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

Research on ICH Affected by the COVID-19 Pandemic
(FY 2021-2023)

A Preliminary Report of the Questionnaire-Based Survey Conducted in FY 2021

**International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region
(IRCI)**

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Preface

Since December 2019, the outbreak of COVID-19 has severely impacted individuals, groups and communities which are an essential part of ICH practice, transmission and safeguarding. The impact of COVID-19 on ICH has gained attention globally, which has triggered researchers and organisations, including UNESCO, to initiate research on ICH in relation to COVID-19.

International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) has been implementing research on ICH and disaster risk managements (DRM), and in FY 2021, to examine the effects of COVID-19 on ICH, IRCI undertook a questionnaire-based survey under this project. This preliminary report edited by IRCI compiles the result of this survey.

The questionnaire survey was conducted from September 2021 to February 2022, in cooperation with researchers and institutions from Bangladesh, Fiji, India, Indonesia, Iran, Korea, Kyrgyzstan, Mongolia, and Papua New Guinea. It was composed of a section for researchers and institutions to answer the overall situation of ICH in each country (Questionnaire A), and a section for ICH-related individuals and communities to share their experience and situation of ICH during the COVID-19 pandemic (Questionnaire B). Questionnaire B was also distributed as an online survey to a wider range of ICH practitioners and communities, which added reports of cases from Cambodia, Japan, Myanmar, New Zealand, Palau, and Singapore. A total of 55 responses for Questionnaire A and 143 valid responses for Questionnaire B were collected in total, which revealed various effects of COVID-19 on ICH and related communities along with responses including hardship and new attempts experienced during the difficult times. These highly diversified yet interesting findings show the resilience and adaptable nature of living heritage. Based on the findings of this survey, IRCI has developed a 2-year project 'Research on ICH Affected by the COVID-19 Pandemic' (FY 2022–2023) to further investigate the transformation and adaptation of ICH under the COVID-19 pandemic, including experiences encountered by ICH practitioners and community members.

I would like to express my sincere gratitude to researchers and institutions who cooperated in this survey: Mr Saymon Zakaria from Bangla Academy, Bangladesh; Ms Elizabeth Edwards from Blue Shield Pasifika, Fiji; Ms Ritu Sethi from Craft Revival Trust, India; Ms Mahirta from Gadjah Mada University, Indonesia; Ms Janet Blake and Persian Garden Institute for Living Heritage in Iran; Ms Hanhee Hahm from Center for Intangible Culture Studies, Korea; Ms Kuluipa Akmatova and Rural Development Fund in Kyrgyzstan; Ms Saruul Arslan from National Center for Cultural Heritage, Mongolia; and Ms Naomi Faik Simet from Institute for Papua New Guinea Studies in Papua New Guinea. Without their cooperation, it would not have been possible for IRCI to conduct this survey. I would also like to extend my gratitude to all the individuals who have participated in the survey to share their personal experiences and the situation of ICH practices affected by the pandemic.

I hope this preliminary report exemplifies the situation of ICH by 2021, when people's activities were still restricted by the COVID-19, enhancing our understanding of ICH and COVID-19 not only among researchers in the field of ICH, but among ICH practitioners and communities to strengthen their efforts for safeguarding ICH.

On the basis of this research outcome, IRCI now asks each researcher to proceed with the field research in FY 2022.

I hope this preliminary report will help you further understand the impact of COVID-19 on ICH.

August 2022

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for Intangible Cultural Heritage in
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Preliminary Report of Questionnaire A

Purpose: Questionnaire A was developed to grasp the overall situation of ICH at the country level, targeting 5 sub-regions in the Asia-Pacific (Central Asia, East Asia, South Asia, Southeast Asia, and the Pacific). It was completed in cooperation with 9 researchers and institutions.

Target countries: Bangladesh, Fiji, India, Indonesia, Iran, Korea, Kyrgyzstan, Mongolia, Papua New Guinea

Survey period: September 2021 to January 2022

Number of responses: A total of 55 responses were submitted to IRCI, which include responses that were collected from neighboring NGOs and institutions of cooperating institution/researcher.

The situation of ICH during the COVID-19 pandemic

Q1: Please list up to five ICH elements that are abandoned or facing difficulties due to COVID-19, and provide a brief description of what has happened.

Bangladesh

- **Mangal Shabhajatra on Pahela Baishakh:** Students of Fine Arts has been organising the Mangal Shobhajatra since 1989. The colourful procession, which has been inscribed on UNESCO's Representative List of Intangible Cultural Heritage of Humanity in 2016, has become a signature event of Pahela Baishakh Celebration all over Bangladesh. Due to COVID-19 outbreak, Mangal Shobhajatra was not held on the Bengali New Year 1427 [14th April 2020]. But, Bengali New Year "Pahela Baishakh- 1428" [14th April 2021] has been celebrated at Dhaka University through a limited symbolic arrangement considering the worsening situation and lockdown of Covid-19.
- **Traditional Art of Shital Pati Weaving of Sylhet:** Due to the COVID-19 situation, no organized and occasional fair held. So, the artists of this tradition are at the face of crisis.
- **Baul songs / Memorial Festival of Baul Guru Lalon Sai:** Bauls of Bangladesh did not organize their traditional Sadhusongo in this time and couldn't organize, therefore, the traditional Memorial Festival of Baul Guru Lalon Sai. So, they are facing difficulties in performing their traditional Baul songs publicly in this time.
- **Hindu mythological performing art of Kushan Gaan:** This type of performance is based on ritual. Due to Covid-19 situation, the Hindu communities could not observe this ritual broadly. The performers of Kushan Gaan, therefore, didn't get invitation for any performance.

Fiji

- **Salt making:** For the practices of Salt making, No, this was not completely abandoned; during the pandemic, there were not gatherings due to the strict restrictions in place.

- **Pottery making:** These are the traditional custodians of Pottery making in Lawai village, Nadroga. Lawai village is one of the three (3) villages, apart from Nakabuta and Nayawa village in Nadroga that practice traditional pottery making. Lawai village is known for producing their own unique pottery. Their potteries were normally sold to Tourist before COVID. For the practices of Pottery making, No, this was not completely abandoned; during the pandemic, all pottery making had been put aside; it seemed like the community had lost hope and not being able to see how they will market their pottery. Hence, the not wanting to create any new potteries during the pandemic, but also with restrictions in place, they were limited to movements etc.
- **Wood carving:** All orders and sales for his wood carvings came to a complete “stand still”.
- **Masi making:** Selai said that there was a shortage of raw materials from her island in Moce, Lau. The purchasing price for her masi e.g. 6 x 2meters = \$50 per piece. 7 x 5meters = \$200 and for a total of just 3 pieces she has to pay \$150. When she sells her products she can only make a \$50 profit. And most of her customers are just local ones.
- **Traditional Funeral rites:** The church funeral rites were conducted at the mortuary – and not at the proper church service or at the grave sites, his deceased mother was taken straight from the mortuary to the grave site to be buried straight away. Only 10 people allowed at the grave site. Neumi and his family could not mourn the death of his mother properly, this bought more sadness to the family.

India

- It is hard to list any 5 ICH elements. Since all of them fall under the informal sector in India, they were badly hit during the Covid-19 pandemic. Many of the textile and handcrafts suffered due to a lack of market, availability of raw materials and presence of a dead stock. Many of the performative art forms suffered due to the absence of an audience, as large gatherings were prohibited and tourism came to a halt. There was a clear shift of focus of the government towards healthcare, which led to a large-scale neglect of the ICH elements, with no dedicated government schemes and programmes for them.

Indonesia

- Among varieties of ICH elements such as performing arts, social practices, rituals and festive events. None are totally abandoned due to COVID-19, instead they adapt to the new situation, either people just practice the core, make the performance shorter or perform virtually. For traditional craftsmanship, the artisan still continue to make the craft.

Iran

- **Nowruz-e Sayyad (Fishermen’s New Year) Festival of Qeshm Island (Persian Gulf Region,**

Southern Iran): The yearly festival on Qeshm Island used to gather local people and tourists in a festive event for a few days. There used to be ceremonies and ritualistic activities, preparation and consumption of local food, performances of local music and dances, sharing of traditional knowledge about the sea and sea voyages, traditional Lenj boat manufacture, and engagement in a number of greetings and gatherings. A major item in the festival has been a symbolic act of launching of a traditional ship to remind the people of their long-distance voyages of the past. During the past decades, the ceremonies had attracted Iranian and international tourists. They would observe the ceremonies, spend some joyful time with the local communities, wear local clothes and consume local food. With the COVID-19 pandemic the festival, in its totality, has been put on a pause and has not been held for two years. The involved public- and private-sector organizations, nor the local people, have not presented plans for modified ceremonies and are waiting for the end of the pandemic to resume the festival in its pre-pandemic form. The pause has had negative effects on the livelihood of the less represented locals who depend for part of their income on tourism.

- **Iranian Pahlevani and Zoorkhane'i Traditional Sports:** The relatively widely participated traditional sports and gatherings of the practitioners and the audience in hundreds of traditional gyms (called 'Zoorkhane') scattered throughout the country have now been paused due to the practice's incompatibility with social-distancing and indoor gatherings restrictions. The managers of 'Zoorkhane's, the 'Morshed's ("leaders") who guide the exercises with epic poetry and music, the athletes themselves who practiced the physical movements, and the people involved in a number of peripheral/related cultural events like gatherings to attain donations for the poor people in the neighbourhood, are now on pause. Some of the practitioners continue with the exercises in their homes; however, the people who depended on the element for their livelihood need supports by the involved organizations and the related federation, and the donations by the public, if available. The inter-generational transmission is possible by way of mass and social media, and through direct dialogues. Modifications in the conditions of the gyms (ventilation, expansions, spacing, etc.) need long-term planning by the federation and the well-informed experts. The practitioners are now waiting for the pandemic to end, to resume their pre-pandemic practices.
- **Iranian Classical/Popular Music Performances and Education:** The protocols of the COVID-19 pandemic have restricted performances of the Iranian classical and popular music. Many concert halls and scheduled indoor performances were cancelled, and many outdoor performances were attended by a restricted number of audiences. Similarly, the face-to-face training courses and classes were closed, and the method was postponed to a time when the pandemic is over. The practitioners and trainers have, however, examined innovative methods to the extent that good quality music performances and training courses were accomplished in the course of the past two years. As regards performances, the online platforms and the

streaming capacities were utilized, and virtual performances were released. An outstanding example has been formation of mixed bands with the participation of musicians from different countries, and their online performances. Many smaller and bigger works of this type were produced and released. In the field of education, online classes on social media were successfully held. There was even an increase in the number of pupils who attended the classes, even from other countries. The new method is expected to be utilized even after the pandemic, as another method of safeguarding and practicing Iranian classical and popular music. This approach is expected to promote dialogue, rapprochement, mutual understanding, and international cooperation.

- **Persian Rug/Carpet Weaving:** The collection of arts and handicrafts included under the category of Persian rugs and carpets not only constitute an identifying element of the Iranian Intangible Cultural Heritage, they also define the country with one of its internationally known industries. Numerous urban and rural communities throughout the country have their own products, motifs, techniques, and related cultural features. The urban carpet products prepared based on well-designed patterns, as well as the, so called, mentally woven rural rugs are constantly produced by hundreds of thousands of practitioners, each specializing in different fields from raw material procurement, to tool and machinery production and maintenance, to pattern design, to weaving, to marketing, to promotion of related arts. The COVID-19 pandemic resulted in the closing of many urban and rural workshops. The practitioners were forced to work from home and produce their home-made products. Although the techniques and the products are the same; however, the quantity of the products is hard to comply with the market demand. On the other hand, the ordinary customers are not able to pay for the expensive handwoven products and prefer to buy machine-made carpets and rugs. These developments have had negative effects on the industry and safeguarding of these arts. The practitioners need financial support and insurance, among other types of support, to be able to continue. The family productions have, however, had positive outcomes like promotion of intergenerational dialogue and transmission, and enhancement of the families' livelihood and health.
- **Nowruz (Iranian New Year) Festival:** Nowruz is the biggest Iranian festival which marks the beginning of the new year at the time of spring equinox, which is March 21st. The festival, however, lasts for 13 days following that, and requires preparations for it for almost one month before that time. Thus, the peak for preparations and ceremonies lasts for 1/5 to 2 months. For some other aspects, even months of preparations by groups of practitioners are required. The other aspect of Nowruz is the spontaneous involvement of the public and large groups of people in different activities. The usual tasks include house cleaning, greetings and meetings, traditional food preparations, purchases at Nowruz bazaar, involvement in different performing arts, preparation for and arrangement of the Nowruz table, the indoor and outdoor ceremonies

of the last Wednesday night before Nowruz, and the outdoor ceremonies of the 13th day following Nowruz. Large gatherings of people in happy ceremonies have always been one of the defining features of Nowruz. However, during the COVID-19 pandemic, the social distancing protocols, as well as the lockdowns put severe restrictions on public gatherings and greetings. The people were, however, innovative and utilized the online capacities to organize virtual gatherings and online greeting sessions. Families gather round their own Nowruz table and meet other relatives virtually and on social media platforms. Similarly, many of the Nowruz ceremonies and performing art performances are practices online. These re-created Nowruz rituals have had the positive impacts of bringing family members from different parts of the world into virtual meetings, and in this way visits and greetings have gained a new meaning. People expect to keep some of these innovative methods after the pandemic is over and continue practicing them alongside the ordinary Nowruz rituals and ceremonies. Each year, Nowruz witnesses innovations by the public, and innovations of the COVID-19 pandemic are one type which are expected to remain with the families.

Korea

- **Nongak (Farmer's music):** In Korea, agricultural villages have developed their unique music and song in order to encourage farming. Nongak is a very dynamic genre that villagers enjoy together. It is characterized by playing various instruments and dancing in harmony. Due to Corona, these performances have been banned.
- **Byeolsingut (Shamanistic ritual):** the ritual has long been performed by fishing villages in Korea. The number of fishing villages where the ritual was held has greatly decreased. Some of the villages on the east coast and the south coast in Korea do the ritual. Yet, due to the corona virus, the villages' Byeolsingut are not held.
- **Traditional/ Lacquer crafts:** Most intangible cultural heritage holders in the domain of traditional crafts are facing economic difficulties. Lacquer crafts, for instance, made by artisans were expensive, so they were mainly purchased as expensive gifts. Due to the COVID-19 crisis, there are much less occasions to send gift.
- **Tug-of-war in Gijisi:** Tug-of-war in Gijisi is a traditional game enjoyed by large groups of villagers. Every year they used to gather to make a large rope for 1-2 months, and once the rope is completed, hundreds of villagers gather to play tug of war every year in May. The tug-of-war could not be held due to the COVID-19.
- **The woman's hand weaving of cotton cloths, Saetgolnai in Naju:** The women's hand weaving of cotton cloth, Saetgolnai in Naju, is also facing a crisis. Weaving cotton fabrics by hand-spun yarn has been difficult to sustain any longer. Recently, it has been maintained through experience classes for young students and exhibitions for tourists. Because students and

tourists no longer visit the weaving exhibition room due to the COVID-19, women weavers are suffering from economic hardships.

Kyrgyzstan

Spiritual practices practised by local people in their everyday life, and for ceremonies and special events; Traditional medicine and use of natural resources and herbs for treatment; Traditional cuisine; Traditional livestock keeping and animal treatment; Eco-tourism:

- Due to the impact of the pandemic caused by Covid-19 some of the traditional practices were modified or changed, but local communities still rely on most of the previously used traditional knowledge. Some elements of the ICH are used in a new form and more actively in comparison to pre-pandemic period. This is especially true spiritual practices, which become more relevant nowadays. People rely on rites and traditional ceremonies in order to cope with the stresses and limits caused by the pandemic.
- However, some traditional practices were suspended or less used like (1) eco-tourism activities, (2) folk festivals and (3) community gatherings or meetings due to limitations introduced as a result of the pandemic. People have lost their habitual actions which were previously considered as a way of dissemination of traditional knowledge. Nevertheless, those practices were not abandoned.
- Fortunately, all mentioned activities have not been lost totally and have transformed into another form which is based on new technologies and may be called as an innovative – online format of organization of community meetings. At the initial stage, local people faced many difficulties in changing their previous practices, it seemed that traditional knowledge could not be supported and disseminated without face-to-face community meetings. However, gradually it became evident that an online format is also a viable tool for conservation and dissemination of traditional knowledge. The online format has opened new opportunities in conducting joint activities.

Mongolia

- **Traditional folk song:** due to this pandemic, social gatherings, apprenticeship training, and performances were prohibited, and these activities had not happened in the last 2 years. Traditional customs associated with festival or Naadam: it was unable to invite friends and relatives in the festive events and weddings and due to this wedding ceremony has changed and some way this tradition is being lost.
- **Bii biyelgee:** Dornogovi province has the practice of the Khalkh dance and Bii Biygekee and there are 2 apprenticeship training is working. Due to this pandemic, the apprenticeship training did not hold, and apprentices' number was decreased, and the promotion of traditional

folk dance stagnated.

- **Praise:** apprentices of Z.Chuluunbaatar, a State honored practitioner of Praise are practicing with praise continuously in the province and visited in weddings and festive events for telling praise. In addition, one of his apprentices is transmitting the praise in the training center called Kh.Danzanravjaa for disseminating the knowledge associated with praise. Due to this pandemic, apprenticeship training had not happened for years.
- **Making of traditional costume:** Purchases of Khalkha traditional deels, uuj, and hats have declined sharply. As a result of this, the variety of garments is reduced, and the distribution is reduced.
- **Traditional festivals "Naadam" and "Tsagaan sar"** were prohibited and related with this the income of the practitioners in making of traditional costume has reduced.

Papua New Guinea

- **Malagene:** Malagene is the Tolai indigenous name for dance. Due to the COVID-19 pandemic and the lockdown imposed to restrict the movement of people, malagene has not been performed. Usually, these malagene are performed to commemorate special events in the village, however, with the lockdown situation many of these malagene have ceased.
- **National Mask Festival:** National Mask Festival is an annual event held every year in East New Britain province. It is aimed at promoting and preserving the indigenous Mask cultures of the Tolai people. Since COVID-19 entered the province in 2020, the festival has been cancelled and this has affected economic activities generated by local and international tourists who come to the festival.
- **Kutu tabu:** Kutu tabu is the breaking and distribution of the Tolai indigenous shell money which is still in existence. It is only done when someone dies. In the Tolai culture, each person is required to gather tabu (shell money) so when they pass on, their family members stage the Kutu tabu to distribute their tabu. However, this cultural and social ceremony was greatly affected by COVID-19 as they were cancelled or postponed to other times.
- **Balabalaguan:** The balabalaguan mortuary ceremony is similar to a kutu tabu except that it is staged on a large scale to commemorate deceased clan members. It involves several malagene performances and the distribution of banana and pork. This ceremony attracts a large participation from various people and is usually very crowded. Due to the COVID-19 pandemic, balabalaguan ceremonies have not been held.
- **Nidok:** Nidok are male initiation ceremonies which involve the Tubuan secret society. This ceremony enables a large number of men, both young and the elderly to be inducted into the

Tubuan (male mask dancer) culture. With the impact of COVID-19, these initiation ceremonies are no longer performed, as they require the initiates to go into seclusion for a week. Given the COVID measures of social distancing, washing of hands, and wearing of masks, it has become very difficult to stage the Nidok.

Q2: Are there any ICH practices that are revalued as important and/or that gained a greater attention due to the COVID-19 pandemic? If so, please explain how and why it happened.

- As a result of increased pre-occupation with preventive healthcare and building immunity during the pandemic, enterprises focused on Ayurveda, Unani and other traditional indigenous healthcare practices. Preventive healthcare and herbal products based on traditional knowledge systems witnessed a surge in demand. Many textile-crafts related to hand-painting, block-printing, dyeing and embroidery were able to tap into a rising demand for masks and were able to repurpose their craft to delivering good quality, handmade masks. (India)
- Jamu (medical herbs) dan empon-empon (herd roots). Before pandemic, jamu and empon-empon known and produced as herbal drinks and traditional medicine. Since pandemic started, some people have recommend consuming jamu and empon-empon to boost immunity and preventing COVID-19 infection, especially in the beginning of pandemic when vaccines was still being developed and not yet available. Some people said that it is considered safer to consume jamu and empon-empon rather than those of chemical base medicine on a daily basis. Suddently Jamu and empon-empon has gained more attention during COVID-19 pandemic, even among young generation that previously has not very favour with these types of cultural base remedy. (Indonesia)
- The prominent examples of ICH elements of this type include those practices that had comforting effects on the public, especially the frontliners and the vulnerable members of families and communities. In the course of the COVID-19 pandemic, Iranians soon found out that the public health staff members needed encouraging activities to fight against the extreme frustration and the long hours of constant work. Video clips of joyful music and dance were rapidly produced and released on social media. In response the hospital personnel produced their free-time music and dance video clips and shared them with others. This resulted in strengthening the values of Iranian music and dance and awareness of the public of their roles in the psychological health of the public. Among these entrepreneurs, two female practitioners in the fields of Iranian Embroidery and Iranian Espadrille production are worth mentioning, whose interviews (two Questionnaires B) have been submitted to IRCI under the present survey. These two entrepreneurs have been able to utilize the online platform capacities to continue holding their training courses, presenting their modified and updated products, increasing their networks with accepting members from other provinces and other countries,

and marketing successfully for their products and helping with the livelihood of their partner local producers. (Iran)

- Among many traditional practices, spiritual practices and knowledge related to traditional medicine were given greater attention by local communities. Covid-19 made it possible to search for new ways and new methods which would help local people to continue their usual practices, which are based on traditions, especially in remote rural areas. (Kyrgyzstan)
- The culture associated with traditional living styles has increased. For instance, traditional medicine and traditional cuisine associated with livestock have revived. (For instance: various dishes with sour milk, dishes with horse meat, herbal medicine, red tea, cedar bark tea and so on) (Mongolia)
- Because of the number of deaths caused by COVID-19, the kutu tabu became more prominent as there was the constant need for it to be regularly performed. There was an increase in the use of traditional herbal medicine to cure the sick and boost the human immune system. (Papua New Guinea)

Changes on ICH that occurred due to the COVID-19 pandemic

Q3: Were there any modifications and/or changes on the practice of ICH to adapt to the situation under COVID-19?

- A number of creative folks in Bangladesh contributed to minimise corona-phobia even staying at home. Arif Dewan resides in the Keraniganj area of Dhaka division. He is a very popular sufi Palagan singer. He definitely did not spend his quarantined time with no activity. In fact, he composed 375 new songs. Apart from composing the lyrics and putting them into tune, he performed some of the songs and shared them wide via Facebook and YouTube. (Bangladesh)
- "Somate" (funerals) – there were so many modifications and changes made to this ICH element; these were the last respects done to any indigenous iTaukei Fijian; these changes had to be made to adapt to the COVID situation – everything was reduced from traditional announcements to families, traditional protocol's and "sevusevu" (presentations), to not gathering as an extended family or with any other family member or friend. Most families sent their condolences via email/mobile phones – compared to giving their contributions through ibe (mats), tabua (whales tooth), yagona (kava), kakana (food) - root crops, cows, pigs, bags of chicken, money and more. (Fiji)
- Yes, there are some modifications. For examples in weddings. People must halt traditional ceremonies and receptions because it is not possible to hold with current condition (sanitary problems, crowds, etc). Traditional ceremonial steps halted because it involves sanitary aspect

and many people. During covid-19 pandemic, people only conduct mostly the religious wedding ceremony part, the core part of the wedding ceremony, and avoid holding big wedding reception or party that may attract crowds; sometimes they hold virtual reception or streaming service instead so that family and friends from faraway place can enjoy the wedding despite not attending. (Indonesia)

- The major modifications included ways of reducing physical attendance in gatherings that would not be allowed by social distancing protocols. The two main strategies were (a) substituting practice places to households with the family members as practitioners, and (b) making use of online platforms, online streaming, and available recorded material on internet, etc. In addition to the above, many people preferred to use the used costumes, equipment, and ornaments of the previous years for their virtual ceremonies. Examples include preparation of the Nowruz Table with its special elements, Shab-e Chelleh Table and its elements (the ceremonies of the longest night of the year at the time of the Winter Solstice); and preparations for virtual religious ceremonies that used to be attended by masses of people. (Iran)
- The Gangneung Dano Festival in 2021 was reduced to a much smaller scale. Most of the events that took three months from the preparation to the main events were eliminated and only the main ritual was held. There were no local people to participate, only those who performed the ceremony attended and proceeded. Since the practice of ICH in public has been restricted, the preservation societies including Gangneung Dano Festival Preservation society have used the video recording and live streaming broadcasting. The Preservation Society introduced a new method of commentary on the broadcast to its streaming service of the ritual. It received good reviews from viewers. (Korea)
- People transformed the movements of Bii biyelgee into different variations and forms. On the one hand, it's good for the general public, on the other hand, it brings misinterpretation about the dance of certain ethnic groups. No troubles were coming to the practice of the Bii biyelgee. (Mongolia)
- Certain malagene performances had to undergo some changes to adjust to the measures imposed by the COVID-19 lock down. For instance, the number of dancers decreased which affected the quality of performance. Usually, all Tolai indigenous dances involve a large number of dancers, however, due to the restriction on the movement of people, there has been a significantly decrease in the number of dancers. This change has affected the quality of the performance. On the other hand, the involvement of new dancers in that location revealed latent dance and creative talents that were not seen before. (Papua New Guinea)

Q4: Were there any modifications and/or changes on the transmission of ICH to suit the current

situation?

- In the Covid-19 situation, all of the family members are closely staying at home. For this reason, sharing a lot of experiences with one another happens. For example, when schools and educational institutes were closed, school going young generation got opportunity for learning Dhamail songs and dances. So, Covid-19 has created some opportunity for ICH element learning. (Bangladesh)
- A large number of performative arts moved from the physical to the virtual space, with online events, livestreaming of events, online seminars, workshops, classes, etc. A large number of crafts also switched to online portals for selling their products, which gave them exposure to a wider and more diverse client base. As schools and colleges in India closed down completely and only later on in the pandemic were accessible through on-line classes. Young adults who now stayed at home took a renewed interest in their ancestral work that was practiced within the household. (India)
- Lacquer craftsman, Master Yi Ui Shik, used to make large and small furniture, trays, cabinets, vases, and many other decorative items. However, after the COVID-19 he changed the direction of his production. He started to make small items necessary for everyday life. For example, a set of lacquered utensils-spoons and chopsticks-is attained popularity so that many people are buying it. (Korea)
- In relation to the quarantine, practitioners of making traditional costumes have started teaching their knowledge and practice to their children. (Mongolia)
- During the 1-month COVID-19 lockdown from March – April 2021, school students were told to stay at home. While at home, many of these young people resorted to village activities such as gardening, fishing, making of canoes, traditional cooking and participating in a number of ceremonial events which occurred on a small scale. (Papua New Guinea)

Q5: Are there new/innovative attempts, ways, or techniques added to the practice and/or the transmission of ICH, to adapt to the current situation? What triggered this change?

- Some of the community members have opened up private Facebook pages to market their pottery and try to get buyers/orders. Using the “Lawai Pottery Village” – Facebook page. No new techniques; only new ways to try and market their products. (Fiji)
- The nationwide restrictions on large gatherings and the various phases of lockdown triggered innovative ways of digitally connecting with the audience/market through online events, workshops, seminars, web portals for shopping. A focus on social distancing gave rise to localised, small-scale and open-air markets and haats. The pandemic also gave an opportunity

for performers, artists and artisans to work on their respective skills, innovate and experiment that led to greater confidence and hold over their respective craft practices. Also, amidst all conversations about healthcare, ICH elements were seen focusing more on occupational health and safety aspects. (India)

- Performing arts and festive events are adapting with the situation by switching to live streaming and/or upload the recordings of the events through social media or live streaming services. Crowds are highly restricted due to the COVID-19 pandemic, while such events would certainly attract crowds. Therefore switching to live streaming on internet became the solution so that they can hold or perform the events and people can still enjoy it. In Yogyakarta, this adaptation utilized for transmitting ICH such as dance performances, wayang (shadow puppets) performances, and music performance. Kraton Yogyakarta and Dinas Kebudayaan (Cultural Office) are examples of parties that utilized their social media and live streaming services to transmit the ICH. (Indonesia)
- The household practice needed planning for schedules for different activities of the family members. Family calendars were created with proper times specified for each activity, and in a way that interested individuals could participate in as many of the practices as they wanted. As regards the virtual/online participations, the techniques included utilization of updated equipment, technologies, and platforms to attain higher quality virtual connections. As regards training of the delicate methods, higher quality cameras and sound recording equipment were added to the households. Many of the practitioners believed that they would continue with the new techniques even after the pandemic, since these had opened up new domains and had increased their networks even to other countries. (Iran)
- ICH holders do not have enough time, funds, and minds to try something new/innovative attempts. This is because many people including ICH holders have been waiting in anticipation that the COVID-19 would soon be over. It was difficult to come up with a new alternative because they did not think it would be this long. There exist some good examples, though. In the case of the Namhaean Byeolsingut Preservation Society, the holders made and disseminated children's plays during difficult times. Seong Ji-hye, who is one of the dancers of Jinju Sword Dance, planned a creative work on the basis of Sword Dance and held an individual performing presentation. (Korea)
- In 2021, Govi-Altai province has organized the online competition "Tunamal -Ov" for practitioners of folk long song singers. (Mongolia)

Q6: Among the modifications of ICH and new ways/techniques added to ICH under the COVID-19 pandemic (as written in the above questions 3 to 5), what notably enhanced the safeguarding of

ICH?

- ICH elements of Bangladesh have gained a new dimension of promotion on the online platform of Covid-19 Pandemic. This has increased the recognition and acceptance of ICH. But ritual and professional ICH practitioner lost their livelihood, audience and participants. In this case, the tradition of real patronage and direct participation of the people have remarkably shrunk. (Bangladesh)
- An increased focus on digitisation during the pandemic, led to the documentation of crafts and performative arts to some degree, leading to better chances for their preservation. In addition the outreach of the platforms increased in a multiple ways. CRT is now also advising Argentina on how to create a mapping exercise for their ICH. Additionally the ICH practitioners have been thrust into the digital age with activities moving online and a huge increase in social media presence as well as accessing of digital payment gateways. (India)
- I do not see that by switching the live performance to online based performances will gain more audience. People still like the authentic cultural performance. The use of online platform will help to promote to public that 'they 'are still alive. (Indonesia)
- The strategies, innovations, methods, and techniques described in answers to the questions above, all had positive impacts on the safeguarding of the Intangible Cultural Heritage. (Iran)
- The utilization of new methods drawing upon digital devices and online platforms is helpful for the promotion of ICH in some way. However, ICH holders are considered it to be temporary. The reason is that ICH holders are not familiar with the new methods using high techniques since they are always dependent on the sources from the outside. This new way to adapt to the pandemic situation would be difficult to keep afterwards. (Korea)
- During the quarantine period, there was time for the family to stay together and to revitalize and re-play the traditional games, which were forgotten, and teach each other. In addition, people have started inviting each other to the traditional games online games and people's interest increased. (Mongolia)

ICH elements during the COVID-19 pandemic and relationship with the ICH communities

Q7: What are the opinions from the communities and all interested parties to the overall reformation and the changing practice of ICH?

- ICH elements of Bangladesh have gained a new dimension of promotion on the digital platform in Covid-19 Pandemic situation. This has increased the recognition and acceptance of ICH among the netizens. But ritual and professional ICH practitioner lost their livelihood, audience

and participants. In this case, the tradition of real patronage and direct participation of the people is disappearing. (Bangladesh)

- The opinions vary across the spectrum. While some view the changes in ICH as positive because it led to greater learning opportunities, exposure and also the strengthening of many local practices, some viewed changes negatively. The latter was the opinion of those who saw greater exposure as a threat that would lead to greater instances of copying and plagiarism and thus, the dilution of their respective arts and crafts. (India)
- The results of the Iranian survey reveal the fact that the practitioners and parties involved can be classified in two groups: (a) Those who hadn't been able to introduce modifications in their ICH elements, either due to the protocols that had restricted their practice, or due to the very nature of their job which could not be modified, or those who had thought the pandemic would soon be over and they would come back to the pre-pandemic state and could resume their tasks; and (b) those who had been able to adapt themselves and their practices with the new conditions and through modifications. The second group expressed various degrees of satisfaction, from relative to complete, and were eager to also continue with the newly examined methods even after the pandemic. The first group, however, were not satisfied with the conditions and felt that their practices and livelihood had been paused. They requested for support to be able to go through the pandemic and up to a time when they could resume their activities. (Iran)
- The general opinions from the communities and ICH holders on the changing practices in which in reduced form of performances and demonstrations are recorded and shown to the public. It is recognized as temporary. They hope to get back to normal sooner or later. This is because most of the new methods are unfamiliar to many community members because they often use digital media. (Korea)
- Promotion and dissemination of the intangible cultural heritage elements in online and social media increased. But traditional technique and apprenticeship training are still in lack of practice. The opportunities given to practitioners were limited compared to the period before covid. (Mongolia)
- The overall thoughts from the Tolai communities in East New Britain province, is their resistance to COVID-19. Many do not wear masks, hand sanitize or practice social distancing. As most ceremonies involve large crowd participation, the implementation of COVID-19 measures are a challenge. One of the key reasons for their resistance is their faith in their indigenous Tolai belief systems and Christianity. (Papua New Guinea)

Q8: Are there any supporting systems or specific means of assistance provided for the ICH

communities?

- Ministry of Cultural Affairs of Bangladesh Government provided monetary help to ICH communities through various organizations. Some organizations of the Ministry of Cultural Affairs, like, the Bangladesh Folk and Craft Foundation had provided help for the material-based ICH practitioners. Bangladesh Fine Arts Academy had provided monetary help to the performance base ICH practitioners. However, since there is no comprehensive data and information about all of the ICH practitioners all over the country, majority active members of the ICH communities remained out of aid for their survival and thus a big number of the performers and artists started changing their occupation for somehow living. (Bangladesh)
- A large number of governmental and non-governmental organisations were able to bring together this diverse sector through a realization of common challenges and also provide them with online platforms, trainings to use virtual channels and tools like computers, internet connections and mobile phones for being active online. (India)
- Yogyakarta is a special region (province) that has a special state budget to fund its cultural aspect. Therefore, the government can provide financial aid to boost activities for ICH communities using this state budget through many channels (Kraton Yogyakarta, Dinas Kebudayaan, Taman Budaya Yogyakarta, etc). For example, performance arts hits a great declining during pandemic. With the financial aid from institutions such as Dinas Kebudayaan or Taman Budaya Yogyakarta, traditional artists are able to perform for Youtube videos or streaming events. However, with limited funding and considerable number of ICH communities in Yogyakarta, not all communities were able to gain benefit from this support. (Indonesia)
- In Iran, the main governmental organization responsible for guiding and supporting the safeguarding of the Intangible Cultural Heritage is the Iranian Ministry for Cultural Heritage, Handicrafts, and Tourism. This ministry and its provincial and local directorates have been actively involved in providing the needed support to the extent their budgets and other resources made possible. In addition to this Ministry, a number of other public- and private-sector organizations are expected to have provided supports of various kinds. Some of these parties have provided supports in various aspects, from financial aids to cooperations of various kinds; however, the vast domain of ICH elements in need of support and the big population of Iranian bearers and practitioners still needs much greater permanent support. (Iran)
- Many NGO's with previous experience working with local and ICH communities have continued working with local people and supported them in finding new ways and methods in maintaining ICH practices. (Kyrgyzstan)
- Church groups provide faith-based programmes that are aimed at spiritual development of

each individual. Local Level and Provincial Government support is also given in the form of food supplies and PPEs during the COVID-19 surge and lockdown periods. (Papua New Guinea)

Q9: Are there any supporting systems, among others, that specifically guided or led ICH practices to new directions? In other words, are there any support that transformed the practice of ICH? It could be positive or negative.

- Bhabanagara Foundation, a voluntary organization, created a list of ICH practitioners of folk-arts from Bangladesh during the COVID-19 situation. Bhabanagara requested the capable people and a few organizations to stand by the ICH practitioners for the sake of protection of Bangladeshi ICH. Primarily, Bhabanagara Foundation collected more than four thousand ICH practitioners' names, respective ICH elements they are involved in, geographic location and personal contacts. It could be recognized as a positive initiative to scale up for supporting system and safeguarding of the ICH elements in future. (Bangladesh)
- Some apps were created to be able to reach out in different local languages to get information from artisans living in different parts of India. (India)
- There is new banking innovation called QRIS, which is a payment standardization using QR code to certain merchant. This method used to give money to traditional art performers. With the crowd limitation and live streaming performances, performing arts has transformed practice of saweran (giving money voluntarily for performer) with QRIS payment. QRIS payment information such as QR code can be found in the social media or live streaming services, and audience can easily donate their money to the performers. (Indonesia)
- The governmental institutes are educating ICH holders and ICH preservation societies for the use of digital devices. For young ICH practitioners, it is an opportunity to learn new skills. However, most of the older ICH holders tend to keep passive attitudes. (Korea)
- Local communities can be considered as supporting systems that guided ICH practices to a new path. It is mostly related to the re-evaluation and re-consideration of the old traditional practices and traditional knowledge in general. (Kyrgyzstan)

Views and voices concerning ICH under COVID-19

Q10: What are the difficulties to pursue the safeguarding of ICH in the COVID-19 situation?

- There was no “sale” of Salt during the pandemic, that meant no business at all. No tourist visitors to come and see the salt making or even market their products. Tourists used to pay a fee to visit the site. This was also a source of income to the families in the village. But to safeguard the ICH under the pandemic – there really was no issue to the practice of salt

making. (Fiji)

- Intangible culture attracts crowds (performing arts, festive events) and consumer (batik, traditional arts and crafts), but crowds are highly restricted due to the COVID-19 pandemic. The practice or product creation would be limited because of lack of crowds. People are bound to adapt and create innovations to continue practicing, because most of them are depending on this ICH as their livelihood. Therefore, a format transformation is necessary to continue the ICH practice. (Indonesia)
- The main difficulty is supporting the bearers and practitioners who depend on ICH for their livelihood. Many of the practitioners of the Iranian ICH elements need to attend their workshops or in spaces that need contact with the public to practice the element or to train pupils. The social distancing protocols have put a long pause on such practices. The bearers and practitioners especially need financial support to pay for their basic family needs, and after that to be able to transfer the traditional knowledge to the younger generations. (Iran)
- For the safeguarding of ICH education and training are the most necessary process. In the case of group elements, education and training are not available under the pandemic. The Gangneung Nongak Preservation Society emphasizes that this was the most difficult part, among others. In a non-face-to-face environment, its members worry about difficulties in education and training. They are concerned about a situation in which their skills and knowledge would deteriorate because they are not allowed to get together in order to carry out transmission activities. (Korea)
- Most of the issues are linked to organizational issues related to access to the internet and the absence of the necessary devices. (Kyrgyzstan)
- Intangible cultural heritage is unique, and is associated with humans, and can be transmitted only from generation to generation. Due to pandemics, most of the intangible cultural heritage expressions, festive events, and gatherings were prohibited. Although online channels are being used in this pandemic time, they are less accessible than normal, do not stimulate students' interest and activity, and it brings the poor quality of activities. (Mongolia)
- More and more knowledge holders and elders have died as a result of COVID-19. According to my further observation, there was not much difficulties seen in the safeguarding of ICH during the pandemic. The only challenge experienced was the restricted movement of people from one village or location to another. This affected the staging of relevant ceremonies such as the kutu tabu and balabalaguan. (Papua New Guinea)

Q11: Are there any additional stories or ICH practices related to COVID-19 that is worth

mentioning?

- This is worthy to mention that a number of Bangladeshi folk-poets created new Puthi or long narrative poetry on Covid-19 situation. For example, a well-known Sufi practitioner and Puthi poet of Manikganj district, Saidur Rahman Boyati, has composed an entire epic named Virus-Nama which depicts a historical background of the previous pandemics and the reasons of their outbreak. Apart from Saidur Rahman Boyati, a younger Puthi composer named Punthi Mobarok in Jamalpur district has composed a complete Puthi entitled Coronar Aakraman. In his poem, he described in detail when and where the virus started to spread on the planet, giving an account of the situation in Bangladesh from the first appearance of Covid until the most recent developments. (Bangladesh)
- Creative Dignity came up with these rag dolls during the pandemic that represented every state. Whenever the team visited a state, they created these dolls for that state and narrated Covid stories through those dolls. It was interesting. (India)
- During the COVID-19 pandemic, the Iranian people witnessed how effective ICH can be in: guaranteeing the physical, mental, and social health of individuals and communities; promoting rapprochement, mutual respect, and friendship among communities, groups, individuals, and nations; raising awareness about the values that nations share; raising awareness about the capacities of ICH to function as a shared language that can bring together people from different countries into cooperation on a shared project; guaranteeing engagement and cooperation of the less-represented or equity-deserving communities, groups, and individuals, including the women, youth, people with disabilities, the indigenous/local/rural communities, etc; reminding the public of the values of human rights, mutual respect, and sustainable development. (Iran)
- It is necessary to note the economic hardship that the ICH holders are facing. The ICH holders in the area of traditional crafts said that their art works are not sold, and those who are engaged in the traditional music and dance are struggling because recitals, performances and concerts are greatly reduced under the COVID-19 pandemic. (Korea)
- The use of the sacred Tolai male tumbuan performance at Papua New Guinea's 1st Prime Minister, Grand Chief Sir Michael Thomas Somare funeral and burial in his home province, East Sepik in March 2021. Given the rise of the COVID-19 pandemic at that time, such significant ICH performance concerning the tumbuan had to be performed to commemorate the life of an important person. This is common in any Papua New Guinean cultures. Despite the strict COVID-19 measures imposed at that time, this did not stop the tumbuan performances, as they needed to complete that mortuary rite for the Grand Chief. This situation is the same for many Papua New Guinea mortuary ceremonies that have been affected by COVID-19. (Papua New Guinea)

Preliminary Report of Questionnaire B

Purpose and target: Questionnaire B was developed to gather voices from ICH practitioners and community members regarding their experience during the COVID-19 pandemic.

Distribution method: The questionnaire was conducted in the following two methods: 1) the questionnaire was distributed and collected by cooperating researchers and institutions in each target country; and 2) it was distributed through online using an online survey platform, which collected responses from Cambodia, Japan, Myanmar, New Zealand, Palau, and Singapore.

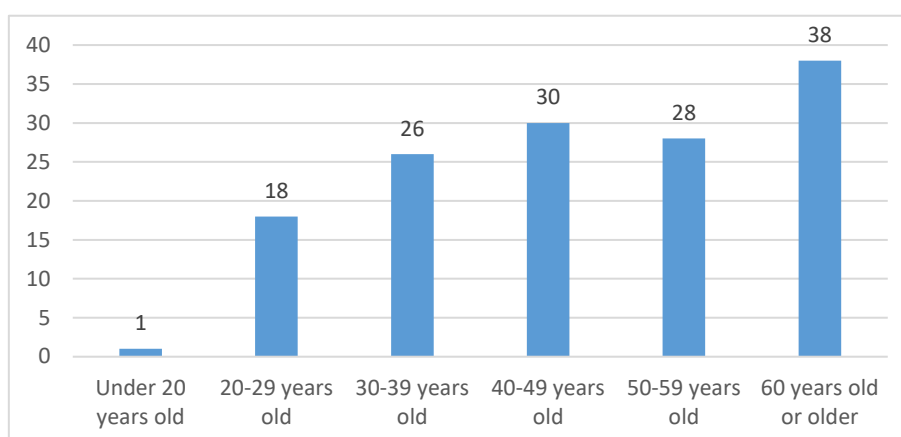
Survey period: September 2021 to February 2022

Number of responses: Total of 145 responses composed of 125 responses from the method 1), and 18 valid responses from the method 2). The responses presented here are picked up to show characteristic answers.

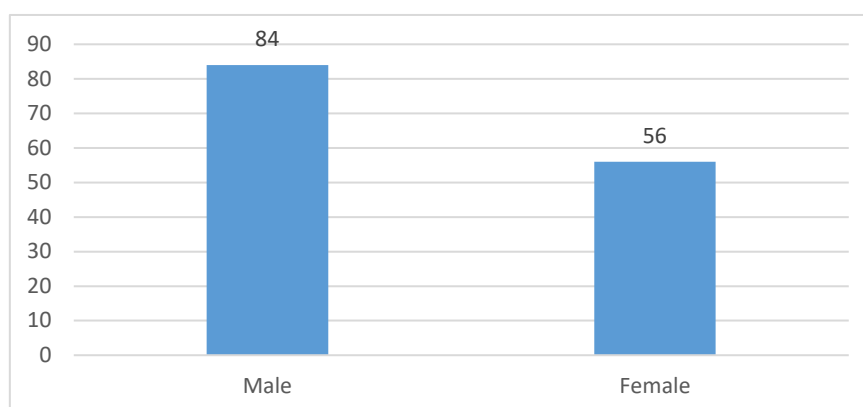
Residential country of respondents: Bangladesh, Cambodia, Fiji, Indonesia, India, Iran, Japan, Korea, Kyrgyzstan, Mongolia, Myanmar, New Zealand, Palau, Papua New Guinea, Singapore

Respondent's information

Age group (141 valid responses)



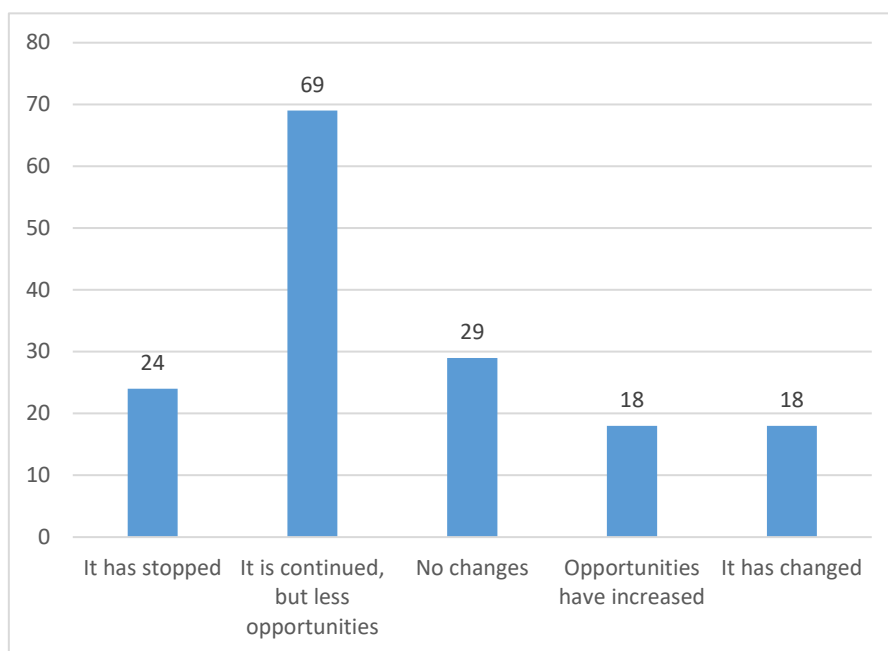
Gender (140 valid responses)



Q1: What kind of ICH do you practice? (145 valid responses) (the answers are grouped by countries)

- Kushangaan (performing art of Ramayana), Painted pottery, Islamic Sufi music performances (Bangladesh)
- Salt making, pottery making, wood carving, masi making, funeral rites (Fiji)
- Wool weaving, carpets, rugs, silk (India)
- Batik (Indonesia)
- Iranian needlework and embroidery, Iranian music, storytelling, Persian rug/carpet weaving (Iran)
- Sword dance, lacquer handicraft, Gangneung Danoje festival (Korea)
- Medicinal herbs, nomad cuisine, Bata (giving blessing), falconry, tuloo (slaughtering sheep), archery (Kyrgyzstan)
- Long songs, throat singing, folk songs, wood art/carving (Mongolia)
- Kutu-palai (ending the mourning period), Malegene (traditional Tolai dance), Namata ceremony (Papua New Guinea)
- Tutu Kueh (Singapore)

Q2: How has the COVID-19 affected your practice of ICH? (Multiple answers allowed)



Written comments

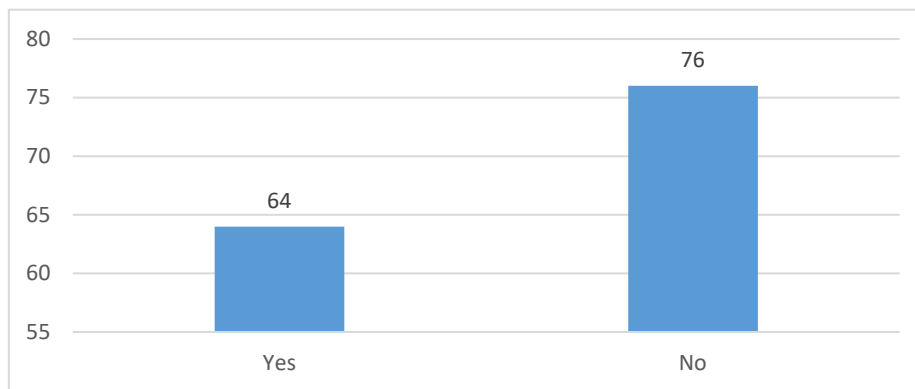
- Mongolian ethnic groups revived the eagle and falcon training technique; and participated at the “Eagle festival-21” event in Bayan-Ulgii province. (Mongolia)
- Batik production is still continued since the pandemic started up until now. The sales is certainly lower, because the number of visitors were also lower, even have to close the gallery during

lockdown which causing the low sales. (Indonesia)

- The COVID-19 pandemic has affected the element and has had its negative and positive impacts. The physical performances and face-to-face education, which is essential for the proper transfer of the heritage, have been drastically limited. The performances and education have, however continued, mainly with the help of online platforms and social media. (Iran)
- Traditional performance in COVID-19 situation became very rare, though, this type of performance has been organized indoor in very limit range. (Bangladesh)
- People who were interested in spirituality became interested in our culture and our practices. Unfortunately, during the pandemic, due to quarantine restrictions, we could not travel to other cities and to other counties. But we have not stopped disseminating our spiritual culture, rituals, good wishes/bata. We continued to hold online events, participate in international events on spiritual culture, spiritual rituals and began to disseminate information through social networks. (Kyrgyzstan)

Q3: Concerning the practice of ICH during the COVID-19 pandemic:

(a) Has your practice of ICH changed or modified? (Multiple answers allowed) (139 valid responses)



(If the answer to Q3 (a) is 'yes')

(b) Why has it changed or modified? (87 valid responses)

- I had to adapt to the new normal regulations imposed by the COVID-19 National Controller which stopped the movement of people from one place to another and this affected my dancers. I had to work with the available performers in my village in which, many of them did not meet the criteria to perform confidently. (Papua New Guinea)
- Many chemicals and medicine are expensive. During the pandemic, many people had difficulties buying medicine due to the lack of necessary medicals and due to the high prices. The borders between countries were closed and it was difficult to supply necessary amount of medicine and drugs. It led to the increase of interest in the utilization of the available medicinal herbs. (Kyrgyzstan)
- Due to the pandemic, people's purchasing power has decreased. Instead of buying, people are

making their products. The practice of buying and selling handcrafts products and services is being promoted. (Mongolia)

- Changes experienced during batik production is difference of dye and motif or pattern that does not always adhere traditional trends. This is because the craftsman has to adapt with the customers' orders and the desired motifs. (Indonesia)
- The pandemic caused public gatherings to be restricted, affecting the transmission process since the allowed number of people were being limited. The running events were held online in non-face to face setting, as most of the events were held in smaller settings. (Korea)

(c) Who stood up and acted as the leader to reform the practice? (86 valid responses)

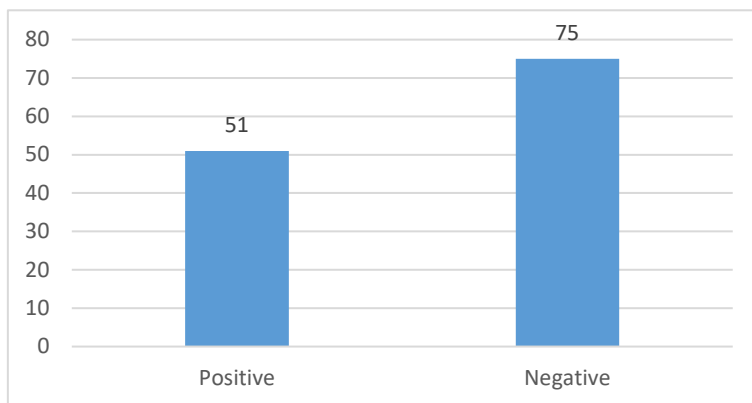
- The elderly supported and condoned the practice of pottery making, but the younger generation bought in their new ideas, designs and creations on their potteries. (Fiji)
- Personally, as a lecturer in an institutional department, I had to adapt to the changes through creating educational content such as the pre-prepared package kit for sword making that can be sent out by mail carrier as well as prepare video forms of the transmission process which was an opportunity for innovating new effective ways of reaching out to preserve our ICH. (Korea)
- Some educators used innovative techniques as well as technologies to bridge to enhance interaction with their students. One example has been use of higher quality audio-visual equipment attached to PCs and Laptops, to enable better qualities of online interaction. (Iran)
- My followers stood up and acted as the leader to reform the practice, and also some researcher stood by me to promote my initiative. (Bangladesh)

(d) Are there any supporters or supporting system to continue your practice of ICH? (109 valid responses)

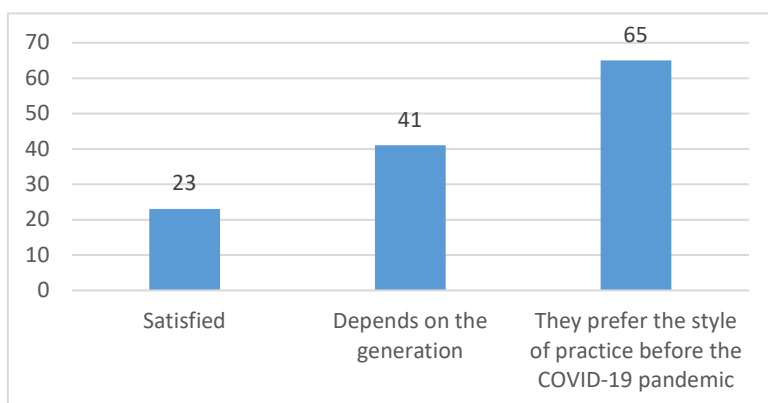
- As regards organizing exhibitions, one NGO and the Iranian Ministry for Cultural Heritage, Handicrafts, and Tourism Organization have supported this art (Iranian embroidery). However, the main supporter of the practice has been the public who demand the product, and the individuals who are interested in learning and practicing Iranian embroidery. (Iran)
- Batik nitik is connected with local tourism actively managed by the local youth organization and Family Welfare Movement, makes the batik production continues. Other than that, there was also financial aid from government for batik craftsman. (Indonesia)
- The main supporting system at present are the churches, the East New Britain local level and provincial Government. These non-Government and Government organizations have been supportive during the pandemic period. (Papua New Guinea)
- Spiritual practitioners realized and understood their responsibility to help people. Thanks to the pandemic, we realized that we need to spread information through the media, videos, social media networks. (Kyrgyzstan)

Q4: Please tell us your thoughts on the way in which ICH is changed/modified during the COVID-19 pandemic.

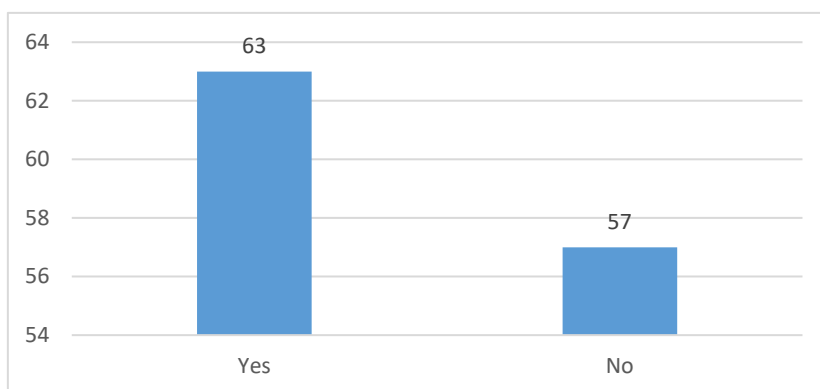
(a) Do you think the change/modification that occurred to your ICH has a positive effect? (Multiple answers allowed) (123 valid responses)



(b) What is the reaction from the community member? How are they feeling about the modified way of ICH practice? (Multiple answers allowed) (120 valid responses)



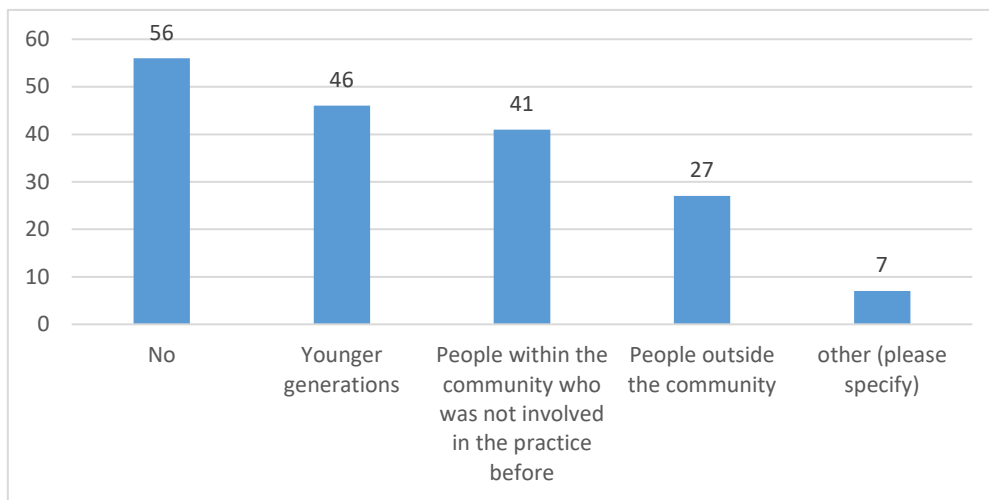
(c) Do you think the modified ICH practice will continue in the future, even after the pandemic? (Multiple answers allowed) (126 valid responses)



Q5: Where there any situation during the COVID-19 in which your ICH was useful/helpful? If yes, please explain what kind of roles it played in the pandemic situation. (113 valid responses)

- In the COVID-19 situations, lots of people want to pray for getting rid of this crisis. I have created some music for prayer and performed on Facebook live, YouTube. In this what people enjoy and love my music pieces. So, I feel that my ICH element has been useful and helpful for people during the COVID-19 pandemic situations to regain mental strength. (Bangladesh)
- I am pleased to be able to help people with various medicines during the pandemic. In collaboration with the health organization and some governor's office, we conducted a charity event and provided sea buckthorn medicine to the target group. (Mongolia)
- There was a group of students and lecturer from Universitas Islam Indonesia visited Sidomukti Batik Gallery to order batik and wanted to train to make batik with the owner. The purpose of their visit was for a student thesis research. (Indonesia)
- It has contributed to the physical, mental, and social health of the member of families. While most of the practitioners enjoy attending the art classes, they also consider it as a form of meditation for stress relief during the difficult time. The art has promoted the role of woman in contributing to the sustainability of the families. They have been able to provide part of the needed budget. Gathering of the older and younger family members for hours in the same practice have helped rapprochement of the generations and promotion of dialogue, and by way of that, have contributed to the inter-generation transmissions of the cultural element and its values. At trans-border levels, the online capacities and newer technologies have contributed to the global dialogue around ICH and its value. (Iran)
- A few that practiced at home, found it therapeutic, whereas most of the potter did not practice any pottery making at all. Some kept going online via Facebook to try and sell their products – but with the current pandemic status in Fiji, people were more concerned about their health and safety. (Fiji)

Q6: Did the COVID-19 pandemic act as a trigger for new individuals to join the practice of ICH? if yes, what kind of people were they? (Multiple answers allowed)



Q7: Comments (selected; 105 valid responses)

- I think the COVID-19 pandemic was both challenging and positive in that it brought new opportunities and changes for the local people. In the process of adjusting to the new normal way of doing things, the people were able to be more creative and economical in using available resources wisely. They became more resilient in protecting and sustaining their indigenous knowledge and cultural practices which was important for their survival. (Papua New Guinea)
- COVID-19 made us learnt that we need to improve or revamp our practice. However there are still more areas that need to address. For example, automation of the making process and finding ways to encourage new generation to lean and continue the ICH practice. (Singapore)
- There was recently a phone charger which was sold by the National Museum of Korea that was made with Ottchil (lacquer) process that was very popular. It most likely helped the Ottchil phone charger was featured in a BTS music video, as all of it was sold out during reservation. A there are examples of positive promotion that have happened during the pandemic era. (Korea)
- There was so much hardship faced by individuals and communities during the pandemic. All sales of potteries had come to a complete stop, all savings were exhausted, pottery was seen as a main source of income for most families in Lawai village, and the funds from these potteries would support their own households and families, also for the church and communal obligations, most of the communities just tucked their potteries aside and list all hope. (Fiji)
- Price for Batik material increased during the pandemic, but the price of the product are still the same compared to before pandemic hits. During the pandemic, this group needed funding to continue the batik production and managed to get capital loan from the Financial Services Authority (Otoritas Jasa Keuangan) in the name of the group but addressed to individual member of the group. (Indonesia)
- National textbook board published my artistic life and introducing my ICH element on the text

book of primary school. As a result, all of my family members are very happy and they feel happy to remain devoted to this practice. So, my realization is any kind of ICH element practitioners to recognize from national level, which will possible to get the new method to safeguarding the ICH elements. (Bangladesh)

- Please come and visit us and shop your favorite ones. (India)
- Unlike a great number of the ICH elements that have been negatively affected by the COVID-19 pandemic, my practice of the Iranian Needlework/Embroidery as witnessed examination of new domains, joining of greater numbers of practitioners, and promotion of the art to other countries. (Iran)
- We started using online platforms for meetings using zoom, google meet, whatsapp and telegram. We found out that using the internet and online formats it became possible to obtain more information. (Kyrgyzstan)
- During the pandemic, herders' source of income were meat and dairy products, so sales increased from the previous year's average. Especially horse meat and fermented milk. Therefore, young people are actively learning herding and milk processing techniques. (Mongolia)