeguarding

Programme designed to share information on international issues on the 2003 Convention through a network pool of ICH experts
- Invited 70 experts and administrators from the region from 2009-2012
- In collaboration with the CMA

Sub-regional Network Meeting on Safeguarding ICH in Central Asia

Facilitating ICH Inventory Making and Using Online Tools for ICH Safeguarding in the Central Asian Region
- The 2nd Central Asia Network Meeting in Uzbekistan (Tashkent) in 2010 (implementation of the 2003 UNESCO Convention with Special Emphasis on Inventory Making)
- The 2nd and 3rd Meetings in Tajikistan (Dushanbe) and Kyrgyzstan (Bishkek) in 2011 and 2012
- The 4th Meeting held in Kazakhstan (Astana) in 2013
- The 5th Meeting to be held in Uzbekistan (Samarkand) in 2014
**Strengthening Networking**

**Sub-regional Network Meeting on Safeguarding ICH in the Pacific**

- Encourage the implementation of the UNESCO Convention & strengthen regional cooperative networks
- The 1st Pacific Network Meeting in Fiji (Nadi) in 2010
- The 2nd and 3rd Meetings in Tonga (Nuku’alofa) and Cook Islands (Rarotonga) in 2011 and 2012

![Meeting Photos]

**Current Regional Challenges ICHCAP Faces for its Activities**

- Long-term investment is required to collect information on the current situation in such a vast region
- Lack of policies and awareness relating to ICH safeguarding in the region
- Different socio-cultural environments at both sub-regional and national levels -> Difficulties in sharing common practices for ICH safeguarding
- Difficulties in coordinating a number of ICH practitioners and stakeholders
- Limited human and financial resources, urgency of supporting Member States
7 Current regional challenges ICHCAP faces for its activities

Future Tasks

- Listening to voices from various local entities in ICH communities
- Connecting the actual needs of Member States to regional collaborating entities
- Establishing and implementing mid- to long-term strategies to steadily implement safeguarding activities for Member States
- Developing methods to effectively apply safeguarding measures
- Strengthening cooperative network with relevant institutions and other stakeholders in the field of ICH at the regional and international level.

8 Conclusion

By strengthening information sharing and networking for the ICH safeguarding field, ICHCAP is in pursuit of ensuring the promotion of cultural diversity and creativity in each society for future human development.
Situation on the documentation of ICH

Mr. J. Erdenetsogt | Editor in Chief, Mongolian National Public Broadcaster (MNB)

- Our mission is to be the leading independent and autonomous agency in the broadcasting field that expresses the Mongolian identity and respects public interest.

- MN2 TV was established through the UNESCO project to establish a second channel of the Mongolian National Public Broadcaster for the language and ethnic minorities in Mongolia. The project implementation launched in May 2011, and the MN2 channel started its activities from 11 July 2011.

- The main objectives of MN2 are to promote national identity, foster cultural heritage and traditional customs, and prepare and diffuse information and programmes to the ethnic minorities in their native language and dialects. But our activities are not limited in these points. Since our establishment, we have been working on widening up programme networking and preparing various cognitive and educational programmes on ethnic culture and traditional customs for the general public.
MN2 channel broadcasts eight hours of programmes a day, which is 3,240 hours or 154,000 minutes of airtime per half year. We air 110,000 minutes with our own resources. Following programmes are aired consistently through the channel:

- Нарийхан гүнзэд
- 100 Years, Technology-innovation
- Охил в тус Нэгдэн 100 Зүйл
- TV Tökhü Tsypleg in Kazakh
- Aldai Khonash Tsypleg in Tuvin
- Tornoi Nyug in Buryat
- The Golden Origin
- That Only Moment /photos/
- Time for a Narrative
- Baly, Coma. Hers in Kazakh, Tuvin and Buryat
- Daily Journal in 40 Minutes in Mongolian, Kazakh, Tuvin, and Buryat languages and dialects

Moreover, there are 4 live shows of 120 minutes for each in the following titles:

- Women
- Business
- Health
- Youth

- MN2 has 36 staff members who prepare not only TV programmes but also radio shows and online information. We have contracted reporters in Bayan-Olgii, Uvs, Khovd, Khovsgol, and Dornod provinces in Mongolia.

- Until 1990, Mongolian National Broadcaster had preserved their programmes partially with the technology called BMZ. Since 1983 and 1984, some programmes composed mainly of concerts, dramas, and movie were copied to a Betacam format and preserved. From this, we can regard the archival holdings on historical events and cultural heritage before 1990 to be quite unsatisfactory. The aspiration to respect democracy and human freedom, promote transparency, venerate history and traditional culture, restore and safeguard cultural heritage arose thanks to the transition to a new social system in 1990 that opened a broad opportunity for us. Since this time, a variety of important activities have been implemented to protect cultural heritage. For instance, we have been collecting information and gaining knowledge on cultural heritage. We have also been identifying, registering and restoring the unique and valuable tangible and intangible heritage that has been handed down from our ancestors. We regard these elements as representatives of our national history and culture. In addition to amending, adopting, and implementing laws, we have been establishing a monitoring system on cultural heritage.
The archival holdings of the Mongolian National Public Broadcaster have been filtered in accordance with the definition of intangible cultural heritage stipulated in the Law on the Protection of Cultural Heritage, “Values of intangible culture that have importance from the point of view of history, ethnology, folklore, customs, crafts, technique, school, arts and sciences, and that have been immaterially transmitted from generation to generation as a representation of people’s talent, knowledge, experience, wisdom and skill”. These include:

- Mother tongue, script and the culture of its domain
- Folklore
- Folk long and short songs, epics and their ways of performance
- Oral expressions and calls related to labor-related customs
- Arts correlated to vocal organs such as khöömei, igere, vocal and palette clapping and their ways of performance
- Traditional instrument-making, playing and notating techniques
- Folk traditional dance, bii biiyegge
- Skill and techniques of contortion and circus performances
- School and technique of traditional craftsmanship
- Traditions of folk customs and rituals
- Traditional knowledge
- Traditions of folk symbolism

In the past, hundreds of independent programmes on tangible or intangible cultural heritage and partial inclusions of roles and interviews on cultural heritage were created by the initiatives and wishes of the TV staff and workers. For instance:

- Mongolian Mind
- Legends of Place Names
- Unknown Treasure
- Fundamental Melody
- Sutak Intelligence
- Folk Music
- Ten Thousand Puzzles
- Mongolian Traditional Craftsmanship
- Mongolian Script
- Mongolian Customs
- Treasury Prayer Beads
- A Respectful Place of History
- Traditional Performing Arts
- Aruugchiiin ümii
- Romantic Behavior
- A Hundred Thousand Wonders of the Ancient History
- Man’s Agility
- Fascination of the Mongolian Dance
- Great Festival of the Mongolian National Songs
- Greetings from the Mongolian People
- The Golden Origin
- Mongolian Folk Tales

Moreover, more than fifty documentaries on intangible cultural heritage are stored in the MNB archives, such as:

- Mongolian Saddle
- Mongolian Painting
- The Respectful Attire Deal
- My People
- Khünni Dynasty
- Eagle Festival
- Female Camel Melody
- Jangar
- Tookhoo Boots
- Joy of the Gird
- Tovshuur Lute Fest
- Sound of the Tambour
ICH elements are reflected fully or partially in the programmes for celebrations and holidays, such as the Lunar New Year, Naadam Festival, Independence Day, Constitution Day, Mother’s Day, Children’s Day, and Seniors’ Day. Consequently, on average sixty to a hundred TV programmes and broadcastings are produced and stored in the TV archives annually.

One of the most constant programmes on ICH is The Golden Origin, which has aired 360 episodes over the past eighteen years without intermittence. Prepared by the state-mentied journalist, D. Norov, this programme was previously titled Fundamental Melody and History of Lore. From the works of this journalist, who is also an ICH specialist, there have been several documentaries issued, such as Mongol Tsuur, Beautiful Long Song, Two Grey and Brave Horses of Chinggis Khaan, Legend of Arqusan the Fiddler, Melodic Legend of Khajid, Animal-Consecrating Ritual, Spiritual Belief to the Big Dipper, Custom to Ask for the Bride’s Hand, Custom to Bring the Bride, Custom of the First Haircut of a Child, and The Anklebone Treasure.

According to the 2011 operational report of the MNB, the following ICH creations are made:

Programmes and TV series:

- Each Deel Has Its Own Story (17 episodes)
- Legend on Caravans
- Fascination of the Mongolian Dance
- Graceful World of the Long Song
- Mongolians in World History
- Khunnu Dynasty (5 episodes)

- Thematic calendar “This Day in Mongolian History”
- Two-volume book “History of the Awakened Century”
In 2012, 15 per cent of the TV programmes are dedicated to historical and cultural traditions, which is a quite good number. The following outlines the details of this figure:

- 3 per cent on heritage, traditions, history, and culture
- 2 per cent for the general public
- 5 per cent on documented information
- 5 per cent for children’s, educational, and cognitive programmes

The birth of the MN2 Channel in 2011, with the assistance of UNESCO, was a remarkable event in the history of MNB. Under the motto, “National customs and traditional cultural heritage”, this channel performs an important role in creating and broadcasting programmes on cultural heritage and historical traditions as well as enriching the programme archives on given topics.

One point to be highlighted is that, according to the semiannual report, 500 hours or 30,000 minutes of the total airtime have been composed of rebroadcasting materials in the TV archives.

Looking at this, we can consider that there is a sufficient amount of time and possibility for airing new programmes, as long as we can manage to prepare them in time. By the way, for 2013, MN2 Channel is planning to produce two documentaries on the lifestyle of Burad and Tuva ethnic groups as well as a TV series called *Horset Culture of the Nomads*.

The following points are answers to the questions raised by the Mongolian National Commission for UNESCO:

- We can say that we do not face challenges related to copyrights when preparing ICH programmes. As ICH is a heritage belongs to all people of Mongolia, no individual can own a copyright over a tradition, which is positive for preparing programmes.
- MNB has copied its materials of the Golden Fund Archives into DVCAM format from 2011 and 2012. Currently, MNB is preparing to digitise all its archives from January 2014. Moreover, a call for tender on improving the database research system of its archives has been announced.
- We can consider that we have enough equipment and technical resources for documenting ICH. On the contrary, we need to strengthen human resources. We need assistance on preparing young journalists and producers who can cooperate with the seniors and continue their work by training the newcomers with the cultural heritage institutions as well as UNESCO and its branch organisations.
There has not been any consolidated coordination on documenting ICH, preserving documented materials, or preparing programmes and documentaries on ICH. For MNB, a norm of following a certain plan with a list and preparing systematic documentation has been neglected. Consequently, we can say that the ICH programmes have been created unsystematically, following the topics proposed by independent journalists and teams or following the programme plan for holidays and festive events.

Although the MNB sends journalists to local areas to document ICH elements, due to programming schedules, some lengthy ICH elements, such as tales and legends, benedictions, praises, long songs, and heroic epics, have to be shortened to fit in with the programme slot. This has a negative effect on presenting the ICH element through integral documentation.

Moreover, specialists in the ICH field emphasise that the efforts to inherit the ICH elements with the elements' authenticity is abandoned as the number of ICH bearers is constantly decreasing.

In the end, there is a need to establish a working group composed of representatives from the Ministry of Culture, international organisations, and MNB; to draw up a list of specific ICH of each province through the provincial authorities; and to integrate public opinion and studies and opinions from governmental and non-governmental organisations to this list in order to establish a rational consolidated ICH list. The national consolidated ICH list should be used for documenting ICH with integrality for archival purposes only.

If the financial problems for this are solved, MN2 TV can be a main partner and manpower for this activity as ethnic culture, traditional customs, history, and culture are at the core of our policy.
Documentation of ICH and Its Challenges:
Case Study on the Centre for Cultural Heritage

Mr. S. Yundenbat | Chief, Department for the Safeguarding of ICH,
Centre for Cultural Heritage
Organization for the safeguarding of ICH

- **1997–2008:** National Centre of Intellectual heritage (NGO)
- **2008–present:** Centre for Cultural Heritage (Department for the Safeguarding of ICH)

National Centre of Intellectual Heritage


Centre for Cultural Heritage
Department for the Safeguarding of ICH

Create a local network of the Registration and Information Database of ICH
Conduct textual, audio, audio-visual, and photographic documentation
Categorise and archive the documentation materials
Protect and disseminate the documented ICH
Transmit the documented ICH to future generations

Registration of ICH bearers

Primary census with identification and registration of ICH and its bearers is conducted at the national level and the registration is updated annually. As of 2012, 6925 ICH bearers have been registered.
Registration and Information Database of ICH

- Audio recordings
  180 hours
- Audio-visual recordings
  1200 hours

Documentary Film

Relevant information, photography, audio, and video materials of the ICH elements to be nominated to the UNESCO lists.

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Video material “I’m a Mongolian” to be used in civil education lessons in the elementary school curricula

Audio Recording
Documentation Levels

• Primary registration and documentation /simple, no high skill required/

• Research and promotion /academic advisor, professional cameraman (camera required)/

• Document as much in the traditional context as possible
Dissemination Methods

- Formal educational materials
- Informal and non-formal educational materials
- Dissemination to the local cultural centers
- Dissemination and promotion through mass media

Challenges

- Requirement in the nomination files to enclose high-quality audio and audio-visual recordings and photographs that meet the demand of today’s modern technology

- Majority of the equipment is obsolete, as they have been used for seven to ten years
Shortcomings

- Lack of professional skills
- Poor condition of the preservation and protection of the documented materials
- Weak mechanism for disseminating and promoting the documented materials
- Lack of ICH specialists

Perspectives

- Prepare human resources specialised in visual anthropology
- Establish a professional studio and productions that meet with modern requirements
- Establish an online environment to disseminate and promote documentary heritage
- Strengthen the archival conditions and norms for better protection and preservation of documentary heritage
- Digitise all the audio and audio-visual materials
Situation on the documentation of the ICH of Mongolia and facing challenges

Mr. G. Bat-Ireedü | Chief Cameraman, Mongol Kino Studio

1. **Give a brief history of your organisation.**

Established in 1935, the Mongol Kino Studio has a seventy-eight year history. By creating the first Mongolia documentaries, it started the history of motion pictures in Mongolia. More than a thousand documentaries and over nine hundred feature films in our archives were created by industry seniors. Today, we continue to produce documentaries and feature films.

All forms of arts, such as painting, music, tales, and legends, originate from real life. In this sense, there are numerous documentaries reflected the elements of the ICH of Mongolia.

2. **When did you start documenting ICH?**

The first Mongolian ICH documentary, *The Sixteenth Anniversary of the State*, was created in 1936. This three-part film shows the *Naadam* festival.

3. **As of today, how many ICH elements have you documented?**

A considerable amount of Mongolian ICH has been depicted in the documentaries. Some of these ICH elements include folk craftsmanship, *khöömei*, *isgeree*, long song, short song, traditional dance, *bii biyelgee*, contortion, folk customs and traditions, rituals, traditional knowledge, traditions of folk symbolism, instrument-making traditions, mother tongue, and traditional script.

4. **As of today, how many documentaries have you produced? And what are their characteristics?**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Content</th>
<th>Film Director(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Sixteenth Anniversary of the State</em></td>
<td>1936</td>
<td><em>Naadam</em> festival and traditional sports, such as wrestling, horseracing, and archery</td>
<td></td>
</tr>
</tbody>
</table>

1 A traditional Mongolian festival
2 Overtone singing
3 Whistling art
4 A traditional Mongolian dance known as the “body dance”
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Description</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Mongolia Today</em></td>
<td>1938</td>
<td>Socio-political situation, nature and environment as well as temples and architecture of that period</td>
<td></td>
</tr>
<tr>
<td><em>The State Naadam Festival</em></td>
<td>1942</td>
<td><em>Naadam</em> festival and traditional sports, such as wrestling, horseracing, and archery</td>
<td>M. Luvsanjamts, M. Bold, L. Dalaikhuu</td>
</tr>
<tr>
<td><em>The Praise and Benediction Tellers</em></td>
<td>1948</td>
<td>Traditional music, culture, and history</td>
<td>M. Luvsanjamts, M. Bold, L. Dalaikhuu</td>
</tr>
<tr>
<td><em>At the Altitude of 4,653 m</em></td>
<td>1956</td>
<td>Altai Mountain areas, picturesque sites</td>
<td>M. Bold, L. Dalaikhuu</td>
</tr>
<tr>
<td><em>Buriad Mongol Concert</em></td>
<td>1957</td>
<td>Traditional dance, <em>bii biyelgee</em>, long song, <em>khooomei</em>, <em>morin khuur</em></td>
<td>M. Bold</td>
</tr>
<tr>
<td><em>Fine Arts</em></td>
<td>1963</td>
<td>Mongolian painting methods, sculpture, fine arts, temples, traditional architecture, and craftsmanship</td>
<td>B. Dashdorj</td>
</tr>
<tr>
<td><em>In the Land of Jaakhan Sharga</em></td>
<td>1965</td>
<td>Gobi land, historical sites, legends, narratives, and traditional customs</td>
<td>Ch. Gombo</td>
</tr>
<tr>
<td><em>The Contortionist Norovsambuu</em></td>
<td>1967</td>
<td>Mongolian contortion fascinating the world</td>
<td>B. Dashdorj</td>
</tr>
<tr>
<td><em>Mongolian Cultural Days</em></td>
<td>1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Praise to Altai</em></td>
<td>1971</td>
<td>Praise to the Altai Mountains, Khovd Province</td>
<td>B. Baljinnyam</td>
</tr>
<tr>
<td><em>In the Khövsgöl Land</em></td>
<td>1973</td>
<td></td>
<td>D. Jigjid</td>
</tr>
<tr>
<td><em>Orkhon Valley with a Thousand Historical Monuments</em></td>
<td>1974</td>
<td>Relics of an ancient city, Khar Balgas, and Erdene Zuu Monastery—the first site of the advent of Budhism in Mongolia—and relics of the ancient capital, Khar Khorum</td>
<td>O. Urtnasan</td>
</tr>
</tbody>
</table>

5 Horse head fiddle
6 Small dun horse

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Top of the Livestock | 1975 | Techniques on making the morin khuur | Ts. Navaan
Folk Artist | 1981 | | D. Dovdon
Our Architect | 1982 | Historical and cultural values, petroglyphs | J. Nyam- Osor
The Masters of Taiga | 1983 | Traditional customs, shamanism | Ts. Navaan
Festival of Folk Traditional Arts | 1983 | | L. Dalaikhüü
Mongolian Fine Arts | 1983 | | P. Tsogzol
The Great Festival of Melodies | 1983 | | D. Dovdon
Exercises of the Mongolian Dance | 1984 | Performance technique of traditional dance and customs | D. Tsenddorj
Dariganga Craft | 1984 | Traditional craftsmanship | Z. Sükhbaatar
Mother Melody | 1985 | | Ch. Gombo
Collection of Mongolian Dances | 1985 | | B. Dashdorj
Mongolian Archery | 1987 | | Ch. Gombo
Anklebone Game | 1987 | Traditional customs | P. Tsogzol
Tsam? | 1989 | Buddhist rituals and traditional culture | D. Chimed
The Queen of the Long Song | 1991 | | B. Chimeeddorj
Mongolian Shamanism | 1992 | Three-part documentary | Ch Gombo
Folk Artist | 2001 | | J. Solongo

5. How does your organisation document ICH?

7 Buddhist ritual dance
Some documentaries mention the ICH elements while others give comprehensive descriptions. A documentary called *Property that Shouldn't Cross Borders* by L. Khishigdorj shows foreigners illicitly trafficking Mongolian tangible heritage.

6. **How do you preserve the documentaries and audio-visual recordings on ICH?**

Most of our documentaries are created on 35mm film called “screen films”. The original version of the films or the negatives and positives are kept at the Centre of Audio, Audio-visual, and Photographic Documentation of the National Central Archives of Mongolia. Also, we copy the positive films to DVD format. Moreover, we are planning a project to convert the films to HD format.

7. **How do you disseminate and promote the documented ICH?**

Television channels air the documentaries to promote and disseminate traditional culture and heritage to younger generations. But due to financial problems, some organisations cannot diffuse and promote their productions.

8. **If you produce any programmes, please indicate their titles and the ICH element you promote.**

By the order of the government of Mongolia, our studio produces a monthly documentary-journal titled *Wheel of History* on the historic events in Mongolia. Made on the 35mm film, this series includes some Mongolian ICH elements. This is an important project as it will remain a historic documentation for the future generations.

Furthermore, our studio created a twelve-episode programme, *Mongolian Existence*, in cooperation with the Swiss Development Agency and the Swiss Development Fund.

The following are titles of our programmes on ICH:

- *Tsam*
- *Mongolian Archery*
- *Custom to Tie Animals with their Knee Bone*
- *Anklebone Game*
- *Bankhar, the Mongolian Dog*

9. **In producing documentation and programmes on ICH, what kind of copyright issues do you face?**

There are many issues to be solved on the question of copyrights. The main problem arises with financial issues on making films. For instance, if the state doesn’t support ICH documentaries, it’s very difficult to make them.

10. **What kind of equipment do you use for documentation? Do you have a sufficient amount of technical resources?**
The old films are made on film tapes, and they meet with international standards as the state supported the filmmaking. These films can be diffused around the world to promote Mongolia ICH. However, recent films don’t meet with modern standards due to our financial constraints and reliance on obsolete equipment. It poses problem in disseminating ICH films abroad.

11. **What kind of difficulties do you encounter, and what kind of steps should be made to solve these issues?**

We have a lack of equipment and technical resources as well as lack of cooperation.

12. **What would you expect to be made in the future on ICH documentation?**

We need a clear objective. We might need to study documentation difficulties and ways to promote and disseminate ICH as well as the scope of documentation forms, such as film, photography, and documentary.

ICH is found in historical sites, natural formations, and traditional customs and in the mind of Mongolian people. During the political persecutions that occurred in the twentieth century, many ICH bearers died. Some people escaped from the country holding the cultural heritage. This might be also one reason why some countries are claiming some of our ICH elements as theirs. It might be a need to conduct a research from this view and make documentaries about it.
A Case Study on ICH Documentation in Korea:
Focusing on Intangible Cultural Heritage
Elements Registered in National Inventory List

Mr. Weonmo Park | Chief, Research and Information Section, ICHCAP
* 1. Introduction

- It also played a considerable role in underlining ICH safeguarding as an international issue for the last ten years.
- The third clause of Article 2 of the Convention deals with ‘documentation’ as one measure for safeguarding ICH.

* 1. Introduction

- The Convention defines ‘documentation’ in detail. However, referring to the ‘ICH Glossary’ compiled by UNESCO through the expert meeting in June 2002 and the textbook *Building National Capacity for Safeguarding the Intangible Cultural Heritage*, written in 2011, the definition of ‘documentation’ is ‘keeping records and collecting materials regarding the current status and transformation of certain ICH element by means of transcription, audio-visual recording, or by both methods.’
1. Introduction

- The Convention encourages ‘establishing documentation institutions for the intangible cultural heritage and facilitating access to them’ through the fourth clause of Article 13.
- Therefore, as a measure to implement the Convention and as a safeguarding measure, ‘documentation’ is one of the most important tasks, and thus the governments need to build national systems and organisations to document ICH.

2. The Objectives and Methods of ICH Documentation

- Academic Studies & Research

- Within an ICH element, certain behaviors and methods have specific historical or geographical features of human life, which can be valuable data in terms of understanding the development of human living.
- As ICH has the characteristic of changing over time, the objective of documentation is to record the state of a specific ICH element at certain time.
* 2. The Objectives and Methods of ICH Documentation

- Academic Studies & Research

  The documentation must be carried out as extensively as possible, documenting the whole atmosphere, including the environment and conditions of transmission.

  In addition, to increase its value as a documentary, the documentation has to be carried out faithfully, always being conscious to maintain objectivity.

  As a principle, ICH documentation must be carried out simultaneously when an element is being enacted, in chronological order starting from the preparation process.

- Transmission & Training

  ICH has been orally transmitted from one person to another, yet this transmission method is easy to be disconnected.

  Thus, documentation is needed to serve as training or restoration material if the transmission of a certain ICH element is disconnected.

  For the aforementioned objectives, one must record an ICH element in great detail, such as recording every body movement.
2. The Objectives and Methods of ICH Documentation

- Transmission & Training

- If necessary, documentation can be carried out in a more ideal atmosphere, away from its original enacting time and space.
- In addition, specific knowledge such as explanations and postures that need to be transmitted can be recorded in cooperation with the transmitter.

- Promotion & Dissemination

- Another documentation objective is to arouse public interest and attention through broadcasting.
- In addition, it aims to raise awareness of the importance of safeguarding a certain ICH element.
- In these cases, unlike the circumstances of the two previous objectives, the effect on the audiences must be taken into consideration.
- For this purpose, the contents of the documentary should be made to engage the audience and be easily understood.
3. Important Matters on ICH Documentation

* To clarify the purpose of documenting certain elements
* To understand the characteristics of documentation methods, such as text, audio files, photos, and video files
* To fully understand the characteristics of the element being documented
* To thoroughly prepare prior to the actual documentation
* To remember the rights of ICH practitioners and to motivate their active participation
* To remember that timing is very important for some elements practiced annually
* To use expert academic advice during the documentation process
* To document the element from the practitioners’ perspective
* To secure the preservation and usage system for the documented material
* To archive all materials, including the raw data and edited materials

4. ICH Documentation in Korea ①

* Since establishing the Cultural Properties Protection Law in 1962, Korea has started to modify the ICH system and policy
* Korea established the State-Designated Cultural Property System and conducted surveys and documentations of designated ICH
* After the first element, Jongmyo Shrine, was designated as Important ICH in 1964, ICH documentation started in 1965
* Especially, the documentation of state-designated ICH became compulsory after amending the Cultural Properties Protection Law
4. ICH documentation in Korea

- Periodisation of ICH documentation of Korea
  - 1st Generation (1965—1994)
    - Paper Documentation: report on the ICH survey
    - Video Documentation: 16mm movie film
    - Audio Recording: reel tape and cassette tape
    - Photo: in black and white, and in color format
    - Paper Documentation: publication of documentation (including photos)
    - Video Documentation: with ENG camera
    - Audio Recording: production of LPs (limited to musical elements)
    - Photo: slide film and digital data

- Periodisation of ICH documentation of Korea
  - 3rd Generation (2012—present)
    - Paper Documentation: documenting oral statements of transmitters
    - Video Documentation: DSLR camera
    - Audio Recording: replaced by video documentation
    - Photo: digital camera
* 5. Cases of Video Documentation of Important ICH Elements ①

- Setting the Direction for Video Documentation
  - Prior to video recording, the direction for the documentation needs to be set based on the existing reports and films. At this stage, the institution prepares the draft scenario.
  - For the elements regarding craftsmanship, the whole process of production should be documented. For the elements regarding performing arts, the entire process of the act should be documented simultaneously.
  - The transition in the Important ICH, which has been multi-dimensionally transmitted with the change of time, needs to be from a cultural, historical, and anthropological perspective.

* 5. Cases of Video Documentation of Important ICH Elements ②

- Setting the Direction for Video Documentation (Continued)
  - Thoroughly record the life of the ICH skill holder and the traces and current state of his/her transmission activities
- Selecting the Target Element for Documentation
  - The age of the bearer and the characteristics of the element need to be considered when selecting the target element, and both skillful and artistic sides should be evenly distributed.
  - Elements of which the bearer or skill holder are aged and thus in urgent need of documentation must be the priority. Second comes elements that are in recess of transmission or endangered to be disconnected, and third are elements that are newly designated need to be documented.
5. Cases of Video Documentation of Important ICH Elements

- Selecting the Advisory Committee
  - Experts/consultants who could direct audio-video recording, editing, and production in general should be appointed as the members of the Advisory Committee.

- Selecting the Recording Agency
  - The Public Procurement Service selects the recording agency among private film production companies through limited competitive bidding. Three to four companies are selected by screening ICH-related film work and track records. The companies can submit a maximum of three works per company or director to be screened.

- Making and Reviewing the Scenario
  - A composition draft is prepared by the professional documentarian through fieldwork, including having interviews with bearers (or community), and research.
  - Considering the nature of a documentary film that records the skills and performances of the skill holder/bearer, the institute first prepares the scenario and the director makes the continuity based on the scenario.
5. Cases of Video Documentation of Important ICH Elements

- Image Recording
  - Focus on filming the entire enacting process of the practitioner (or practicing community) when recording for a documentary film.
  - To record the entire enacting process in real time and to capture the moments more vividly, synchronous recording, special equipment, such as OB (outdoor broadcast) van and jib, can be used.
  - The ICH bearer’s workshop, or an outdoor space where the practitioner or the practicing group has been performing can be selected as an ideal shooting place. Libraries, museums, and studios can also be used as shooting place when filming related objects and materials.

- Image Recording (continued)
  - Staff such as a general director, an assistant director, cameramen, a sound director, and a lighting director participate for filming. The number of participants, necessary equipment, and the filming schedule may differ from the characteristics of the target element.
  - When documenting an element with one skill holder, only a some staff and equipment might be needed. However, the number of shooting days be longer to record every process in great detail, generally from ten to twenty days.
  - When documenting a performing arts element with thirty to forty performers, more equipment and staff are needed, filming simultaneously using an OB van and jib. It usually takes three to five days.
5. Cases of Video Documentation of Important ICH Elements

- Editing, Sound Recording & Preview

- After filming, the documentary is edited as the scenario and the continuity of the director, in participation of the members of the Advisory Committee and the ICH practitioner.
- After the editing is done, narration is dubbed by voice actors and sound effects and background music are selected and inserted.
- The completed original copy of the documentation is modified by the ICH practitioner/bearer, Advisory Committee, ICH experts, video experts, and journalists through a preview.

5. Cases of Video Documentation of Important ICH Elements

- Supply of Completed Material and Distribution of Public

- Including the original version recorded by Betacam, the documentary edition is edited for duration, a minimum of an hour and maximum of eight hours. It is re-edited into a public edition to approximately fifty minutes.
- The documentary and public edition are recorded in form of Betacam and DVD. The public edition is a condensed version to be distributed to public libraries, museums, etc.
ICH Documentation Methodologies and Challenges: New Technologies in Smart Education Era

Mr. Insoo Hwang | Producer, Korea Educational Broadcasting System (EBS)
01: HISTORY

TRANSITION OF EBS

1951~1989
Radio and TV
Collaborated with National TV

1990~1999
Radio, TV, and SAT
EBS as a government-supported organization

2000 ~
Multimedia and multi-channel
Independent public educational broadcasting
1974  Started radio school education
1980  Started TV broadcasting for high school students
1990  Founded as an annexation of KEDI
       EBS TV & EBS Radio
1997  Satellite broadcasting  EBS Plus 1 & EBS Plus 2
2000  Established as a public corporation
       Started EBS Internet broadcasting  www.ebs.co.kr
2004  EBS CSAT preparation service  www.ebsi.co.kr
2006  EBS AMERICA  for Korean-Americans in the US
       EBS language learning internet service  www.ebslang.co.kr
2007  Started EBS English channel  EBS English & www.ebsenglish.co.kr
2012  EBS U for preschooler and kids
CHANNELS

TERRESTRIAL

SATELLITE

WORLDWIDE

EBS TV

EBS Radio

EBS IPTV

EBS America

EBS English

EBS 수능전문

EBS 중학.고업

ONLINE

www.ebs.co.kr

www.ebsi.co.kr

www.ebslang.co.kr

www.ebse.co.kr

22,141,743 MEMBERS
03: OUTLINE OF CHANNELS

EBS TERRITORIAL TV

- Channel for children’s programs and documentaries
  - Programs for preschoolers and children
  - Cultural content for adults
  - Top-notch and large scale 3D documentaries

Best Educational Channel for Preschoolers and Children in Korea
EBS FM: READING RADIO

- Reading radio channel for all ages
  - Started since February 2012
  - Reading books of different genres
  - Encouraging a reading society

Aims to be the Leading Audio Media

EBS PLUS 1: SATELLITE

※ CSAT : College Scholastic Ability Test

- Broadcast <EBS CSAT preparation>
  - Construct a system where students can prepare for the CSAT
  - Average number of daily visitors: Over 450,000
  - Cost of private education saved through EBS CSAT lectures: Approx. US$700 mil.

Helping Students Prepare for the CSAT without Private Education
by Providing over 28,000 Programmes of Different Levels Every Year
EBS PLUS 2: SATELLITE

Intent  To provide alternative programmes for private education

Target  Elementary and middle school students and adults

Characteristics  - A variety of educational content related to school curricula and teaching materials
                - After-school programmes for elementary school students for complementing public education
                - Vocational programmes for adults

Duration  07:00 am to 01:00 am, the next day

EBS ENGLISH CHANNEL

> Foundation of EBS English
- Provide appropriate English programs for every age group
- Diversify types of broadcast programmes: animation, entertainment, games, puppet shows, etc.

Contributing to the Improvement of Students’ English Communication Skills by Supplementing English Education Programmes for All Ages
INTERNATIONAL CO-PRODUCTION

Norway with NRK

Cambodia with TVK

KOREA EDUCATIONAL BROADCASTING SYSTEM

04: EIDF 2013
EIDF 2013 (WWW.EIDF.ORG)

THE 10TH EBS INTERNATIONAL DOCUMENTARY FESTIVAL
OCTOBER 18 - 25 2013

Screening through both TV and CINEMAS

EIDF Documentary Fund

EIDF Documentary Academy
International Documentary Conference
Master Class
Documentary Production Workshop

EBS, One of the Global Education Media,
Creating Advanced Content
DOCUMENTATION

>> All the material that is produced or collected to prove certain activities and events

>> There are many kinds of documentation in form and media

METHOD OF ICH DOCUMENTATION

Intangible cultural heritage (ICH) is the cultural heritage that is not tangible but valuable historically, artistically, and culturally, and there are many ways to document this heritage, such as through video, photography, text, and audio. Among these, visual documentation—video and photograph—can be the most effective.
**Method of ICH Documentation**

First of all, the method can be different according to the characteristics of the element being documented. Important ICH is divided into art and skill. Music, dance, drama, play, ritual, and martial arts are included in art while crafts and food are categorised as skills. The most suitable documentation method should be found for each element.

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**Differentiation of Method According to Its Audience**

The recent paradigm of traditional cultural is to revitalise the value of ICH. The special education for professionals and the public on the importance of ICH is recommended. The degree of concentration and understanding on documentaries is high among professional groups, whereas the degree of concentration and the result of education is high among the general public.
DIFFERENTIATION OF METHOD ACCORDING TO ITS AUDIENCE

To satisfy professionals and the public, differentiated videos should be produced and distributed according to the audience’s standard and expectation.

For the public, the producer should consider how to attract the audience’s attention and should develop contents accordingly.

For the professionals, various educational contents that can give information on the skills and arts are required.

DOCUMENTARY

The word documentary came from a French word *documentaire*, which means document, data, and record. John Grierson from England, first used this word when he mentioned *Moana*, directed by Robert Flaherty, 1926, a documentary movie about the aborigines in the South Pacific islands.
The definition of *documentary* is contradictory.

Even though the documentary is targeting the real world, the description of the reality cannot be one hundred percent free from the subjective intentions and selections.

In this sense, Mr. Grierson defines *documentary* as “a creative treatment of actuality”. This explains the dilemma of documentary very well.

Every documentary is the complex composition of certain amount of objective observation, realistic description, sensitive approach, record capture, and active intervention.
CURRENT TRENDS OF DOCUMENTARY

Today’s documentary is getting combined with the idea of theater as in *theatrical documentary*

These forms of documentation use various techniques, such as a dramatic narrative structure, recombination of events, and redetermination of historical events, and approach the subject matter through reference data, attractive characters, emotional appeal, subjectivity, etc.

CURRENT TRENDS OF DOCUMENTARY

Recently, there are more interventional and participational documentaries being produced.

Various techniques, such as interviews, narration, active audience participation, material re-composition, are actively used.

CURRENT TRENDS OF DOCUMENTARY

With the coming of the digital era, a documentary renaissance has arrived.

The spread of affordable and easy-to-use digital equipment and editing software has brought individualisation and democracy to documentaries. Youtube and civil journalism already show this trends.

Public access and video activist movements are revitalising.

CURRENT TRENDS OF DOCUMENTARY

Also, securing distribution channels such as cable, DVD, and the Internet, is possible through the digital format.

Documentaries have become tools of expressing people’s everyday life and culture through the Internet and mobile networks beyond theatre and television.
The digital era has also led to the resurfacing of the old argument on the paradox of the documentary’s realism. As the photographic ontology of film disappears, it raise the issue of digital composite and manipulation. This again raises the question on historical documentation and fidelity.

Also, it brings the question, “What is the boundary between fiction and non-fiction, between documentary and drama?” The digital era requires more creative intervention and esthetics of composition beyond the photographic document and observation.
CASE STUDY: A MILLENNIUM DINING TABLE

A Millennium Dining Table—food dimibang
Shooting and broadcasting: 2011–2012
Contents: reproduction of Korean traditional food (document & oral transmission)

CASE STUDY: TOIL

<Korea-Mongolia Joint Production -> Toil, Legend of the Plains
Broadcasting: Mar 2008
Venue: Khovd Aimag
Content: Tuul’ Mongolian epic song
HD Documentary Filming Method

Mr. Seung Woo Ko | Cameraman, Korea Educational Broadcasting System (EBS)

1. Slow-Speed Photography
2. High-Speed Photography
3. Close-Up Photography
4. UV, Infrared, Thermal Imaging Photography
5. Autonomous Sensor
6. Helicopter Camera (Helicam)
7. Stereoscopic 3D
**Slow-Speed Photography**

**Purpose**
How to show the changes of slowly moving subjects in 1) gentle 2) natural 3) active scenes?

---

**Interval Shooting**
1. Figure Adjustment by Speed
2. Figure Adjustment by Size

 Movements of the subject can be measured by total time and rec time. -- about 10~15 seconds

**Ex) Blooming time:**
Wood sorrel flower 60mins,
Evening primrose 30mins,
Spanish needle 11hours
Poa sphondyloides Trinius, and its root (11/2 second)

<Caution>
When shooting outside, fixing the aperture after deciding exposure of the final scenes

When shooting in studio, adjust the temperature, humidity, and ventilation close to natural environment
Thermal Imaging Photography

Antarctic’s Penguin  African Penguin

High-Speed Photography

Temporal resolution of Human eyes is 1/10 second.

Definition of High-Speed Photography:
- Film: 24 frames per second
- NTSC TV: over 30 frames per second

Microscope - Expansion of Space
High-Speed Camera - Expansion of Time
Application of High-Speed Photography

EDUCATIONAL BROADCASTING SYSTEM

- Developing arms with military purpose

A High-speed camera (Imacon 468-MK2) developed at a University in Kingston, U.S.A, is available to take two hundred million pictures per second (exposure time: 1/1,000,000,000 second)

* High-speed digital camera: widely used such as making commercials, films, TV entertainment, TV dramas, and documentaries

Question Method for Photography

EDUCATIONAL BROADCASTING SYSTEM

- What is the key words for the concept of the program?

- Does the cameraman fully understand the item?

  (in accordance with the purpose of photography)

- How to make scenes expressing originality besides general sketches within one chapter?

- What will be the appropriate scenes to be used as a bridge picture conveying strong message to viewers?

  (Don’t miss the scenes captured by coincidence. There will be no same chance. Or Plan time/space precisely prior to actual shooting. Ex. Sunset, sunrise)
Question Method for Photography

- Is the subject for photography interesting?
- How to make dynamic scenes? (Think how to evoke curiosity from audience by cameraworks. There’s no exact answer: express like static printed matters, or dynamic visual media?)
- How to draw out spirits instead of external images? (Have fully enough time to observe, and shoot persistently!)
- Is the cameraman doing imagery rehearsal on the item?
- Is the cameraman making a totally creative trial to break the previous standards?

High-Speed Camera/Remote Control High-Speed Camera

HD (1920 X 1080) and 2K (2048 X 1536) resolution under a PL-mount lens
Up to 1000 frames-per-second (fps) at 1920x1080 or 1500 fps at 1280x720, 14-bit sensor depth (42-bit color), active-pixel CMOS sensor
35mm depth-of-field, higher frame rates

- 2,048 x 2,048 pixels @ 1,000fps
- 1,920 x 1,080 pixels @ 2,000fps (Full HD 1080i)
- 12-bit A-D
- Monochrome or colour sensor
- 8,16 or 320GB memory options
High-Speed Camera/Remote Control High-Speed Camera

Digital High-Speed Camera Photography

By adopting super high-speed cameras, it becomes available to catch split moments. These can take photographs from 60 frames to 120,000 frames per second. Therefore various scenes such as insects in rain, powerful punching at boxing match, hitting a ball with a bat at a baseball game can be taken. Even a flying bullet can be taken by the cameras with the speed of 25,000-120,000 frames per second. While flying, bullets have been made through computer graphics, it is first in time to capture the bullet by a real camera.
Close-Up Photography

Shooting with fine lens
Microscope
Endoscope
Innovision

In this case, a lens with the low refraction angle is appropriate for the purpose. The lens on this condition has very small angle, low exposure, and very thin depth of focus. Therefore, it takes much time, and inconvenient to operate, as the lens is vulnerable to small vibrations, and is too short to identify and focus the subject.

Macro Zomm Lens can solve abovementioned problems. It is easy to control as it is exclusively made for ENG, and has remote system, and control functions of zoom, iris, and focus. All of these helps delicate camerawork.

All of these close-up lens can capture the microscopic world, which human cannot see. Moreover, from an aesthetic point of view, the lens can also make it possible to concentrate on and feel the mystique and beauty of subjects.
Mini Camera

Mini cameras, so-called kids cameras, and lipstick cameras consist of small lens, main body with 1/4 inch CCD, controller, finder, and etc.

**XC-333 Mini Camera**

This is 10cm size, and easy to control, and can make various angles. This can be used in various purposes as it is very easy to bring. However because of the small size of CCD and low quality of lens, the pictures taken by it have low quality.

**Innovation**

Innovation can make the small objects such as insects look bigger than their own size. With wide lens, it can maximise the perspective of the subjects, and thus can make close-up and full shot at the same time. This is excellent for emphasising the presence, and dimension of the subjects.

Shooting with High-Speed/Remote-Control High-Speed Camera

**EDUCATIONAL BROADCASTING SYSTEM**

With housing for water and remote-control Pan-Tilt. With housing, for water the camera can be used in water and with remote-control pan-tilt, it can be controlled at a long distance. It is used to shoot the nest of animals, and follow insects. As it is small and easy to attach to ceilings and walls, it is useful to capture natural movements of human and animals unaware of the camera.
Special Effects and 3D Techniques

Mr. Seung Woo Ko | Cameraman, Korea Educational Broadcasting System (EBS)
Monocular Parallax
Shadow

Air penetration
Parallax due to change of viewpoint
Parallax due to movement of object

3D information included in 2D monocular settings
3D effect of 2D was exercised by movie filming method for a century

**Monocular Parallax**

**Binocular Parallax**
Interaxial distance

When \( I.A \leq 6.5\text{cm} \)
HYPO-STERO

When \( I.A > 6.5\text{cm} \)
HYPER-STERO
TYPES OF 3D CAMERA RIGS

- Side by Side Horizontal
- Beam Splitter Orthogonal

CONVERGENCE

- Screen in front of screen
- Plane behind screen
- Convergence point
- Angle of convergence
- L and R markers
Positive parallax

Zero parallax

Negative parallax

3D Parallax Analysis
3D Filming

Film the desynchronization of focus and convergent point
Within tolerance range
### STEREOSCOPIC 3D PRODUCTION

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