



people on the ground, with local herders or local shaman that are acknowledged as actively practicing medical treatments.

I hope my documentary can be used for educational purposes — that is very important in visual anthropology generally.

It is part of the anthropologist giving back to the community — not just taking away knowledge and then using it for our own academic purposes, it's to go back to Mongolia too.

In August, Professor Li Narangoa, the Director of the ANU Mongolia Institute and I went to Ulaanbaatar and convened a workshop. There was also a conference as part of that and we brought together a whole lot of experts from across Inner Asia. Some of the elders were very knowledgeable. After the workshop we sat down with three of

YAKKING WITH YAKS

them: a monk, who had written about six books on Mongolian traditional medicine, the director of the Museum of Mongolian Traditional Medicine, and then another medical practitioner from Inner Mongolia. We just had a conversation about their work, while I filmed. It wasn't highly structured, we just let them say what they wanted, and they were so animated, telling all these stories and laughing away and we all had the greatest time. They were really excited to have the opportunity to pass on some of their life stories and actually that their knowledge was being valued. I am confident that, with this filmmaking project, Mongolians themselves will be really keen on the idea because they value the retention of their knowledge, and that it's not gone, because people still practise it in an everyday sense. They realise the value of Traditional Mongolian Medicine still.

Next year I'll go back and do the filming, aiming for April because that's when all the lambs and kids are born. It's a long hard winter, the average temperature is minus 28°C, and it lasts for eight months. It is harsh, so often the animals, and the people, have survived right through the winter and they get to the spring, then often don't make it. There are also all the newborn animals with the mothers who may be having trouble with births, or the people might be having trouble themselves — so it's prime time for me to be there because a lot happens in the Mongolian spring.

For an example of some of Natasha's footage of a monk performing a ceremony to liberate a yak from the burden of humans and to provide protection for a young woman who was very ill, see: <https://khangaiherds.wordpress.com/about/khangai-herds-extra/>

For Natasha's filmmaking website, see: <https://fijnfilms.squarespace.com>

NAUTICAL CAPERS



Mr Tinny goes to town

Cap'n Murray McCracken took to the high-ish seas and headed north

When I went up the coast in my big boat there were many river entrances that I was unable to enter. I thought it might be interesting to go into places I hadn't been before. Also, the tinny can travel at 20 mph rather than 5 mph so you can get places a lot quicker — that's more time at the pub.

The trip was a bit more physical than I had imagined, you know, when you're heading into a northerly chop of a metre or two — it was a bit more exercise than I was planning. It's a pretty bumpy road with lots of potholes.

First night was in Ulladulla, then Greenwood Point north of Jervis Bay, Wollongong, Cronulla, and finally into Sydney Harbour. I parked up at the Cruising Yacht Club of Australia. They let me have a berth for nothing in amongst the ten-million-dollar boats. My scruffy little tinny looked a bit out of place but I was happy enough.

A few people asked me where I'd sailed from. The usual response when I told them I'd started at Batemans Bay was, "In that?"

It's important to have a girl in every port, even if, or maybe especially if, it's the same girl and she's brought the fuel for the next day — thanks Lynny.

It was a lot of fun and for my next trip I plan to go down to Bermagui if I can talk Davey into it. We'll put out some lines and take it easy.



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