Community-based inventorying of intangible cultural heritage

Training and capacity-building materials for an eight-day to ten-day workshop

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*This version will be superseded by a revised version on 10 January 2011 – please do not print this version.*

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# INV 8.0 Workshop overview

This training manual for workshops on community-based inventorying is a by-product of a successful pilot project on community-based intangible heritage inventorying in six sub-Saharan African countries of Botswana, Lesotho, Malawi, Swaziland, Uganda and Zambia. The objective of this workshop was to build capacity of the local communities, local authorities, government officials, NGOs and other stakeholders in these countries to inventory intangible cultural heritage following a community-based approach devised by UNESCO’s intangible heritage section. The manual serves as a general reference guide to implementation of these workshops in other countries in future who may be interested to adopt the intangible heritage program later on. It is aimed at Ministry officials, Community Based Organizations (CBOs), local community members, researchers and non-governmental organizations (NGOs). The experiences used to develop this particular manual are those from Botswana, Lesotho, Swaziland and Uganda, and will be cited accordingly in various sections of the manual.

There are several key activities that are carried out in the process of implementing the eight- or ten-day community-based workshop. These include lectures on various topics; group discussions and presentations; pilot fieldwork practical, workshop evaluations, among others.

At the end of the workshop participants should be able to carry out the following:

* Demonstrate in-depth interaction between each other as evidence of networking
* Define and describe in their own words, components of the UNESCO 2003 Convention for the Safeguarding of the Intangible Heritage
* Identify and define elements of intangible heritage in their localities and their associated domains
* Compare and contrast the various domains of ICH and associated elements
* Propose and design a plan for inventorying heritage in their respective areas
* Demonstrate interview skills that will be used to gather information
* Demonstrate an understanding of how to operate documentation equipment provided for the workshop
* Organize research findings in permanent form, for access by others
* Appraise the workshop proceedings

## PLANNING WORKSHOP SESSIONS: GUIDELINES TO THE LESSON PLANS

Each workshop session is designed such that it has its own lesson plan attached to it that acts as a guide to the instructor, rather than as a prescriptive tool to use to implement activities associated with the lessons. The manual takes cognizance of the fact that instructors, who are mainly local coordinators of the projects, have invaluable insights at the local level that can be input into the lesson plans.

1. ***Instructional Objectives/Learning targets:*** Prior to every lesson, instructors should have in mind what they intend the students to learn by the end of each lesson or practical exercise of the workshop. The instructional objectives are key in shaping the teaching outcomes, in selection of content, as well as in evaluation of learning.
2. ***Materials/teaching aids:*** These are tools used for instruction. They can be books for reference reading, specific excerpts of the UNESCO 2003 Convention; case studies of an inventory from a country that has addressed the issue before, to mention but a few. In this manual, these are dealt with in two categories: first, there are those reference documents and publications that come directly from UNESCO, and are listed in the table labelled ‘General guide’. In addition to these, there are also those materials that are listed under the specific lesson plans and there are materials that are brought to the classroom by the instructor who also has the freedom to add to these in accordance with his/her local context, an approach that builds into the assertion that the UNESCO manual is not prescriptive but rather acts as a guide to the instruction of the workshops in their respective locations.

The general timetable for the eight-day workshop briefly lists those materials that are required for the entire workshop. These are described in greater detail in the specific lesson plans for each module.

1. ***Instructor and learner responsibilities: time, content and specific activities:*** Other components of the lesson plan are guidelines to time allocation per activity as well as guidelines to the types of activities that both the instructor and the participants could embark in to facilitate the learning process in a more efficient manner. Again this is not to prescribe what has to be the sole focus but to give guidance with the view that the instructor will use their expertise to substantiate each content material to suit each local context.

## The materials provided for the course

Facilitators are provided with an extensive amount of material to use and if necessary, adapt for this course:

1. Timetable
2. Hand-outs
3. PowerPoint presentations
4. Narratives
5. Lesson plans
6. Facilitators’ notes

Only the first four categories of materials should be given to participants, along with any other supporting materials such as the texts of the Convention and the Operational Directives. The texts of the Convention and the Operational Directives will be frequently used during this course.

The timetable is a rough guide – it may be amended as and when necessary.

The hand-outs are numbered according to the session in which they are first required, but some of them may be used a number of times during the workshop.

The PowerPoint presentations can be printed and handed out as an aide memoire to participants. Facilitators may wish to edit these PowerPoints depending on their own needs.

The lesson plans provide an outline of how the lessons will be conducted, aimed at facilitators. They make suggestions for some exercises to be used during the sessions. These exercises can be modified as required.

Narratives provide a fuller outline of what the facilitator might say or raise for discussion during the sessions. They are not meant to be read out as such; they are sources of inspiration for the facilitators, who may wish to add material as needed. In the narratives, additional background material is provided in boxes.

It is not expected that the facilitators will try to transmit all the information in the narratives to the participants; they are requested, however, to read all of that material beforehand, to provide a broader context for the information they will be discussing during the course and ensure they are able to answer questions.

The facilitator’s notes give tips and hints about issues that participants may raise in the initial and final nomination files, and provide the answers for the Quiz (Hand-out 5.1.1). Participants may wish to raise other issues in the assessment and examination of the sample nominations and this should be welcomed.

## Eight days or ten days?

The timetable assumes that the workshop proceeds over the course of eight days, including two days of fieldwork. In some cases – particularly where the State has no existing inventory framework in place – an additional day can be used preparing before fieldwork. Depending on the nature of the fieldwork (logistics, travel, size of groups), it may be useful to have a day of debriefing, treatment of research data, and planning after the first day of fieldwork and then a second opportunity to go into the field on the third day. In some cases, an additional day after the fieldwork is needed for processing data and reinforcing the lessons learnt.

# INV 8.0 Timetable

| Session | Duration | Materials provided to participants |
| --- | --- | --- |
| Day 1 | | |
| Opening ceremony | 60 minutes | Materials to be identified in this column below |
| Coffee / tea |  |  |
| INV 8.1 – Introduction of participants | 120 minutes |  |
| Lunch |  |  |
| INV 8.2 – Introduction to the Convention | 30-45 minutes presentation; 60 minutes discussion |  |
| INV 8.3 – Intangible cultural heritage keywords | 60 minutes |  |
| Coffee / tea |  |  |
| INV 8.4 – ICH inventorying under the Convention | 15 minute presentation + 30-45 minute discussion |  |
| Day 2 | | |
| INV 8.5 – What is intangible cultural heritage, and what forms does it take? | 60 minutes |  |
| Coffee / tea |  |  |
| INV 8.6 – Safeguarding ICH: core concepts and key safeguarding measures | Introduction: 15 minutes; Break-out groups: 45 minutes; Reporting back: 30 minutes |  |
| Lunch |  |  |
| INV 8.7 – Who to ask, entry into communities | 60-90 minute discussion |  |
| Coffee / tea |  |  |
| INV 8.8.A – Starting to design an inventory (option A: no existing State framework for inventorying) | What questions to ask: 60 minute discussion  Ordering the questions into a framework: 90 minute discussion |  |
| INV 8.8.B – Starting to design an inventory (option B: if a State framework for inventorying already exists) | What questions to ask: 60 minute discussion  Ordering the questions into a framework: 90 minute discussion |  |
| Day 3 | | |
| INV 8.9 – Interviewing methods: how to ask, how to gain consent and how to respect it | 15 minute presentation by trainer  75 minute discussion |  |
| Coffee / tea |  |  |
| INV 8.10 – How to operate audio recorders | 60 minutes, including hands-on practice |  |
| Lunch |  |  |
| INV 8.11 – Basics of operating digital cameras | 60 minutes, including hands-on practice |  |
| Coffee / tea |  |  |
| INV 8.12 – Practice interview session | 90 minutes |  |
| Day 4 | | |
| INV 8.13 – Finalizing a framework for inventorying | 60 minute discussion |  |
| Coffee / tea |  |  |
| INV 8.14 – Briefing on field research sites | 30-45 minutes |  |
| Lunch |  |  |
| INV 8.15 – Organizing research data: good practices |  |  |
| Coffee / tea |  |  |
| INV 8.16 – Organizing research data: practicum |  |  |
| Day 5 and 6 | | |
| INV 8.17 – Fieldwork practicum | One or two days  Two days minimum is practical |  |
| Day 7 | | |
| INV 8.18 – Fieldwork debriefing: reports from each team on challenges and lessons of fieldwork | 60 to 90 minutes |  |
| Coffee / tea |  |  |
| INV 8.19 – Organizing research data practicum | 90 minutes |  |
| Lunch |  |  |
| INV 8.19 – Organizing research data practicum | 90 minutes |  |
| Coffee / tea |  |  |
| INV 8.19 – Organizing research data practicum | 90 minutes |  |
| Day 8 | | |
| INV 8.19 – Organizing research data practicum | 90 minutes |  |
| Coffee / tea |  |  |
| INV 8.20 – Revising the inventory framework and planning next steps | 90 minutes |  |
| Lunch |  |  |
| INV 8.21 – Written evaluations, followed by oral evaluation | 60 minutes |  |
| Coffee / tea |  |  |
| INV 8.22 – Overall review of training workshop | 60 minutes |  |
| Closing ceremony | 60 minutes |  |

# INV 8.1 Lesson plan: Introducing the participants

|  |
| --- |
| **Title of activity: Introducing the participants** |
| Duration: 120 minutes |
| Objective(s):  By the end of the lesson participants should be able to:   * relate in a casual and relaxed manner towards one another; * recite each other’s brief biography to the audience; * ask questions across participants. |
| Description:  Each workshop participant is assigned to work with another person he or she does not previously know. They interview each other for 5 to 20 minutes to find out interesting things about the other person’s life. Then each person introduces his or her new friend to the other workshop members in a 2- or 3-minute presentation.   * It is essential to have a list of participants beforehand so they can be assigned to work with strangers – if there is no list, they can pair up themselves, but workshop leader must encourage each to find a stranger. * It is best not to be too directive about what kinds of questions to ask or what people should choose to focus on. It will be most interesting if each pair decides what to speak about. * After all have spoken, workshop leader can draw lessons about general tendencies (e.g., we connect with another person’s experience by relating it to our own experience and identifying what is similar and different about theirs; we can learn something about ourselves by hearing someone else describe us; typically at least one person will speak only about himself or herself and forget to introduce the partner’s name). |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 10 min | *Introduction :*   * Networking with other participants. * List of participants * Guide to conversation questions | * Explain importance of exercise * Describe how will pair participants | Participants listen and ask questions. | | 10 min | *Presentation:*   * Pairing participants * Interviewing one another | * -Identify pairs of participants that are not acquainted * -Ask students to interview each other on their life | * - Participants listen and assist instructor in pairing people. * - interview and interact among themselves | | 80 (2 min each) | * Presenting partner’s bio | * -Ask participants to present about each other | * - Present on each other’s bios after summary | | 10 | *Summary:*  Process review  General lessons | Ask participants how exercise benefitted them. |  | | 5 | *Homework:*  Further networking | Encourage participants to continue networking with others that were not their partners during the workshop | make deliberate effort to meet others during tea, lunch, and end of workshop break | |
| Supporting documents: |

Most of the participants attending the workshop are likely to be from different areas in the country, or even from different countries where cross-border heritage is involved. They are more likely to be from different work departments within a country, different ages, different gender and different cultural and educational backgrounds. Since the workshop runs for eight to ten days, it is important that participants are at ease with one another, get along well, are free to voice their opinions, and are keen and comfortable to critique the information being shared with them by the instructor as well as by other participants. The exercise is therefore crucial in creating a comfortable atmosphere for all participants. The exercise may take longer where there are more participants, and may take a relatively shorter time where there are few participants. During the introductions, allow no more than two or three minutes per participant.

The process is such that the instructors and/or facilitators of the workshop avail themselves with a list of participants prior to the exercise. They then decide who should be paired with whom, largely depending on the fact that the two people are not already acquainted with each other through work or geographical location.

**GUIDE QUESTIONS TO ONE TO ONE INTERVIEW** (to be provided to partners that appear to be having problems thinking of questions to ask).

My name is x, I come from x. My family originates from x. How about you?

Q: Where do you live and, what do you do at the moment?

Q: Describe yourself in four words?

Q: Do you have siblings/children, etc…? Are they interested in cultural heritage issues?

Q: Do you like to travel in your country? Are there cultural differences across the country?

Q: What are your hobbies?

Q: If you were to go somewhere else in the world, where would you go and why?

Q: How and when did you develop an interest for cultural heritage?

Q: Have you been involved in a cultural heritage event before?

Q: Which cultural heritage components of your village/area intrigue you most and why?

Q: What is your most treasured cultural heritage memory?

Q: In your view what is necessary step that could facilitate cultural heritage conservation in your area?

# 

# INV 8.2 Lesson plan: Introduction to the Convention

|  |
| --- |
| **Title of activity: Introduction to the Convention** |
| Duration: 30-45 minutes presentation; 60 minutes discussion |
| Objective(s):  Provide an overview of the 2003 Convention: its objectives, key concepts, mechanisms for international cooperation, and obligations at the national level. |
| Description:  At the end of this topic session participants should be able to do the following:   * Define intangible cultural heritage * Give examples of intangible heritage * List key phrases and concepts of the 2003 Convention * Demonstrate the relationship between the convention and other international instruments * Outline governance structure of the Convention (Articles 4-11) * define safeguarding intangible heritage in context of their own culture |
| |  |  |  |  | | --- | --- | --- | --- | | ***TIME*** | ***CONTENT (What)*** | ***INSTRUCTOR ACTIVITY (H*ow)** | **PARTICIPANTS’ ACTIVITY** | | 15 min | ***Introduction:***  1. Historical background to the Convention  2. Article 1 – Purposes of the Convention | Outline and elaborate on purposes a-d, using expert assessment to prioritize according to local context | Participants listen and ask questions. | | 80 min | ***Presentation:***  3. Article 2 of the Convention   * *Definitions* * *Transmission* * *Human rights element* * *Safeguarding* * *Mechanisms (Governance structure) of the Convention* * *Safeguarding at national level* * *International safeguarding)*   4. Local context definitions | Use already provided slides to lecture on the following:   * Give presentation to participants * Transmission of ICH from generation to generation * Type of ICH considered * Meaning of Safeguarding * Mechanisms (General Assembly; Intergovernmental Committee; Advisory organizations; State Parties * Safeguarding at the national level   [state party responsibility, inventorying, policy framework, community participation]   * International safeguarding (Representative list; international assistance)   DISCUSSIONS  \*\*\* [Pause for interaction at every sub-topic. Determine when a group discussion is necessary] | Participants listen and interact at intervals with one another to discuss differences, similarities etc, in the context of their country,   * Participants ask questions | | 15 min | ***Summary:*** | Ask participants to summarize various sections | Participants take turns and volunteer to briefly summaries 1,2,3 above | | 5 min | ***Homework:*** | Ask participants to continue reading specified excerpts from the Convention overnight | Distribute excerpts of Convention to participants | |
| Supporting documents: |

# INV 8.2 Presentation: Introducing the Convention – basic challenges of safeguarding intangible cultural heritage

# INV 8.2 Narrative: Introducing the Convention – basic challenges

**Basic challenges of sustaining intangible cultural heritage**

**SLIDE 1: title frame**

The Convention for the Safeguarding of the Intangible Cultural Heritage came into force on 20 June 2006, barely one thousand days after its adoption by the UNESCO General Conference on 17 October 2003. It has been ratified at an unprecedented pace, the number of States that have ratified is now 124, three fifths of UNESCO’s 193 Member States. The Convention’s rapid entry into force is a testament to the international community’s concern for safeguarding the world’s living heritage, especially at a time of rapid socio-cultural change and international economic integration.

**SLIDE 2: The ‘intangible cultural heritage’ means…**

Intangible cultural heritage defines the identities of communities and groups and gives meaning to their lives. The Convention takes a broad view of intangible heritage: it is ‘the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage’. This last phrase is crucial: indeed, it is only the community itself that can decide whether or not something is part of its heritage – no scholar, expert or official can do so in their stead. It is also a fundamental tenet of the Convention that no hierarchy can be assigned to distinguish one community’s intangible heritage as better, more valuable, more important or more interesting than the heritage of any other community. To every community or group, each element of its intangible heritage has value that can neither be quantified nor compared to other elements of other communities’ heritage: each is equally valuable, in and of itself, to the communities, groups or individuals that recognize it as part of their heritage.

**SLIDE 3: This intangible cultural heritage, transmitted from generation to generation… and SLIDE 4: For the purposes of this Convention….**

The Convention conceives intangible heritage as a phenomenon always being created and recreated, transmitted from generation to generation or shared from one community to another. In the Convention’s words, it ‘is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’. This means that intangible heritage, as conceived in the Convention, must always be *living* heritage: it must continue to be actively produced, maintained, re-created and safeguarded by the communities, groups or individuals concerned, or it simply ceases to be heritage. As a living phenomenon, intangible heritage derives from the past and may often evoke it, but it is always inevitably of the present and future. Intangible heritage does not live in archives or museums, libraries or monuments: rather, it lives only in the minds and bodies of human beings. There is no intangible heritage without the communities and individuals who are its bearers, stewards and guardians.

**SLIDE 5:**

To safeguard intangible cultural heritage, in the Convention’s terms, is to ensure its viability, especially by strengthening the processes of creativity, transmission and mutual respect upon which it depends. That is why I said a moment ago that living heritage is always of the present and future. Of the present, because it exists only when it is being actively produced and re-created; of the future because it imposes upon us the burden of ensuring its transmission to future generations. This last burden is one that the international community is increasingly willing to accept, as shown by the Convention. If sustainable development, as defined in 1987 by the Brundtland Commission, is ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs’[[1]](#footnote-1), sustaining intangible heritage means ensuring that it continues to be practiced *today* without compromising the ability of coming generations to enjoy it *in the future.*

**SLIDE 6: Safeguarding schema**

The Convention’s primary purpose, as laid out in its Article 1, is ‘to safeguard the intangible cultural heritage’. In Article 2, the Convention provides a definition of safeguarding – to ensure the viability of intangible heritage, as I already mentioned – and lays out a number of possible safeguarding measures, ‘including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of [intangible] heritage’. But I must emphasize that all of these possibilities are indeed safeguarding measures if, and only if, they are ‘aimed at ensuring the viability of the intangible cultural heritage’, as the Convention specifies. Documentation for its own sake, or simply to record something before it vanishes, is not safeguarding; research to satisfy the scientific curiosity of researchers or to determine the origin, contours or specificity of a given element of intangible heritage is not safeguarding unless and until it contributes directly to strengthening the viability of that heritage. The best-equipped archive, the most extensive database, or the most dazzling interactive website can only be considered to be safeguarding when it can be demonstrated that it supports the future practice and transmission of the heritage that is stored within.

Today, even in a world of mass communication and global cultural flows, many forms of living heritage are thriving, in every country and every corner of the world. Other forms and elements are more fragile, and some even endangered, and that is where the kind of measures called for by the Convention – at the national and international levels – can help communities to ensure that their heritage remains available to their descendants for decades and centuries to come. The Convention recognizes that the communities, groups and, in some cases, individuals who practice and maintain intangible heritage must be its primary stewards and guardians, but their efforts can be supported – or undercut – by State policies and institutions. The challenges facing such communities, and those who work on their behalf, are to ensure that their children and grandchildren continue to have the opportunity to experience the heritage of the generations that preceded them, and that measures intended to safeguard such heritage are carried out with the full involvement and the free, prior and informed consent of the communities, groups and individuals concerned.

**SLIDE 7: Mechanisms of the Convention…**

How can this best be accomplished? Let us look more closely at the mechanisms that the Convention puts in place for safeguarding heritage at the national and international levels, and how UNESCO expects to work with Member States and communities to implement those mechanisms. The Convention itself has two statutory organs: first is the General Assembly of the States Parties to the Convention, the sovereign body of the Convention that includes all of the States that are party to it, and meets biennially to take decisions on broad policy matters. The implementation of the Convention at a concrete, operational level is the responsibility of the Convention’s second statutory body, the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, composed of 24 States Members elected by the General Assembly. States Members elected to the Committee are represented by ‘persons who are qualified in the various fields of the intangible cultural heritage’, Article 6.7 concludes. The General Assembly and Committee are assisted in their work by the UNESCO Secretariat, responsible for preparing documents for their consideration and ensuring the implementation of their decisions.

**SLIDE 8: Safeguarding at the national level…**

The Convention’s Article 11 lays out the responsibility of States at the national level, in very broad terms: each State Party shall ‘take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory’.

**SLIDE 9: Identify and define…**

Articles 11 and 12 further specify one clear and concrete responsibility of each State Party: to ‘identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations’. This process of identification and definition is to be done ‘with a view to safeguarding’ and is to result in ‘one or more inventories of the intangible cultural heritage present in its territory’, to be drawn up by each State Party ‘in a manner geared to its own situation’, and to be updated regularly.

Inventorying is the most concrete obligation of States Parties, but in no sense is it more important than the general responsibilities laid out elsewhere in the Convention, and it should not be understood as in any sense a preliminary step that must be completed before other safeguarding measures can begin to be implemented. Indeed, several expert meetings and the Intergovernmental Committee have emphasized that the work of inventorying is never completed – rather, it is an ongoing process of identification and updating that can never be considered as final. As Article 11 emphasizes, inventorying must be done with the participation of the communities or groups concerned, since it is only they who can determine if an element is or is not part of its intangible heritage. It is not researchers or documentalists from the capital city who should decide alone what belongs on an inventory – it is the communities, groups or individuals whose heritage is involved who must play a primary role.

Where, you might ask, are UNESCO’s instructions and forms for inventorying? A number of Member States regularly pose that question to us. I am not simply being evasive when I say that we do not – and will not in the future – have such binding guidelines, instructions or formats for how an inventory should be accomplished. Indeed, because it is for each State Party to draw up one or more inventories, in a manner geared to its own situation, UNESCO *cannot* provide instructions to States how they should go about accomplishing their task. This does not mean we are not willing to provide assistance and support to Member States, but that we expect those States, with the active participation of communities, groups and NGOs, to decide for themselves how best to go about this effort.

**SLIDE 10: adopt a general policy…**

The Convention also calls upon States Parties to endeavour to safeguard their living heritage through a number of other measures. One is to ‘adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes’. This obligation is directly relevant to the situation here in Cambodia, since it like many other States has identified promotion of tourism as an important objective for socioeconomic development planning. Will States do so in such a manner as to promote the social functions of heritage and especially to ensure its safeguarding? One reading of the Convention would be that development planning that is *not* driven by the watchword of sustainability, and that does *not* ensure the safeguarding of intangible heritage, would violate a State’s treaty obligations under the Convention. It remains to be seen whether and how, in the future, the communities, groups or individuals concerned with specific forms of intangible heritage might be able – perhaps together with concerned research institutions and nongovernmental organizations – to effectively make reference to this obligation to advocate in favour of certain planning alternatives or in opposition to others, just as communities and organizations have sometimes mobilized arguments in favour of preservation of natural and tangible heritage as a counter-balance to development plans that would negatively affect the heritage values of a given site.

At the institutional level, States Parties are to create or support several kinds of organizations or offices. Each State should designate or establish one or more competent bodies with responsibility for safeguarding. Most States already have such offices, agencies or organizations in place. Each State is also to foster the creation or strengthening of institutions for training in managing and transmitting intangible heritage, the latter particularly by creating spaces in which heritage may be practiced and performed in order to encourage its transmission. States are also to establish institutions to support documentation for safeguarding.

**SLIDE 11: foster scientific, technical and artistic studies…**

Further, the Convention requires, States are to ‘foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger’.

**SLIDE 12: ensure recognition of, respect for, and enhancement of…**

Among the other important obligations of States Parties at the national level, the Convention gives great importance to education, awareness-raising, and capacity-building aimed at ensuring ‘recognition of, respect for, and enhancement of the intangible cultural heritage in society’. The Convention outlines a broad range of educational programmes and activities each State should undertake, aimed at the general public and particularly at the young, both within heritage-bearing communities and outside. Such public education and awareness-raising is one of the fundamental purposes of the Convention, both an end in itself and a means to ensure respect for intangible heritage and appreciation of its importance.

**SLIDE 13: Article 15: within the framework…**

Before leaving the national responsibilities of States Parties under the Convention, I want to call your attention to Article 15, which emphasizes that ‘Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management’. I have already mentioned that in its definition of intangible heritage, the Convention insists that only the communities or groups concerned can determine what they consider to be their heritage, and in speaking of inventories I recalled the emphasis the Convention places on their involvement. But here the Convention lays out a much deeper and all-encompassing obligation of States to ensure their widest possible participation in its safeguarding. To take that obligation seriously, and to fully embrace the spirit of the Convention’s requirement, means that States may have to rethink many of their standard assumptions about cultural policy, heritage management, and the role of communities.

**SLIDE 14: International safeguarding: Urgent Safeguarding List…**

Now, if communities are the primary agents responsible for safeguarding heritage, and if the Convention also lays out certain obligations of States at the national level, it also foresees a role for international cooperation and assistance to complement those efforts. The Convention establishes two lists and one register. Of the two lists, the List of Intangible Cultural Heritage in Need of Urgent Safeguarding responds directly to the Convention’s primary purpose, to safeguard intangible heritage. At the proposal of States Parties, the Committee may inscribe elements of intangible heritage on that list whose viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned. According to the Operational Directives approved by the General Assembly, the candidacy files for inscription on the Urgent Safeguarding List require the nominating State to present a safeguarding plan for helping to re-establish and consolidate the viability of the element. Once such an element is inscribed, the State may be eligible to receive international financial assistance for its safeguarding, from the Intangible Cultural Heritage Fund established by the Convention. In cases of extreme urgency, the Committee may take certain initiatives to inscribe an element, in consultation with the State Party concerned. The Committee has recommended that such an extraordinary procedure be used when ‘The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding’.

**SLIDE 15: Representative List**

The other list, the Representative List of the Intangible Cultural Heritage of Humanity, responds to the Convention’s goals of ensuring visibility of intangible heritage and awareness of its significance, and encouraging dialogue that respects cultural diversity. That List is likely to include intangible heritage elements whose viability is comparatively strong. Here, rather than a safeguarding plan aimed at restoring or strengthening its viability, the Operational Directives refer to a set of safeguarding measures to protect the element’s current viability from future risks. Experts and the Committee have emphasized that even a healthy element, once listed, may be subject to new pressures such as vastly increased tourism, and the management plan is intended to ensure that a healthy element from the Representative List does not have to be moved to the Urgent Safeguarding List as an unintended consequence of being inscribed on the list.

**SLIDE 16: Article 18**

Finally, the Convention’s third direct mechanism for safeguarding at the international level is a register or list of programmes, projects and activities for safeguarding ICH that best reflect the principles and objectives of the Convention. States may nominate exemplary programmes, projects and activities for international recognition as ‘good practices’ in safeguarding, so that other concerned communities, groups and institutions may draw lessons from their experience.

**SLIDE 17 and 18: International assistance**

To support such programmes and activities, and especially to support safeguarding measures for intangible heritage that has been inscribed on the Urgent Safeguarding List, the Convention provides for international assistance from the Intangible Cultural Heritage Fund that is made up of the annual contributions of States Parties. Such international assistance includes both financial assistance and technical assistance of various sorts, that we will come back to later this afternoon.

**SLIDE 19: ICH: a mainspring of cultural diversity…**

The challenges of safeguarding intangible heritage are immense, and the mechanisms established by the Convention are only now taking their full shape. The obligations that are taken on by States that ratify the Convention are broad, and only time will tell how effectively they discharge their responsibilities. UNESCO stands ready to assist all Member States in their safeguarding efforts, when they are undertaken in the spirit of the Convention. That means always with the fullest possible participation of the communities, groups or individuals for whom a given practice, expression or skill is identified as a part of their intangible heritage. They are its owners and stewards, and in the end it is only they who can guarantee that their children and grandchildren will continue to have access to the accumulated wisdom and experience of their parents and grandparents.

# INV 8.2 Hand-out: Additional resources

### The 2003 Convention

1. Text of the Convention: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022>
2. In addition to its six authoritative texts (Arabic, Chinese, English, French, Russian and Spanish), the 2003 Convention has been translated, officially or unofficially, into many other languages. These translations are available online:  
   <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00102>
3. The Operational Directives: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00026>
4. Kit of the Convention for the Safeguarding of the Intangible Cultural Heritage produced by UNESCO: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00018>
5. Janet Blake, Commentary on the UNESCO 2003 Convention on the Safeguarding of the Intangible Cultural Heritage, Institute of Art & Law, Leicester, 2006.
6. Main aims, and historical and political history of the Convention: [Intangible Heritage (Key Issues in Cultural Heritage)](http://www.amazon.co.uk/Intangible-Heritage-Key-Issues-Cultural/dp/0415473969/ref=sr_1_1?ie=UTF8&s=books&qid=1277726175&sr=1-1) by Laurajane Smith and Natsuko Akagawa (Routledge 2009): [http://books.google.com/](http://books.google.com/books?id=50fm8ozs6o8C&lpg=PP1&dq=intangible%20heritage&pg=PA1#v=onepage&q&f=false)
7. L. Lowthorp, ‘National Intangible Cultural Heritage (ICH) Legislation and Initiatives’, UNESCO-New Delhi Field Office, 2010.

### Nominations

1. UNESCO forms for nominations: <http://www.unesco.org/culture/ich/index.php?pg=00184>
2. The Intangible Heritage Lists: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011>

### International assistance

1. UNESCO form for applications: Safeguarding projects, form ICH-04

<http://www.unesco.org/culture/ich/index.php?pg=00184>

1. UNESCO form for applications: Preparing nominations for the USL, form ICH-05

<http://www.unesco.org/culture/ich/index.php?pg=00184>

1. UNESCO form for applications: Financial assistance requests for preparing proposals of programmes, projects or activities to be recognized under Article 18, form ICH-06  
   <http://www.unesco.org/culture/ich/index.php?pg=00184>

### Safeguarding

1. UNESCO resources on safeguarding: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00012>
2. UNESCO resources on Living Human Treasures

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00061>

1. Background Paper for UNESCO Meeting, Intangible Heritage Beyond Borders: Safeguarding Through International Cooperation. Bangkok, 20 and 21 July 2010.
2. The UNESCO Concept of Safeguarding Intangible Cultural Heritage: Its Background and *Marrakchi* Roots, by Thomas M. Schmitt, 2008  
   <http://www.informaworld.com/smpp/content~db=all~content=a790564706>
3. Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges, UNESCO-EIIHCAP Regional Meeting, Hué, Viet Nam, 11-13 December 2007  
   <http://www.unescobkk.org/fileadmin/user_upload/culture/ICH/Report.pdf>

### Inventorying and documentation of intangible heritage

1. China’s intangible heritage inventory  
   <http://www.china.org.cn/china/2010-06/02/content_20171387_2.htm>

<http://www.chinaheritagequarterly.org/features.php?searchterm=007_twolists.inc&issue=007>

1. Cultural mapping in Fiji:  
   <http://www.iapad.org/publications/ppgis/ch03_rambaldi_pp28-35.pdf>
2. Cambodian inventory-making  
   <http://www.accu.or.jp/ich/en/pdf/c2005subreg_RP3.pdf>
3. Scottish inventory-making

<http://www.museumsgalleriesscotland.org.uk/publications/publication/71/scoping-and-mapping-intangible-cultural-heritage-in-scotland-final-report>

1. Bulgarian inventory-making   
   <http://www.unesco.org/culture/ich/index.php?pg=00263>
2. Brazilian inventory-making

<http://www.unesco.org/culture/ich/index.php?pg=00264>

<http://www.transpersonalstudies.org/ImagesRepository/ijts/Downloads/Labate.pdf>

1. Venezuelan inventory-making  
   <http://www.unesco.org/culture/ich/index.php?pg=00265>
2. Documenting Sudanese traditional music taking community IP rights into account:

<http://www.wipo.int/export/sites/www/tk/en/culturalheritage/casestudies/sudanese_archives.pdf>

1. Documentation of Subanen indigenous knowledge: ‘Indigenous Knowledge Systems and Intellectual Property Rights: an Enabling Tool for Development with Identity’,byVel J. Suminguit, Workshop on Traditional Knowledge, the United Nations and Indigenous Peoples, 21-23 September 2005, Panama City. <http://www.ifad.org/english/indigenous/pub/documents/Indigeknowledge.pdf>
2. Recording living music and dance traditions in Ethiopia <http://www.unesco.org/culture/ich/index.php?pg=00262>

### Community participation and rights

1. Intangible Cultural Heritage and Intellectual Property: Communities, Cultural Diversity and Sustainable Development, edited by Toshiyuki Kono (Intersentia, 2009).
2. Chirikiure and Pwiti 2008, ‘Community Involvement in Archaeology and Cultural Heritage Management’ in Africa <http://ithuteng.ub.bw:8080/bitstream/handle/10311/471/Chikure_CA_2008.pdf?sequence=2>
3. Jonathan Prangnell; Anne Ross; Brian Coghill ‘Power relations and community involvement in landscape-based cultural heritage management practice: an Australian case study’ International Journal of Heritage Studies (vol 1&2) 2010.  
   <http://www.informaworld.com/smpp/title~content=t713685629>
4. Smith, L., Morgan, A., and Van der Meer, A., 2003. Community-driven research in cultural heritage management: the Waanyi women’s history project. International Journal of Heritage Studies, 9 (1), 65–80. <http://www.informaworld.com/smpp/title~content=t713685629>
5. WIPO work on intellectual property and traditional cultural expressions:

<http://www.wipo.int/tk/en/resources/>

1. A critical view of the Convention’s ability to safeguard indigenous communities’ heritage: Cultural Heritage, Traditional Knowledge and Indigenous Rights: An Analysis of the Convention for the Safeguarding of Intangible Cultural Heritage, by Paul Kuruk, 2004  
   <http://www.austlii.edu.au/au/journals/MqJICEL/2004/5.html>

### Fieldwork guides

Peter Bartis, Folklife and Fieldwork: A Layman’s Introduction to Field Techniques : <http://www.loc.gov/folklife/fieldwork/> <http://www.loc.gov/folklife/fieldwork/pdf/fieldwkComplete.pdf>

Smithsonian Center for Folklife and Cultural Heritage, The Smithsonian Folklife and Oral History Interviewing Guide <http://www.folklife.si.edu/education_exhibits/resources/guide/introduction.aspx> <http://folklife.si.edu/resources/pdf/InterviewingGuide.pdf>

Smithsonian Center for Folklife and Cultural Heritage, Discovering Our Delta: A Learning Guide for Community Research. <http://www.folklife.si.edu/education_exhibits/resources/delta.aspx> Teacher’s guide: <http://www.folklife.si.edu/resources/pdf/TeacherGuide.pdf>; Students’ guide: <http://www.folklife.si.edu/resources/pdf/StudentGuideandForms.pdf>

‘Oral History Primer,’ University of California, Santa Cruz: <http://library.ucsc.edu/reg-hist/ohprimer.html>.

‘Oral History Techniques: How to Organize and Conduct Oral History Interviews,’ by Barbara Truesdell: [http://www.indiana.html](http://www.indiana.html/)

Robert A. Georges and Michael Owen Jones, People Studying People: The Human Element in Fieldwork. Berkeley: University of California Press, 1980.

Edward D. Ives, The Tape-Recorded Interview: A Manual for Field Workers in Folklore and Oral History. Knoxville: The University of Tennessee Press, 1980.

Bruce Jackson, Fieldwork. Urbana: University of Illinois Press, 1987.

# INV 8.3 Lesson plan: Intangible cultural heritage keywords

|  |
| --- |
| **Title of activity: Intangible cultural heritage keywords** |
| Duration: 60 minutes |
| Objective(s):  Presenter leads discussion of key ICH concepts, some of these terms (‘ICH’, ‘safeguarding’) are defined in the Convention; others have been discussed by expert groups or are included in the Operational Directives. Definitions and concepts should be introduced as representing an international consensus, e.g. as many of the keywords have been defined by UNESCO expert meetings on terminology (2002, 2007). |
| Description:  At the end of the exercise participants should be able to   1. Identify and list key words/phrases of the convention 2. Order key words in priority 3. Discuss key words and phrases in relation to their local context 4. Translate key words/phrases to their language where applicable |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 10 | ***Introduction :***  Convention Key words: Intangible Cultural Heritage; Safeguarding; Communities; Inventorying | List each key word. Briefly talk about it and open floor for discussion | Participants listen and ask questions and/or make comment | | 40 | ***Presentation:***  Group work facilitation | Assign each group a set of key words. Give 10 minutes group discussion and the rest participants have to present to one another | Participants interact with others to discuss key words in the context of their country | | 10 | ***Summary:***  Concept of Safeguarding and key words | -Summarize discussions  -Ask participants questions related the exercise was | Participants answer questions on key words | | 5 | ***Homework:***  Intangible cultural heritage and key words | Distribute excerpts of Convention to participants for continuous reading during the workshop and reference in future | Participants acquire listed excerpts for reading at their leisure time. | |
| Supporting documents:  Text of the Convention  Glossary of Intangible Cultural Heritage (2002) (<http://www.unesco.org/culture/ich/doc/src/00265.pdf>)  Keyword essays from 2007 expert meeting  Hand-out: Keywords of the Convention (from HD/RS courses) |
| **Notes and suggestions:**  Brief explanations of key terms are available in the Glossary (5.3). Participants will be given some basic information about a few of the key concepts mentioned on the slide, but they should be encouraged to go through the Glossary and review it as needed during the workshop.  Explanations and concepts should be introduced as representing an international consensus, e.g. as many of the keywords have been defined by UNESCO expert meetings on terminology (2002, 2007).  However, local understandings of the terms and concepts should also be respected. Do try to avoid the term ‘definitions’ for explanations given in the Glossary. Definitions are found only in the Convention; the Glossary does not pretend to offer definitions officially approved by the Organs of the Convention. Except for the definitions of ‘ICH’ and ‘safeguarding’ in the Convention, other terms will evolve in their meanings over time. |

# INV 8.3 Narrative: Key concepts in the Convention

### Slide 1. Key concepts

In the previous session, participants discussed main aims, principles and mechanisms of the Convention. This session will introduce some of the key concepts used in the Intangible Heritage Convention in greater detail.

These concepts are also included in the Glossary (Hand-out 5.3). Do try to avoid the term ‘definitions’ for explanations given in the Glossary. Definitions are found only in the Convention; the Glossary does not pretend to offer definitions officially approved by the Organs of the Convention.

### Slide 2. In this presentation …

* Words to think about
* Domesticating the Convention
* Intangible Heritage
* Communities
* Safeguarding

### Slide 3. Word cloud of the Convention

Here is a word cloud of the Convention, the size of each word showing the frequency with which it appears in the Convention text. It is not surprising that ‘States Parties’, ‘intangible cultural heritage’, ‘Convention’, ‘UNESCO’, ‘safeguarding’, ‘General Assembly’, and ‘Committee’ are the most frequently used words in the Convention.

The Convention is an agreement between States Parties, administered by UNESCO. The organs of the Convention, discussed in the previous session are the General Assembly and Intergovernmental Committee. These bodies are responsible for various aspects of the implementation of the Convention, so they are mentioned very frequently. The Convention text focuses on safeguarding intangible heritage, thus ‘intangible heritage’, and ‘safeguarding’ are also mentioned quite often.

Some words are mentioned less frequently in the Convention text but are still extremely important in understanding how the Convention is to be implemented: among them community, group, individual, practitioner, tradition-bearer, sustainability, viability, threats and risks. In this session, we’ll discuss a few key concepts used in the Convention and – for that matter – the Operational Directives, focusing on intangible heritage, safeguarding and communities.

### Slide 4. Words to think about

It should be stressed that the Convention is a text representing a consensus - the product of many compromises. It is a flexible instrument that leaves a lot of freedom to the States Parties as to how to implement the Convention and how to interpret certain key concepts that are used, but not defined, in the Convention.

Those who prepared the text of the Convention realized that the ICH, its functions in society, and our ways of thinking about it, differ from region to region and from country to country, if not from community to community. They also knew perfectly well that the ICH constantly changes.

This has led to few strict obligations, many recommendations and open definitions in the Convention. As will be seen later on in this session, the definition of ICH developed for the purpose of the Convention is an open one, which, however, does introduce a few thresholds: it is in fact easier to determine when an element does not meet the definition of ICH than when it does. The few classifications given in the Convention are not exhaustive; this applies as much to the list of ICH domains presented in Article 2.2 as to the list of safeguarding measures presented in Article 2.3. There are important terms used in the Convention that are left undefined, including the ‘communities, groups and individuals’ who have to play a key role in the implementation of the Convention.

At the time of the preparation of the Convention, in 2002, a glossary was prepared to explain a number of important terms occurring in the draft texts of the Convention circulating at the time. After ample discussion it was decided that the glossary would not be attached to the text of the Convention. The Committee decided in 2006 that they wished to continue this flexible approach towards the terms used in the Convention. The 2002 glossary is somewhat outdated: some of the terms it defines did not find their way into the Convention; some terms in the Convention were not included in the 2002 Glossary. The Glossary (Hand-out 5.3) provided with this course is a non-authoritative tool that aims to give explanations and background information for terms used in the Convention and the Operational Directives.

The terms figuring on slide 4 will be discussed in this session.

### Slide 5. Domesticating the Convention

Since the Convention has already been ratified by more than 130 States, the key concepts of the Convention are discussed in many languages and in many different contexts. The Convention is published by UNESCO in six different languages: Arabic, Chinese, English, French, Russian and Spanish (and these are all equally authoritative versions, Article 39). It has also been translated into 25 more languages.

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00102>

The expression ‘intangible cultural heritage’ has been translated into many different languages too (see slide).

In some countries new acronyms have been invented to describe ICH. For example in Botswana, the acronym NEST (standing for Ngwao e e sa Tshwaregeng - heritage that is intangible) is used instead of ICH. The acronym was invented by a local poet, who was also a committee member for a District ICH Committee.

When they are translated into other languages, new concepts – and especially concepts with open definitions – gain different connotations, of course. These concepts should be discussed and debated in relation to the definitions in the Convention. It is of the utmost importance that the Convention be translated in as many languages as possible and that through this process, people in different regions start to think deeply about how the concepts used in the Convention can be applied to their own context. That will give people interested in the safeguarding of their ICH, or of ICH in general, better access to the Convention and its ideals and it will facilitate capacity-building for safeguarding on the national or local level.

This is important because the Intangible Heritage Convention is about safeguarding, and much of this safeguarding activity can only happen within and by communities and groups practising and transmitting that heritage.

The Convention gives some broad guidance for how safeguarding will be promoted at the international level, but because of the different circumstances in each State Party, each community and each element, and the variety of ICH in the world, the Convention allows for safeguarding activities to be tailored and adapted to their own circumstances. It is therefore important that the Convention and its ideas are discussed and translated into as many languages as possible.

### Exercise

Let participants think about translating the terms ‘intangible heritage’ and ‘community’ into official or national languages of their countries (other than English or French). Through this exercise participants should understand the importance, but also the difficulty, of translating the ideas behind the Convention, and the importance of understanding the background to a concept in order to ‘domesticate’ it.

Participants discussing the translation of the concept of ICH in their other languages or national contexts may wish to consider whether its meaning:

* Includes or excludes ICH no longer practised (note: the Convention excludes ICH no longer practised in its definition);
* Includes or excludes ICH of immigrant and emigrant communities (note: the Convention includes ICH of immigrant communities in its definition);
* Has connotations similar to ‘(traditional) folklore’ in English (old, unchanging, etc., which would not be compatible with the Convention’s definition of ICH); or
* Relates in some way to tangible heritage (e.g. tools and instruments, places etc. Note that the Convention includes associated objects and places in its definition of ICH.).

Participants should be reminded that although other definitions of ICH, and other terms used in the Convention, might exist in various languages and contexts, the definition of ICH given in the Convention is paramount in nominating elements to the Lists, applying for funds etc.

In some national or local contexts, general terms (such as ‘folklore’ or ‘popular culture’) are used to describe not only ICH as understood by the Convention, but also practices or expressions that do not conform to the definition of ICH in the Convention (e.g. practices that have long ceased to be practised or been recently invented). These more general terms can be used to describe practices or expressions in the local context, but when referring to ICH as defined under the Convention, it may be less confusing, and therefore preferable, to use a local translation of the term ICH, even if a new word or acronym has to be invented for the purpose.

### Slide 6. DOMAINS OF Intangible CULTURAL Heritage (sub-heading)

Since the definition of ICH has been covered in INV 8.2 presentation, attention here turns to domains in which ICH may be found.

### Slide 7. Domains

The list of domains presented in Article 2.2 of the Convention does not pretend to be exhaustive, but it gives a clear idea of some major domains through which the ‘practices, representations, expressions, knowledge and skills’ mentioned in the definition of ICH, may manifest themselves. Five broad ‘domains’ for intangible heritage are presented:

1. Oral traditions and expressions such as story-telling, oral poetry, songs, proverbs, riddles, epic poems; language is mentioned as a vehicle of ICH. This means, for instance, that a language as such cannot be inscribed on the List of the Convention and that it can only be targeted in safeguarding measures as an indispensable vehicle of ICH elements, not for its own sake (see the box at the end of the narrative with this slide);
2. Performing arts, such as traditional songs, music, dance;
3. Social practices, rituals and festive events; such as those linked to the agricultural and pastoral cycles, to highlights in the lives of groups and individuals; popular festivities linked to specific places, such as carnivals;
4. Knowledge and practices concerning nature and the universe, such as traditional healing, knowledge about herbs and their application, water management systems, star-guided navigation, or astrology, and greeting ceremonies;
5. Traditional craftsmanship: the knowledge and skills involved in crafts, from pottery to mask-making and vernacular architecture.

To reiterate, this list is not intended to be exclusive, complete or definitive. What is more, elements of intangible heritage may – and, indeed, often do - fall under several of these domains. Take, for example, an element like the traditions and practices associated with the Kayas of the Mijikenda in Kenya, that involves traditional music and dance, prayers and songs, the production of sacred ritual objects as well as ritual and ceremonial practices and an acute awareness and knowledge of the natural world.

What may seem to an outsider to fall into one domain of intangible heritage may be classified under different domains by different people, even within the community concerned. One community member might view their chanted verse as a form of ritual; another would interpret it as song, to be classified under performing arts, or maybe under oral traditions. There may also be different opinions as to classification in sub-domains: what some may define as ‘theatre’ might be interpreted as ‘dance’ in a different cultural context.

States and institutions have in many cases been using different systems of classification of their intangible heritage. Some have added further domains or new sub-categories to the Convention’s domains. Additional domains already used by States Parties to the Convention are ‘traditional play and games’, ‘culinary traditions’, ‘animal husbandry’, ‘pilgrimage’ or ‘places of memory’. During its recent session in Nairobi, the Committee inscribed a number of culinary traditions on the Representative List.

**Note on the question of language and religion:**

Many intangible heritage elements depend heavily on the language traditionally used by the community concerned, as the spoken word is important in the enactment and transmission of virtually all intangible heritage, but especially in oral traditions and expressions, songs and most rituals.

Bearers of specific traditions often use highly specialized sets of terms and expressions, or specific registers of a language. Thus, while specific languages cannot in themselves be nominated as elements to the Lists of this Convention, they – or aspects of them – may need to be safeguarded as vehicles of the intangible heritage of a given group or community.

The question of language was discussed at great length during the preparation of the Convention. Everyone agreed that language is at the core of ICH and that natural languages in principle meet the definition of ICH given in article 2.1 of the Convention; a minority of UNESCO Member States advocated taking up language as a separate domain in the list provided in article 2.2.

A majority of Member States, however, did not think that a Convention on Intangible Heritage was the ideal instrument for trying to safeguard the linguistic diversity of the world. There is a UNESCO Atlas of the World’s Languages in Danger which aims to raise awareness about the ongoing loss of linguistic diversity, but which is not associated with a standard-setting text or safeguarding programs.

<http://www.unesco.org/culture/languages-atlas/>

Similarly, there is much intangible heritage that has spiritual aspects to it. However, organized religions cannot be specifically nominated as elements to the Convention, and ICH elements relating to religious traditions are normally presented as belonging under domain (d).

Since States have very different linguistic, religious, ethnic and other internal diversities that have an impact on the sense of identity of groups within the State, it would have been impossible to reach consensus about recommendations for the place to be given to language and religion within ICH policies to be advocated by the Convention. An attempt to define the concept of communities or groups would have met with similar problems and would have significantly delayed the elaboration of the Convention.

### Exercise

To illustrate these points ask participants to think of a few examples of intangible heritage and see if participants can select one or more domains into which they could potentially be classified.

### Slide 8. Zema liturgical music

There may be spiritual aspects to much of the intangible heritage but formal religions such as Islam, Hinduism or Christianity for example, are not considered elements of intangible heritage under the Convention.

A form of liturgical music distinctive to Orthodox Christian Ethiopia, Zema is performed at various religious ceremonies such as the monthly celebration of Gabra Manfas Qedus, a local saint. While the singers wear simple white cloths, the priests pictured here, gathered in front of the Saris ’Abo church in Addis Ababa, wear sumptuous costumes and carry covered icons on their heads.

This element has not been inscribed on any Lists of the Convention, but that does not make it any less important as an example of the intangible cultural heritage of humanity.

### Slide 9. The Hudhud Chants of the Ifugao

As mentioned above, many elements of intangible heritage belong to a number of domains.

One example of this is the Hudhud Chants of the Ifugao by the Philippines, inscribed on the Representative List in 2008, which could be classified variously under oral expressions, ritual practices, and knowledge about nature and the universe. Well known for their rice terraces and extensive knowledge of rice cultivation, the Ifugao communities perform the Hudhud chants during the sowing and harvest seasons and at funeral wakes. The chants are transmitted orally; they are mainly about ancestral heroes, customary law, traditional practices and religious beliefs.

The Hudhud consists of narrative chants traditionally performed by the Ifugao community, which is well known for its rice terraces extending over the highlands of the northern island of the Philippine archipelago. It is practised during the rice sowing season, at harvest time and at funeral wakes and rituals. Thought to have originated before the seventh century, the Hudhud comprises more than 200 chants, each divided into 40 episodes. A complete recitation may last several days.

Since the Ifugao’s culture is matrilineal, the wife generally takes the main part in the chants, and her brother occupies a higher position than her husband. The language of the stories abounds in figurative expressions and repetitions. There are very few written versions of this oral tradition. The chant tells about ancestral heroes, customary law, religious beliefs and traditional practices, and reflects the importance of rice cultivation. The narrators, mainly elderly women, hold a key position in the community, both as historians and preachers. The Hudhud epic is chanted alternately by the first narrator and a choir, employing a single melody for all the verses.

The conversion of the Ifugao to Catholicism has weakened their traditional culture. Furthermore, the Hudhud is linked to the manual harvesting of rice, which is now mechanized. Although the rice terraces are listed as a World Heritage Site, the number of growers has been in constant decline. The few remaining narrators, who are already very old, need to be supported in their efforts to transmit their knowledge and to raise awareness has to be raised among young people.

### Slide 10. Vanuatu sand drawings

Intangible heritage does not just include oral and musical performance and ritual; it also includes skills and crafts. One example of a skill without permanent products is the element Vanuatu sand drawings, inscribed on the Representative List in 2008.

Sand drawing is a multifunctional ‘writing’ produced on the ground, in sand, volcanic ash or clay, using one finger to draw a graceful, often symmetrical composition of geometric patterns. It served as a means of communication among the members of some 80 ethno-linguistic groups in Vanuatu.

Situated in the South Pacific, the Vanuatu archipelago has preserved a unique and complex tradition of sand drawing. This multifunctional ‘writing’ is more than an indigenous artistic expression and it occurs in a wide range of ritual, contemplative and communicative contexts.

The drawings are produced directly on the ground, in sand, volcanic ash or clay. Using one finger, the drawer traces a continuous meandering line on an imagined grid to produce a graceful, often symmetrical, composition of geometric patterns. This rich and dynamic graphic tradition has developed as a means of communication among the members of some 80 different ethno-linguistic groups inhabiting the central and northern islands of Vanuatu. The drawings also functioned as mnemonic devices to record and transmit rituals, mythological lore and a wealth of oral information about local histories, cosmologies, kinship systems, song cycles, farming techniques, architectural and craft design, and choreographic patterns. Most sand drawings possess several functions and layers of meaning: they can be ‘read’ as artistic works, repositories of information, illustration for stories, signatures, or simply messages and objects of contemplation. Sand drawings are not merely ‘pictures’, but refer to a combination of knowledge, songs, and stories with sacred or profane meanings. A master sand drawer must therefore possess not only a strong knowledge of graphic patterns but also a deep understanding of their significance. In addition, sand drawers should have the ability to interpret the drawings for spectators.

As attractive symbols of Vanuatu identity, the drawings are often showcased as a form of decorative folklore for tourists and other commercial purposes. If left unchecked, this tendency to appreciate sand drawings on a purely aesthetic level may result in the loss of the tradition’s deeper symbolic significance and original social function.

Safeguarding measures are underway that aim at preserving the art of sand drawing in a meaningful way within the communities concerned.

### Slide 11. Communities (sub-heading)

### Slide 12. Defining the community concerned

The Convention repeatedly uses the terms ‘communities, groups and, in some cases/where appropriate, individuals’, without specifically defining them. The preamble to the Convention says that ‘communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity’.

Under the Convention, the ‘communities, groups and individuals’ concerned are those people who participate directly or indirectly in the practice or transmission of an ICH element (or a set of elements), and consider this ICH to be part of their cultural heritage. The Operational Directives also make a frequent use of these terms, while also at some occasions introducing ‘tradition bearers’ and ‘practitioners’ as people having specific tasks in a community or group in the enactment and transmission of ICH.

One of the reasons for the lack of a formal definition is that it is very difficult to define a community – like intangible heritage, associated communities and groups are fluid. The concepts of community and group may also be understood in different ways by different people and in different political contexts.

Communities can be defined according to administrative, geographical, ethno-linguistic or other criteria. People can thus be part of different communities at the same time. The identification of communities and groups should in the first place be done by the people themselves. They can define themselves as a community or group in relation to many factors, for instance in relation to their language, a specific ICH element, or to a set of such elements.

People within a group or community can have different roles in the enactment of their ICH, for example, as practitioner, as custodian, as transmitter, or as audience. Some ICH groups are very small and well defined (such as the group of practitioners of a specific healing tradition or craft, or one family of puppeteers). They may involve only one individual at a time. Other groups are larger and less well defined, including townspeople celebrating carnival, audiences for festivals and community members attending ritual events who enjoy assisting in these events as part of experiencing and living their cultural heritage, and feeling a sense of community, for example.

The governmental experts who prepared the text of the Convention in 2002-2003 were happy to leave these notions undefined, and not just because of the objective problems mentioned above. If they had tried to define these concepts, they might not have finished drafting the text in 2003, or even in 2005. Most States show a considerable cultural and ethno-linguistic diversity and States deal with their diversities in different ways. Some States, usually strongly centralized States, that are engaged in intensive processes of nation building or nation consolidation are not interested in having outsiders (or a Convention) prescribe how they have to define and deal with communities, and/or groups. Some States recognize indigenous communities, for example, whereas others don’t. States who have just emerged from a difficult period of internal problems wish to focus on common identities rather than internal differences.

### Slide 13. The relationship

There is thus a close relationship between an ICH element and the ‘communities, groups and individuals’ concerned. They are involved in the enactment and transmission of the ICH; without them the ICH does not manifest itself. They are the masters of their ICH. In turn, practising and transmitting their ICH contributes to their sense of identity and continuity and it often generates income and prestige.

The Convention and the ODs fully recognize the crucial role communities are playing, or have to play role in safeguarding their ICH:

**Article 15**

… States Parties shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

**SLIDE 14 and 15: SAFEGUARDING**

**To be completed**

**SLIDE 16: POINTS TO REMEMBER**

**To be completed**

# INV 8.3 Hand-out: Glossary

### Intangible heritage (ICH)

Article 2.1 of the Intangible Heritage Convention says that ICH is

*‘the practices, representations, expressions, knowledge, skills*

*– as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage’.*

*This intangible cultural heritage,*

*transmitted from generation to generation,*

*is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history,*

*and provides them, with a sense of identity and continuity,*

*thus promoting respect for cultural diversity and human creativity.*

*For the purposes of the Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing human rights instruments,*

*as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.*

ICH that is not recognized by the communities concerned, or that was recently created (i.e. not transmitted from generation to generation), or frozen (brought to a standstill, prevented from further change) does not therefore comply with the definition of ICH in the Convention. Neither does ICH elements that are disrespectful of others, whether individuals of groups of people, or that go against sustainable development.

Article 2.2 says that ICH elements may fall under one or more of the following domains (implicitly acknowledging that other domains may be identified as well):

1. Oral traditions and expressions, including language as a vehicle of the ICH;
2. Performing arts;
3. Social practices, rituals and festive events;
4. Knowledge and practices concerning nature and the universe;
5. Traditional craftsmanship

### Element

The Convention speaks about ICH in general, and about specific elements (or, occasionally ‘items’) of ICH.

An ‘element’ of ICH is a social or cultural practice or expression, a specific knowledge or skill defined by the ‘communities, groups and individuals concerned’ as part of their heritage.

An element can be defined quite broadly, as in the ‘Places of memory and living traditions of the Otomí-Chichimecas people of Tolimán’ (Mexico) or quite narrowly, as in the ‘Seto Leelo, Seto polyphonic singing tradition’ (Estonia). A carnival may be spoken about as an element, but a well-defined part of it, such as a procession, could also be considered an element, as long as the community agrees.

ICH elements are about processes, not products or objects. For example, the skills associated with pottery production may be considered an element of ICH, but not the end product – the pots themselves. A recording of a presentation by a puppeteer is not ICH, or an element of it; but the knowledge and skills of the puppeteer, the ever-changing performances of the puppet show, and the associated puppets might constitute an element.

Intangible heritage may have tangible elements (i.e. places, buildings, objects, materials, costumes, instruments) associated with it. In some cases safeguarding thus includes ensuring the availability of tools and materials, or other material conditions, required for enactment or transmission, but safeguarding does not specifically focus on conserving the tangible products of intangible heritage practices. For example, if the knowledge and skills for building a specific type of bridge are to be safeguarded, it is not the bridges themselves that necessarily need conserving or protecting, but the skills to build them. Ensuring the availability of any specialized tools or building materials for building the bridges is not the same as conserving those tools for their own sake.

### Community, Group, Individual, Tradition-bearer, Practitioner

The preamble to the Convention says that ‘communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity’. None of the terms in this section is defined in the Convention.

**Communities** can be defined according to many criteria, including administrative, geographical, occupational or ethno-linguistic criteria. The preamble of the Convention indicates that indigenous communities are also covered by the term communities as used in the Convention. They are often fluid networks of people with a (perceived) common history and a common interest, so they are difficult to define in abstract terms. Communities, groups or individuals can also be defined in relation to a specific ICH element, or to a set of such elements. People can be part of different communities at the same time; they can also join and leave communities. It is important to realize that communities as a rule are not homogeneous and that within a community or – for that matter – a group there may be different opinions about matters related ICH identification or safeguarding.

The Convention does not indicate how to differentiate between communities and groups; some interpret groups as consisting of people within a community, or across communities (such as **practitioners** or **tradition-bearers**) who have special knowledge of a specific element, or a special role in its transmission or enactment. **Individuals** in some cases have very specific roles, for instance, as practitioners, or as custodians; often they are the only surviving persons within a community who have the requisite knowledge and skills to practise a specific form of ICH.

### Free, prior and informed consent

When communities, groups or individuals are involved in the development of a nomination file for inscription of an element of their ICH on one of the Lists of the Convention – including the elaboration of safeguarding measures – they must be in a position to provide, freely and voluntarily, their agreement (consent) to the preparation and submission of the file. They should be given sufficient information and time to make this decision and be properly informed of the likely benefits and any possible negative consequences of inscription. Without their consent the preparation of a nomination should not be undertaken, or submitted to UNESCO. These obligations follow from the inscription criteria developed for both lists (see Operational Directives 1 and 2).

### Shared heritage

Because of the often arbitrary demarcation of national borders on the one hand, and migrations (forced or voluntary) on the other hand, many elements of ICH, and the associated communities, are shared across more than one country. **Shared heritage** can be the subject of a multinational nomination to the Intangible Heritage Convention’s Lists if the countries concerned are States Parties to the Convention. The Convention and its Operational Directives encourage international cooperation for shared heritage so that elements may be better safeguarded. More generally, cooperation between States in the domain of culture promotes positive international relations and mutual understanding.

### Viability, Threats and Risks

The **viability** of ICH is its potential to continue to be enacted, developed and transmitted, and to remain significant to the community or group concerned. In assessing viability one asks questions such as:

* Are people in the community happy with the way they enact and transmit the element?
* Do they generally want to continue practising and transmitting the element?
* Is there anything preventing them from doing so?

Current problems hampering the enactment and transmission of the element (e.g. migrations, warfare, disputes or limitations on access to materials or sites) are described as **threats** to viability. Possible, future threats to the continued enactment and transmission of the element are described as **risks**.

Inscription on a list of the Convention may in itself involve certain **risks** that can be foreseen and, if necessary, dealt with in a management or safeguarding plan.

Threat and risk assessment is to be carried out with the participation of the practitioners and other tradition bearers concerned. People will not always agree among themselves about the risk assessment: some, for instance, might consider a specific change in the enactment of an element as a regular adaptation that does not impair the function or value of the element as a whole, while others might resent it. Communities should be assisted, where necessary, in solving such problems– in many cases ICH is a source of joy for the people involved, and implementing the Convention should not change that.

### Sustainability

**Sustainability** is often defined as meeting the needs of the present without compromising the ability of future generations to meet their own needs. As the practice of an ICH element has to meet the requirements of sustainable development, so steps have to be taken to ensure the continued availability of the necessary materials for its practice or transmission, if any, without endangering future supplies, or the environment of the community involved. For example, wood for bridge-building should be sustainably harvested and, where necessary, acceptable alternatives should be found for materials that can no longer be used (e.g. camel bone to replace ivory in craft manufacture). Intangible heritage has often provided its practitioners with an income; if managed well (see below under ‘commercialization’), ICH may continue to have its function within society and at the same contribute to the further development of the communities, groups and individuals concerned.

### Commercialization, Decontexualization

Sometimes, economic interests are already very important in the practice and transmission of an intangible heritage element, as for example when traditional knowledge and craft constitutes the livelihood of a group of practitioners, or when musicians were (or are) remunerated for performing at weddings, courts, etc. This economic value in the element helps to sustain it over time, just as much as its cultural value does. New forms of economic value can be introduced which is acceptable when it contributes to the safeguarding of an element in a way that is welcomed by the communities and groups concerned.

Increased economic value of an element need not be detrimental to the viability of the element. Change in the practice and transmission of intangible heritage is normal and often inevitable to ensure its continued relevance to the communities concerned in a changing world. Tourism or craft production can for example encourage, enable or even happen in parallel with the enactment and transmission of intangible heritage by and for the communities concerned. However, when the introduction of new audiences or markets and new products becomes a goal in itself, with actual or potential adverse effects on the safeguarding of the element in its community context, we use the term **commercialization**.

Sometimes the intangible heritage experience is ‘packaged’, or abridged for presentation to tourists and other paying audiences. It may thereby be **decontextualized**, i.e. taken out of its context, in what the communities concerned might consider unacceptable ways. This could happen, for example, when selected parts of a musical tradition or oral poetry are staged by professional groups in theatres while the community concerned is told that their performance in a village setting, using the full repertoire of music or poetry, is not marketable, sufficiently attractive or professional. Such actions might have an adverse impact on the function or values of the element within the community concerned and thus diminish their interest in its continued practice.

### Authenticity

**Authenticity** is not a concept used in the Intangible Heritage Convention, because the Convention deals with living, constantly re-created heritage. The Convention seeks to avoid the creation of hierarchies between elements based on external judgments of authenticity, integrity, age or originality. The Convention especially wishes to avoid a situation in which outside experts or professional performers, rather than the communities and groups who consider that element as part of their cultural heritage, make judgments on the right way to perform or enact a particular element.

### Respect

**Respect** for intangible cultural heritage entails understanding its importance and value in its cultural context and appreciating its role in the community concerned. Encouraging mutual respect for each other’s ICH is one of the objectives of the Convention.

### Safeguarding measures

**Safeguarding measures** are actions intended to ensure the continued viability of an ICH element, or of a set of elements, that are threatened in some way. Safeguarding measures are often initiated by members of the communities and groups concerned; they may also be initiated by government ministries, local authorities, NGOs, institutions and/or researchers. They should not be developed or implemented without the widest possible participation of the communities, groups or individuals concerned. The desired effect of any safeguarding measure should be to encourage the continued enactment and transmission of the element, as far as possible within the original context of the community or group concerned.

Safeguarding does not necessarily require outsider intervention, or even financial assistance to the communities concerned. Where resources are required for safeguarding, it may be necessary to prioritize the threats and risks to be addressed in through safeguarding measures.

Article 2.3 of the Convention mentions several possible safeguarding measures, these include the following:

### Safeguarding measures: Transmission

**Transmission** of ICH occurs when practitioners and other tradition bearers within a community pass on practices, skills, knowledge and ideas to others, usually younger people, in formal or non formal ways. The continuation of vibrant traditional ways of transmission within a community is not considered a safeguarding measure.

If, however, the transmission of an element within a community or group is impaired or threatened, safeguarding measures may be necessary to enhance the transmission process, or to develop new ways of transmission. This may include introducing more formalized or professionalized modes of transmission, for example in schools. If the children taught are from the community where the ICH is traditionally practised –singing traditional songs at school, for example – this could be a safeguarding measure helping to ensure that a practice does not die out. For general awareness-raising among different communities, other types of curriculum material may be necessary.

### Safeguarding measures: Revitalization

**Revitalization** of ICH means the strengthening of ICH practices and expressions that are seriously threatened**.** In order to do so, the ICH should demonstrate at least some degree of vitality within the community or group concerned or it has ceased to be ICH as defined by the Convention. Under the Convention, restoring and strengthening ICH that is weak and endangered – i.e. revitalization – is welcomed as a fundamental safeguarding measure; the resurrection of extinct elements, also called revival, falls outside the scope of the Convention.

### Safeguarding measures: Identification, Definition, Inventorying, Documentation, Research

Under the Intangible Heritage Convention, **identification** of an ICH element means naming it and briefly describing its own context and distinguishing it from others. If identifying offers a brief description of an ICH element, **definition** of it provides a fuller description at a specific point in time. Identification and definition of ICH should be done with the participation of the communities, groups or individuals concerned.

**Inventorying** involves collecting and presenting information on ICH elements in a systematic way. An inventory can be disseminated as a paper list, a multimedia database or another type of publication. Inventorying should be done with the consent of the communities or groups concerned. It should be preceded by the identification and definition of the elements concerned – again, in close cooperation with the communities, groups and – if appropriate – individuals concerned. States Parties may organize ICH inventories in whatever manner seems most appropriate to them. Inventories may have various goals; contributing to safeguarding and awareness-raising are probably the most important of them. The Convention requires inventories to contribute to the safeguarding of elements on them, which suggests that the state of viability of the inventoried elements should be indicated.

**Documentation** consists of recording ICH in its current State and variety, through transcription and/or audio-visually, and collecting documents that relate to it.

**Research** aims at better understanding of an element of ICH, or a group of elements, through an exploration of its forms, social, cultural and economic functions, practice, modes of transmission, artistic and aesthetic features, history and the dynamics of its creation and re-creation.

For all these activities to be considered safeguarding measures, they have to be aimed at furthering the continued practice and transmission of ICH. Documentation or inventorying should not for example be used to establish one fixed authentic way of performing or enacting an element of ICH.

### Safeguarding measures: Preservation and Protection

In the context of the Convention, **preservation** of ICH means the efforts of communities and tradition bearers to maintain continuity in the practice of that heritage over time. It does not imply that there is no change in the practice of the element over time.

**Protection** refers to deliberate measures – often taken by official bodies – to defend intangible heritage or particular elements from threats to its continued practice or enactment, perceived or actual.

### Safeguarding measures: Awareness-raising, Promotion, and Enhancement

**Awareness-raising** is a way of encouraging the parties concerned, including community members, to recognize the value of intangible heritage, to respect it and, if this is in their power, to take measures to ensure its viability.

**Promotion** and **enhancement** are tools for awareness-raising that aim at increasing the value attached to heritage both within and outside the communities concerned – promotion by drawing public attention, in a positive way, to aspects of ICH; enhancement by promoting the status and function of intangible heritage.

# INV 8.4 Lesson plan: ICH inventorying under the Convention

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| **Title of activity: ICH inventorying under the Convention** |
| Duration: 15 minute presentation + 30-45 minute discussion |
| Objective(s):  Establish fundamental understanding of what the Convention means by inventorying with a view to safeguarding, what its essential features are and how it may contribute to safeguarding. The emphasis in the session should be the link between inventories and nominations. |
| Description:  At the end of the exercise participants should be able to do the following:   1. Relate inventorying with safeguarding 2. Demonstrate the make-up, purpose, and scope of a particular inventory 3. Describe the depth of information necessary for inventory creation 4. Outline various components of an inventory 5. Demonstrate the relationship between various safeguarding measures |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 15 | *Introduction :*  Inventory | -Explain relationship between inventorying and safeguarding | Participants listen, comment and ask questions. | | 40 | *Presentation* : Inventories  -goals and purposes relative to safeguarding  -community participation  -make up, purpose, scope  -Domains & Definitions  -Comprehensiveness  -Depth of information  -consistency and classification  -updating  Conformity with rights and respect | Elaborate on content as outlined on second column  Request for local examples relating to content listed on second column | Listen, comment, suggest and ask questions | | 3 | *Summary:* | * Relate inventorying to safeguarding. * Ask participants to discuss the relationship | Interact with the instructor | | 2 | *Homework:* | * Distribute sample inventory format to participants | Go through inventory format | |
| Follow-up:  Participants may read the Hand-out and come back with questions or comments to be discussed later on in the course. |
| Supporting documents:  PPT 8.4 plus narrative  Hand-out 8.4 on inventorying |

# INV 8.4 Presentation: ICH Inventorying under the Convention

# INV 8.4 Narrative: ICH Inventorying under the Convention

### Slide 1. Title

In this presentation we discuss inventorying. This, alongside identification and definition of the ICH, is one of the two major obligations states accept when they become parties to the Convention. The objectives of inventorying will be discussed later but, since this is a course on Nominations, it is important already to indicate at this stage that inclusion of an element on an inventory is a prerequisite for its nomination to the Convention’s Lists, so, if things follow their natural course, the identification of an element and its inclusion in an inventory precede the nomination process.

In the Glossary participants will see the following definition for inventorying:

*Inventorying involves collecting and presenting information on ICH elements in a systematic way. An inventory can be disseminated as a paper list, a multimedia database or another type of publication. Inventorying should be done with the consent of the communities or groups concerned. It should be preceded by the identification and definition of the elements concerned, again in close cooperation with the communities, groups and – if appropriate – individuals concerned. States Parties may organize ICH inventories in whatever manner seems most appropriate to them. Inventories may have various goals; contributing to safeguarding and awareness-raising are probably the most important of them. The Convention requires inventories to contribute to the safeguarding of elements on them, which means that the state of viability of the inventoried elements is to be indicated.*

In order to be able to safeguard the intangible heritage of a community or group (or specific ICH elements) one first needs to identify what elements there are, which are threatened and which of those need to be safeguarded.

An important thing to remember about an inventory is that it is not just a (preliminary) list of elements of intangible heritage, it’s the outcome of a process of consultation and debate that in some or many cases may lead to another process, safeguarding. An inventory is always work-in-progress because new elements need to be added and existing entries updated (including deleting elements that have ceased to exist).

|  |
| --- |
| To illustrate the way in which identification for inventorying may influence safeguarding, let us take a street procession in which songs and dances are performed in public and in townspeople’s houses – later in the course we will discuss such a case. If one defined this element as a procession the focus would be on safeguarding the procession itself as the appropriate context for the songs, dances, visits to families, feasting and so on. If the element is defined instead in terms of the songs and dances, this narrower focus might make the context of the procession less central in a safeguarding process. A broader definition of the element, such as ‘the social practices of the people of such-and-such a town or area’ might broaden the safeguarding focus to include other rituals and how they relate to each other. |

Since it is the communities and groups who create, enact and transmit ICH and since only they can be the primary agents safeguarding it, inventorying, too, requires their participation: it is their ICH. Article 2.1 of the Convention makes it clear that an expression or practice can only be recognized as ICH by the communities or groups concerned, and Article 11 specifies that its identification and definition therefore has to be done with the participation of these communities, groups and individuals concerned (such as practitioners, other tradition bearers) and of knowledgeable NGOs (if any).

Let us look now at the articles in the Convention which speak about the need for inventorying and community participation in the inventorying process.

### Slide 2. GOALS AND PURPOSES

Article 12 of the Convention, which participants can read in their copy (and on the PPT slide), requires inventories drawn up under the Convention *to be aimed at safeguarding*. That implies that sufficient detail about viability and threats should be included in an inventory to guide possible safeguarding measures (ongoing safeguarding measures may also be included in an inventory) and (with the community concerned) to determine their priority. The inventorying process can raise awareness about the value of an element both within and outside the communities concerned, and increase commitment within communities to continue practising and transmitting it.

Note here that the Convention does not prescribe how States Parties should inventory their intangible heritage: they may organize inventories in whatever manner seems most appropriate to their situation.

### Slide 3. With the participation of communities

Article 11b of the Convention, which participants can read in full in their copy, requires States Parties to identify and define the ICH present in their territory, with the participation of communities, groups and relevant non-governmental organizations. This is consistent with the indication in Article 2.1 of the Convention (see slide) that ICH is the practices, expressions, knowledge and skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

This is also consistent with the emphasis placed in the Convention on the central role of communities, groups and individuals, who identify with, create, maintain and transmit their intangible heritage. The State, researchers, institutions or organizations, however good their intentions might be, do not own this heritage by virtue of it being practised in a certain territory or publicized to the outside world by a certain institution or researcher.

**Note on ownership of ICH:**

Article 1c mentions the ICH **of** the communities, groups and individuals concerned; the Convention does not use expressions such as ICH of a State, or ICH of States, it speaks instead about ICH present in the territory of a State (Party). The stewardship of the communities over the ICH is further confirmed by the fact that they – the communities, groups and individuals that create, maintain and transmit such heritage (Article 15) – have to identify the ICH (Article 2.1) and that their customary practices governing access to it are to be respected by third parties, including the State (Article 13d(ii)). Compare article 3 of The World Heritage Convention which assigns the task of identifying tangible heritage (of universal outstanding value) to the State: It is for each of the States Parties to identify and delineate the different properties situated on its territory.

Participation is not just about making sure there are a few stakeholder meetings at which communities are informed by the State or NGOs about the progress of their plans and activities regarding the element(s) concerned. The relevant communities, groups and individuals should play a key role in all further activities concerning their ICH. This may not be an easy process, of course, because people within communities or groups do not always agree among themselves, or with outsiders. People may disagree, for example, about the identification, the viability status, the function or values of elements of their intangible heritage.

Some ICH elements are enacted at any time, others every year, for example at the time of the harvest; some may be enacted once a decade or even less frequently. Inventorying may therefore not be done in one short visit to a community or region, but should be an ongoing process in which communities, groups and individuals concerned are integrally involved.

In the Operational Directives (OD 80), States Parties are therefore encouraged to create a consultative body or a coordination mechanism to facilitate the participation of communities, groups and, where applicable, individuals (as well as experts, centres of expertise and research institutes) in identification and inventorying and in various other activities concerning their ICH.

### Slide 3, continued. Access to information about the element

An important point emphasized in the Convention is that the States Parties should promote access to the ICH in a responsible way. For example safeguarding should ensure respect for (and certainly not violate) customary restrictions on access to the element. The same conditions should apply to activities undertaken by the Committee and the Secretariat to give visibility to the ICH and to States Parties when it comes to providing information and access to information, for instance to data contained in an inventory. This is not particularly difficult to implement if the consent of the communities or groups concerned has to be sought for the way information and documentation about their ICH is to be archived and for how it is to be presented in generally accessible inventories. Traditional restrictions on access to practices and to information should be taken into account in regulations that govern access to documentation contained in archives and elsewhere. Certain bits of information, too, may have to be left out from inventories.

The Australian Institute of Aboriginal and Torres Strait Islander Studies, for example, enforces provisions for confidentiality and access in their intangible heritage databases.

<http://www.aiatsis.gov.au/collections/muraread.html>

### Slide 4. Make-up, purpose, scope

**To be completed**

### SLIDe 5 and 6. domains and definitions

**To be completed**

### slide 7. comprehensiveness

**To be completed**

### slide 8. depth of information

**To be completed**

### slide 9. consistency and classification

**To be completed**

### slide 10. updating

**To be completed**

### slide 11. conformity with rights and respect

**To be completed**

# INV 8.4 Hand-out: Case studies of inventories

## NewFoundland and Labrador (Canada): inventory making as part of provinCIAL policies for safeguarding ICH

Although Canada has not yet ratified the Intangible Heritage Convention, one of its provinces, Newfoundland and Labrador, has adopted far-reaching policies for the safeguarding of ICH. This includes a process of ICH inventorying, as has also been done in Québec, another Canadian province: <http://www.ethnologie.chaire.ulaval.ca/>.

The foundation for Newfoundland and Labrador’s ICH policies was laid down in a document called *Creative Newfoundland and Labrador: The Blueprint for Development and Investment in Culture* (2006). Many aspects of the ICH policies are in line with the Intangible Heritage Convention. They aim at safeguarding ICH in conjunction with the province’s various communities, many of which were heavily affected by the decline of fisheries and related industries. The policies aim not just at safeguarding ICH but also at reinforcing the sense of identity and pride of local communities and their social cohesion.

Guided by these policies, in 2006 an Intangible Heritage Forum was convened by the provincial Department of Tourism, Culture and Recreation (TC&R) in collaboration with the local Association of Heritage Industries. This umbrella organization, with members from civil society, local government and heritage institutions, took the lead in implementing the outcomes of the forum, one of which was a Provincial Strategic Culture Plan. An NGO, HFNL (the Heritage Foundation of Newfoundland and Labrador) - [http://www.heritagefoundation.ca](http://www.heritagefoundation.ca/)) was selected in 2008 to implement the province’s ICH Strategy. An ICH officer was seconded to HFNL to liaise with communities and individuals with an interest in developing safeguarding projects.

An ICH Advisory Committee (<http://www.mun.ca/ich/advisorycommittee/>) was established with 12 members representing the community, university, NGO’s, Department of Education, societies, museums and the Department of TC&R. It has three sub-committees: ‘Documentation and Inventory’, ‘Transmission and Celebration’ and ‘Training’.

The Newfoundland and Labrador inventorying process is a combined effort of HFNL, the lead organization, and the regional government, communities and educational institutions. The inventorying project is inspired by the Convention’s definition of ICH; it explains that ICH, or living heritage,

‘encompasses many traditions, practices and customs. These include the stories we tell, the family events we celebrate, our community gatherings, the languages we speak, the songs we sing, knowledge of our natural spaces, our healing traditions, the foods we eat, our holidays, beliefs and cultural practices.’

Old and new ICH practices and expressions are documented, in as many communities as possible, with an emphasis on endangered ICH. Community involvement is a central feature of the initiative. HFNL assists community members in developing documentation projects and in archiving and digitizing their own materials and collections; it also assists and encourages community-driven safeguarding projects.

A pilot inventorying project was launched in Autumn 2006, in the Battery, the port neighbourhood of St John’s, the capital of Newfoundland. The Queen Elizabeth II Library at Memorial University, the residents of the Battery, students from Memorial University and the ICH Working Group of HFNL were partners in the project. Eight students interviewed residents and collected personal stories, images and artefacts; they took photos and gave residents disposable cameras.

Memorial University’s Digital Archive Initiative (DAI) is the central repository for the enterprise, storing the data collected under the project (<http://collections.mun.ca/>). DAI supports participants in the digitization of the inventory data, and manages the long-term preservation of digitized content (image, audio, video, etc.) and regulates access to it. The HFNL ICH website offers an online interface between the inventory (on the DAI) and the public. The materials collected in the pilot project were digitized - more than 1000 entries were entered into the ICH inventory at DAI for this project alone.

In 2010, the inventory had in excess of 2000 entries. Each inventory item includes a wealth of information, including descriptive title, keywords, short description, information about who collected the data, where, when, and with whom, in which repository the data are held, and whether the data are available for download. Most inventory entries also feature recordings and text. The inventory is organized by community and by topic: see ‘Community Inventory’ (<http://www.mun.ca/ich/inventory/profiles.php>) and ‘Topic Inventory’ (<http://www.mun.ca/ich/inventory/ICHtopic.php>). Access to material of a sensitive nature is restricted.

HFNL is now populating the archive in two ways. First, by documenting projects and events coordinated directly out of the ICH office at HFNL. Second, by partnering with community groups. The consent of the people concerned is a central consideration: nothing is added to the inventory without free and prior consent (for a consent form, see <http://www.mun.ca/ich/resources/>). Where the tradition bearer has already passed away, HFNL tries to ascertain consent in other ways, for example, through family members.

HFNL intends to continue populating the inventory in future by encouraging communities to document their own ICH. Inventorying skills will be covered in ICH community training programmes. The inventory will then increasingly focus on the ICH that the communities concerned themselves consider to be under threat. This aligns with a key objective of the new Provincial Cultural Strategy, which is to identify and safeguard ICH that is specifically under threat.

**Further information**

Gazette, Memorial University: [*http://www.mun.ca/gazette/past/issues/vol39no7/newspage18.php*](http://www.mun.ca/gazette/past/issues/vol39no7/newspage18.php)

Heritage Foundation Newfoundland (HFNL): *Intangible Cultural Heritage Strategy of Newfoundland and Labrador -* [*http://www.heritagefoundation.ca/media/1576/ichstrategy.pdf*](http://www.heritagefoundation.ca/media/1576/ichstrategy.pdf)

Heritage Foundation Newfoundland (HFNL): *ICH booklet -* [*http://www.mun.ca/ich/what\_is\_ich.pdf*](http://www.mun.ca/ich/what_is_ich.pdf)

Heritage Foundation of Newfoundland and Labrador:[*http://www.heritagefoundation.ca/ich.aspx*](http://www.heritagefoundation.ca/ich.aspx)

ICH project Planning Checklist*:* [*http://www.mun.ca/ich/resources/ICHProjectPlanningChecklist.pdf*](http://www.mun.ca/ich/resources/ICHProjectPlanningChecklist.pdf)

Jarvis, Dale: *Intangible Cultural Heritage blog* *-* [*http://doodledaddle.blogspot.com/*](http://doodledaddle.blogspot.com/)

Memorial University Digital Archive Initiative:[*http://collections.mun.ca/index.php*](http://collections.mun.ca/index.php)

## Uganda: ‘Community Based Inventorying’

In the Republic of Uganda, a Ugandan NGO is implementing a community-based inventorying process in cooperation with the Ministry of Gender, Labour and Social Development. This is a pilot initiative conducted under a broader UNESCO-initiated project in Botswana, Lesotho, Namibia, Swaziland, Uganda and Zambia. The project is called ‘Community Based Intangible Cultural Heritage Inventorying project in six Sub-Saharan African countries’ (2010 – 2011). The government of Flanders (Belgium) has supported the broader project financially.

The broader project began by holding a capacity-building meeting, organized by UNESCO, in Maseru, Lesotho, in February 2010. A staff member from UNESCO Head Quarters and two UNESCO regional experts led the meeting (<http://www.unesco.org/culture/ich/index.php?pg=00015&categ=2010>). Representatives from the six participating countries, and various others, attended the meeting. Follow-up inventorying exercises are now under way in these six countries. They are being implemented by national authorities and/or local organizations and supported by cultural officers from three UNESCO field offices (Harare, Nairobi, and Windhoek).

In Uganda, as in the other participating countries, the expected outcome of the project is an inventory of elements of the ICH of a specific community prepared with the full involvement of that community. The main aim of the overall project is, however, to strengthen capacities for inventorying and managing ICH in the beneficiary countries and communities. The project is designed to build the capacities of cultural officers and those working in ministries responsible for the implementation of the Intangible Heritage Convention to undertake inventorying in a sustainable manner, after the project has run its course.

In Uganda, after the Ministry had agreed to participate in the UNESCO project, it selected CEPAC (the Centre for Performing Arts and Culture) as the main agency to undertake the project in the country. CEPAC is an NGO active amongst the Busoga community in the area around Jinja. An expert from CEPAC was identified to attend the above-mentioned Lesotho meeting. A Project Management Committee was formed including representatives from the Ministry, the National Commission for UNESCO, CEPAC and UNESCO Nairobi Office. Most meetings of the Committee were held electronically because members were not located in the same city.

CEPAC spent two months carefully selecting 12 fieldworkers, with due consideration to age and gender balance, who expressed a strong interest in safeguarding their intangible heritage and had good communication skills. A week-long capacity-building workshop was held in Jinja in May 2010, led by one of the regional UNESCO trainers and the national expert from CEPAC. The workshop helped to train the fieldworkers for their participation in the seven-month project. The workshop included two days of fieldwork followed by writing up of the collected data in the form of inventory entries. The Ugandan pilot was also launched in the capital city, Kampala, in order to inform relevant ministries and broader stakeholders in the field of culture about the scope and the aim of the project.

The fieldwork lasted from June to December 2010. The fieldworkers were divided into three groups, all of which studied the same element for a particular period in different villages. Data were collected using cameras and handheld sound recorders purchased by the project. The national expert from CEPAC discussed the progress of the project with the field workers as the work progressed, and assisted them in finding solutions for problems identified.

The Busoga communitywas involved from the beginning of the project: community members were made aware of the project at its inception through radio programmes and by word of mouth. Fieldworkers were selected from the Busoga community, and they asked community members to identify ICH elements with which to work. Through this process, a number of ICH elements were selected for further study. Community members, of course, also provided the information about the elements being inventoried.

The Ugandan component of the project followed the definitions and domains of ICH and safeguarding given in UNESCO’s Intangible Heritage Convention. Participants in the initial Ugandan training workshop made the point, however, that the local traditional judicial system did not fit well into any one of the domains mentioned in the Convention and they therefore wished to classify it as a separate domain of ICH in their own community. ICH elements studied in the Ugandan pilot have included (i) the practice and skills of food preservation, (ii) the last rites, (iii) creation myths, (iv) child naming, (v) traditional dances, (vi) drum making, (vii) introduction ceremonies, (viii) ceremonies related to twins, and (ix) traditional workshops. To date (Dec 2010), over 15 elements have been studied through this project.

The fieldwork teams used semi-structured questionnaires to guide them through the interviews, asking additional questions where relevant. The national expert from CEPAC developed the questionnaires in collaboration with the fieldworkers. Different questionnaires were developed for each of the elements studied, in both English and in Lusoga, the local language. As the work progressed the fieldwork data were transferred onto inventory forms and transcribed into English, led by CEPAC. The draft inventory, together with updates of the progress of the project, was regularly shared with the Project Management Committee.

The questionnaires consisted of two sections.

Section A focuses on meta-data, such as information on the interviewees (name, age, sex, religion, residence, tribe and clan) and on the interviewer (name, age, place and date of data gathering). It also establishes how consentwas sought for the interview as well as for recording.

Section B contains a broad range of questions on the element concerned such as description, origins of the practice, associated tangible elements, ways of transmission, details of community participation, values or beliefs attached to the practice, threats to the practice and transmission of the element. Section B also asks fieldworkers to establish whether the respondent was happy to have this information shared in the community and if the respondent could refer the team to others who might have further information about the element.

The fieldwork teams did not encounter major difficulties and met with enthusiastic cooperation almost everywhere. In a few cases, informants requested money in exchange for information. The fieldworkers were trained to explain that the project was not a money-making venture and did not foresee ‘buying’ information. If this explanation was not accepted, other informants were asked for information instead. Having completed the fieldwork at the end of December 2010, the project management committee will organize a final workshop in Jinja in early 2011 to evaluate the result of the Ugandan component of the project and to discuss how best to continue the inventorying exercise at the national level. Some of the topics to be discussed include how to store the information – especially data that are of a confidential nature – and how best to make it accessible to the general public.

**Further information**

UNESCO - <http://www.unesco-nairobi.org/index.php?option=com_content&view=article&id=118:intangible-cultural-heritage-uganda&catid=99:uganda&Itemid=144>

UNESCO Project Reports (Nairobi Field Office)

# INV 8.5 Lesson plan: What is ICH and what forms does it take?

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| **Title of activity: What is ICH and what forms does it take?** |
| Duration: 60 minutes |
| Objective(s):  Understand the forms that ICH takes and the domains in which it is encountered. Presenter leads a discussion of the different forms that ICH can take, particularly drawing in local examples and encouraging participants to offer challenging examples. |
| Description:  At the end of the exercise participants should be able to do the following:   1. Differentiate between the different types of domains of ICH. 2. Identify and list elements that fall under each domain within their cultural context. 3. Draw a priority list of domains that will be of focus during group work discussions. 4. Amend the domain list where applicable.   Presenter leads a discussion of the different forms that ICH can take, particularly drawing in local examples and encouraging participants to offer challenging examples. The Convention lists five non-exhaustive domains, but in one or another region other domains may also be salient. Domains are useful as a means of classifying or categorizing ICH, but they don’t tell us whether or not something constitutes ICH – only the community concerned can recognize something as ICH or not. The discussion should also emphasize that identifying ICH is not a task for experts, but primarily for the community concerned. Experts can assist in recording and describing ICH elements, but they cannot decide whether something is or isn’t ICH.  The discussion should highlight two important practical functions of domains, but also their limited importance. Domains can be used to give some concreteness to the abstract definition of intangible cultural heritage in the Convention: through such examples (both familiar and unfamiliar), participants can better understand the diversity of forms through which ICH manifests itself. They should be reminded that the form itself, or membership of an element in a domain, does not necessarily tell us whether something is or is not ICH – this can only be decided if we know the meaning and the social function of the element.  The second practical function of domains – particularly with reference to inventorying – is as a means of indexing or categorizing ICH that has been identified and defined. The workshop should be careful not to attach undue importance to domains. Although they can be useful from a practical standpoint, they are not critical to the question of whether an expression is ICH or not; the definition in the Convention focuses on the social function of ICH and its meaning for the community concerned, not on the specific form that ICH may take. By identifying certain domains and expressions relevant to the communities concerned, these discussions can also lay a foundation for the later elaboration of questions during the creation of an inventorying framework (below). |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 15 | *Introduction :*  Domains of ICH | -Explain what domains are without referring to the UNESCO list  - Ask participants to list what they understand to be domains  - Write all in a flip chart | Participants recommend items for listing on clip board | | 40 | *Presentation:*  -group work on listing domains  -Various domains | -Provide a list of UNESCO domains once listing has finished  -Align participants’ list with UNESCO domain - Assign each group a domain  -Engage and ask participants to list further elements associated with domains (open exercise) | Participants listen and interact with presenter in coming up with domains per group | | 3 | *Summary:* | - Assign each group a domain or two to work with in exercises that follow the next days | Participants suggest which word should fall under which domain. | | 2 | *Homework:* | Ask each member to think through the types of elements that exists within the domain using their local context. | Distribute excerpts of Convention that deal with the subject of domains | |
| Supporting documents:  Brochure on What is ICH?  URL: <http://www.unesco.org/culture/ich/doc/src/01851-EN.pdf>  Brochure on ICH domains  URL: <http://www.unesco.org/culture/ich/doc/src/01857-EN.pdf> |

Article 2.2 of the Convention outlines domains within which intangible cultural heritage is manifested. The Convention emphasizes that this list is illustrative and incomplete, and therefore it is not prescriptive. The topic on domains is also key to the workshop and it is imperative that participants comprehend the relationship between domain, element and an inventory very well. This is the guideline that will assist them in coming up with research agenda for inventories in future.

The general approach on this topic commences with participants being requested to list what they consider to be domains, without having shown them the UNESCO designated domains. Afterwards, the workshop participants’ list is reconciled with the UNESCO domain list and identified gaps addressed. For instance, in Uganda the participants concluded that while UNESCO list of domains was comprehensive, it lacked *the traditional law* component and as such this domain was added by participants

The instructor has to analyse the list provided by participants and use it to build onto the discussions going forward. In most cases the list will consist of elements that the instructor together with the participants will group into domains once the UNESCO domain list has been revealed to the participants. This enables participants to list what they perceive as domains freely without the influence of the UNESCO list – a process that allows for innovative additions to the domain list. Other observations showed that the list that is provided by participants is mainly dependent on what they are familiar with on an everyday basis. For instance, elements associated with the performing arts are often dominant at the exclusion of domains associated with nature and the universe. Once brought to their attention, the participants appreciated the understanding.

About three groups are formed, each working on a group of selected domains from which they come up with elements, and finally inventories (ref table 2 below). The groups discuss the domains within their cultural context, and in the end chose one element that they were to work on to come up with a questionnaire, conduct fieldwork and finally design a sample inventory from.

**Table:** Example from Budondo district, Uganda: *From domains to Elements to Inventories*

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| **Grp No.** | **Domains from UNESCO Convention article 2(2)** | **Selected elements relating to the domain** | **Inventory derived from selected domain by group** |
| 1 | Social practices, rituals and festive events | 1. Social practices in respect to the dead 2. Rituals in celebration of birth of twins | Rituals in celebration and birth of twins |
| 2 | Knowledge and practices concerning nature and the universe | 1. Traditional knowledge and practices concerning Bojagali Falls of the River Nile 2. The knowledge and believes associated with seasons amongst the Busoga people | Traditional knowledge and practices concerning Ujagali Falls of the river Nile |
| 3 | Traditional craftsmanship | 1. Drum making knowledge in Busoga culture 2. Traditional skills & knowledge associated with spear-making in Busoga culture | Traditional skilss and knowledge associated with spear-making in Busoga culture |

# INV 8.6 Lesson plan: Safeguarding ICH: core concepts and key measures

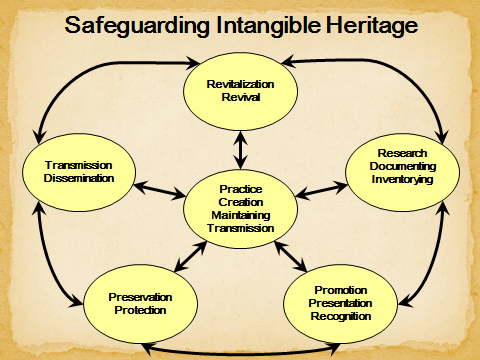
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| **Title of activity: Introducing the participants** |
| Duration: Introduction: 15 minutes; Break-out groups: 45 minutes; Reporting back: 30 minutes |
| **Objective(s):** Understand the set of safeguarding measures identified in the Convention. Understand how inventorying fits in to the safeguarding. |
| **Description:**  The Convention lists a dozen different measures in its definition of safeguarding in Article 2.3. How do these different measures relate to one another, and where can we begin with safeguarding? UNESCO uses a schema to organize these dozen safeguarding measures into six groups of activities, each of which can be connected to all of the others. Depending on the situation, safeguarding might begin with any of the measures. The presenter introduces the UNESCO schema, emphasizing that everything should be driven by the central set of measures that aim at the continued practice and transmission of ICH. The workshop is then provided with texts from the ICH keywords expert group, and divided into six break-out groups that will each discuss one of the sets of safeguarding measures. The break-out groups then report back to the plenary for a general discussion.  In all likelihood, most of the groups will wind up discussing not only the specific safeguarding measures assigned to them, but other safeguarding measures as well, especially the continued practice and transmission of ICH. The presenter can synthesize the reports of the six break-out groups and emphasize that all the measures are interrelated, and especially that transmission is essential to many of the other measures and will likely figure into every group’s discussion. |
| **Notes and suggestions:**   * Emphasize that inventorying is a fundamental step, but it doesn’t always have to be first, if there is already a solid base of knowledge or if the situation calls for more immediate measures. * Emphasize the interrelation of all these measures, and that none of them are ends in themselves; if they’re not aimed at ‘ensuring the viability’ they are not safeguarding measures. * Find examples of indigenous safeguarding measures and mechanisms, especially for transmission and practice, but also for documenting and disseminating. |
| Supporting documents: |

# INV 8.6 Presentation: Safeguarding ICH: core concepts

# INV 8.6 Narrative: Safeguarding ICH: core concepts

**To be completed**

# INV 8.3 Hand-out: Safeguarding ICH: core concepts



# INV 8.6 Hand-out: Safeguarding ICH essays

Each working group is given one essay.

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| Preservation and protectionPreservationProtection≠ Folklorization≠ Freezing |

Safeguarding – that is, ‘measures aimed at ensuring the viability of the Intangible Cultural Heritage (ICH)’ – is the main goal of the 2003 Convention. Among the range of safeguarding measures, two terms in wide use – preservation and protection – deserve careful consideration. **In the context of the Convention,** **preservation of intangible heritage means the efforts of communities and culture bearers to maintain continuity in the practice of that heritage over time.** Within different communities and diverse forms of heritage, some are more or less attached to the faithful recreation of preceding expressions, and some are more or less open to innovation and new creation. **Protection refers to deliberate measures – often taken by official bodies – to defend intangible heritage or particular elements from threat or harm, perceived or actual.** Protective measures may be legal in nature, such as laws permitting certain ICH practices, ensuring a community’s access to needed resources, preventing misappropriation, or prohibiting actions that would interfere with the viability of heritage. They may also include customary measures such as ensuring that a tradition is transmitted in an appropriate way and that knowledge about it is not misused. Under the Convention, neither preservation nor protection should be understood as **freezing** heritage in some lifeless, unchanging form; because intangible heritage is always being created and recreated, freezing its form is undesirable and means it may no longer be considered intangible heritage.

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| Recognition and respectAwarenessRecognitionRespectPromotion / enhancement |

**Respect for intangible cultural heritage entails understanding its importance and value in its cultural context and appreciating its role in the community concerned**. The viability of living heritage is threatened when it is ignored or undervalued by the public at large, in political, educational or religious discourse, or by community members themselves. Mutual respect and respect for ICH afford a means and a framework for its flourishing and continuity and have thus been included among the purposes of the Convention. **In this context, the general recognition and enhancement of intangible cultural heritage consist in ensuring that communities, groups and individuals are represented with respect (for example, in the media and in education), and in creating the conditions to enable them to be so represented**. Awareness of the cultural, social and historic importance of the ICH, of its varied functions and of its significance as a source of inspiration and creativity must be developed to ensure that ICH is valued, in addition to being presented or represented in a respectful manner. It is all the more important to stress the potential of ICH when encouraging the youngest members of the community to follow in the elders’ footsteps.

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| Transmission and educationTransmissionTraditional forms of transmissionCustomary modes of transmissionNon-formal means of transmission |

**Transmission of (ICH) occurs when practitioners and other cultural bearers within a community pass on practices, skills, knowledge and ideas to coming generations, in formal or non formal ways.** ICH transmission also entails communicating the significance, history and associated values, and even the appreciation of the cultural expression concerned. Transmission may take place, for example, within the family, from parent to child, from master to disciple as part of an initiation rite, or from teacher to pupil in a formal or non-formal education setting. Intergenerational transmission is a distinctive feature of ICH and the best guarantee of its viability. In the case of a living ICH element, transmission is intrinsically linked to its practice and to its proper place in the community.

**The traditional processes of transmission established by and within the community** are most often circumstantial and contextual. They are intimately linked to the content that is transmitted and are a function of context, time and space. They include informal, unstructured means of transmission through which, for example, young people acquire knowledge and skills by observation, imitation and practice or by participation in community activities.

**The non-formal means of transmission** are the body and the word. Direct contact between master and disciple is part of the process, integrating the desire to emulate or surpass. There are also formal means of transmission such as long processes of initiation and apprenticeship with a master for several years. When traditional forms of transmission are broken or weakened, the very viability of the ICH element is often threatened. Under such circumstances, formal or non-formal education may be an alternative and contribute to the safeguarding and transmission of ICH.

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| RevitalizationRevitalization(=/≠) Revival≠ Reinvention≠ Invention |

**Revitalization of intangible cultural heritage (ICH) means reactivating, restoring and strengthening ICH practices and expressions that are vulnerable, threatened and in need of safeguarding.** To recognize and revitalizesuch heritage, it should demonstrate at least some degree of vitality or it has ceased to be heritage. Given the definition of ICH as constantly created and re-created, transmitted from generation to generation, an element that has become extinct and does not remain in the lived memory of community members associated with it cannot be revitalized. The resurrection of an extinct tradition, practice or expression through books, documents or historical records is not revitalization as described in the Convention, because it is not living heritage anymore. In such a case it is an act of **invention or reinvention, which is a conscious reproduction or reconstruction to serve particular ends and interests** (political, ideological, economic, etc.). Such reconstructed elements may have components of cultural expressions that had existed independently from one another (or may even have belonged to another community). Such reinvention may be an attempt by a country or community to resuscitate ICH elements for the purpose of forging a new collective identity or common ancestry. Over time, such reinvented forms may become intangible heritage if they are constantly created, re-created and transmitted through generations, but they cannot be deemed as heritage at the moment of their recreation. In some languages and some disciplines such as linguistics, a distinction is made between **revitalization** of something weak but living and **revival** of something that is dead or extinct, but in many other languages these terms are exactly synonymous. Within the Convention, restoring and strengthening heritage that is weak and endangered – that is, revitalization – are welcomed as a fundamental safeguarding measure; the resurrection of extinct elements falls outside the scope of the Convention.

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| Awareness-raising, promotion and visibility  * Awareness-raising * Visibility * Promotion * Information programmes * Enhancement |

**Awareness-raising is a way of encouraging concerned parties to recognize the value of intangible heritage and to take the measures necessary to ensure its viability,** and is never an end in itself**.** The State, the media, educators, the private sector, cultural custodians or other groups can all play a role in awareness-raising.A primary means to raise awareness is to provide increased **visibility** to intangible heritage – particularly in mass media and official cultural institutions with the participation of communities concerned – so as to stimulate greater respect and concern for it. Within communities, members may take their heritage for granted, and awareness-raising activities may encourage them to appreciate it more deeply. If communities, groups and individuals have the opportunity to see their own heritage represented with integrity on mass media, in festivals and in their education systems, such visibility can help to promote its viability. Raising awareness within communities – and especially their younger members – is often a precondition for their active involvement in safeguarding measures. For policy-makers and the general public, awareness-raising may encourage them to take intangible heritage more seriously and to devote the necessary resources or create the favourable conditions for its safeguarding. **Promotion and enhancement** are two important tools for awareness-raising that aim at increasing the *value* attached to heritage in different communities rather than altering, improving or ‘perfecting’ its expressions or practices themselves. **Promotion** **means drawing public attention, in a positive way, to aspects of ICH** [G*lossary definition of ‘Promotion’*]. **Enhancement means promoting the status and importance of intangible heritage within its community and the broader society;** it does not mean, for instance, adding new features to an element, refining it, or modifying it from within (for instance, in folklorization).

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| Research and documentation as safeguarding  * Research * Documentation |

Among the safeguarding measures enumerated in the Convention, research and documentation are likely to be among the first strategies that States will consider. **With regard to intangible cultural heritage (ICH), research aims at better understanding a given element of ICH, its history, meanings, artistic and aesthetic features, social, cultural and economic functions, practice, modes of transmission, and the dynamics of its creation and re-creation.** Research is conducted systematically and progressively. **Documentation consists of recording ICH in tangible forms, in its current state, and collecting documents that relate to it.** Documentation often involves the use of various recording means and formats. The collected documents are often preserved in libraries, archives or web sites, where they may be consulted by the communities concerned and the larger public. But communities and groups also have traditional forms of documentation such as songbooks or sacred texts, weaving samplers or pattern books, or icons and images that constitute recordings of ICH expressions and knowledge. Research and documentation may be considered as safeguarding measures under the Convention when they aim at ensuring the viability of the ICH concerned. Innovative community self-documentation efforts and programmes to repatriate or disseminate archival documents in order to encourage continued creativity are some of the proven safeguarding strategies increasingly being used.

# INV 8.7 Lesson plan: Who to ask? Entry into communities

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| **Title of activity: Introducing the participants** |
| Duration: 60-90 minute discussion |
| Objective(s):  Establish fundamental understanding of how to begin working in a community  Review strategies for identifying potential informants, and consider possible problems in selecting who to speak with  At the end of the exercise participants should be able to:   * Point out appropriate etiquette for village entry * Predict the type of behaviour to display when dealing with individuals of different age, sex, social status, etc. * Distinguish entry into community from interview process |
| Description:  Presenter leads an initial discussion (30 minutes) of how to gain entry into a community and begin to identify possible informants (how to identify segments of the community that may have information to contribute). Local community participants should be asked to explain the specific ‘information economy’ of the research community (e.g., what customary practices may exist determining who has the authority to speak about which subjects, how to double-check information without violating patterns of respect and deference, etc.). The group should discuss the relative advantages and disadvantages of individual interviews vs. group interviews.  The workshop should consider particularly what are the local leadership structures and administrative expectations: do you begin with a chief, or with the elders, or with a local cultural officer? How does the team present its work to the community and individuals concerned? What are the advantages of different possible orders of interviewing (i.e., begin with the most expert, or begin by getting different perspectives and then get the expert’s opinions)?  For initial discussion, local community participants should be encouraged to explain how best to ask, how to identify potential informants, and who to ask first. They will know the location situation best, even while the presenter can bring out alternative strategies and their pros and cons. |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 15 | *Introduction :*  Entry into community | Explain why it is necessary to discuss it as a stand-alone topic | Listen | | 33 | *Presentation:*  - Entering the village  - social hierarchy at community level  - Entering a household  - Greeting etiquette  - social hierarchy at household level  - Sitting arrangements for interview  - What not to observe and ask? | Ask community members to discuss issues in column 2  Listen and summarize participants’ discussions | * Guide the discussion based on local context * Present on expected behaviour within the cultural context | | 10 | *Summary:*  *Mock entry into household* | Two or more participants demonstrate conversation at household level |  | | 2 | *Homework:*  Information sharing | Encourage participants to share information on cultural contexts |  | |
| Supporting documents: |

# INV 8.8 Option A Lesson plan: Starting to design an inventory (when none exists)

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| **Title of activity: Starting to design an inventory (option A: no existing State framework for inventorying)** |
| Duration: **What questions to ask: 60 minute discussion**  **Ordering the questions into a framework: 90 minute discussion** |
| Objective(s):  By the end of the lesson students should:   * understand why an ICH inventory is necessary. * analyse the various traditional forms of ICH ‘inventorying’ if any. * relate inventory to safeguarding of ICH at both local and international levels * be able to identify and prioritize indicators that are key in developing an inventory. * relate inventory with international assistance for ICH projects. |
| Description:  Elaborate an inventory from the bottom up, then structure it according to the UNESCO inventorying outline. Workshop members are invited to propose questions that can figure into an interview – and shown how to structure questions to generate new understandings rather than simply confirming what the interviewer thinks he or she knows. The questions are taken down on computer or blackboard, in the order they are raised, until there are 20 or 25 questions listed (60 minutes).Then the UNESCO framework/outline for inventorying is presented, and the existing questions are placed into the outline where they best fit. Once all of the existing questions are fitted into the outline, the presenter returns to the beginning of the outline and invites workshop members to fill in more questions for each of the UNESCO categories of information. After about 90 minutes, the questionnaire is provisionally closed.  Rather than inviting questions on ICH in general, the presenter should take one of the domains or elements that has been identified as particularly relevant to the local situation. Questions are solicited on diverse aspects of that domain or element – some of which are specific to it, but others of which can easily be adapted to other domains or elements.  After about 90 minutes, the questionnaire is provisionally closed. The result is a set of questions about the particular domain or element that could be used to organize interviews during the forthcoming fieldwork practicum, and that could lend themselves to adaptation to other domains and elements. |
| Supporting documents: |

As the topic of this document suggests, this is a key topic component of the manual. For the section on ‘inventorying’ to be fully comprehensible to participants, all the lessons from this should consistently borrow from the lessons that preceded this section in order that participants are able to coordinate the lessons of the workshop, rather than view them as separate sections.

We are moving from safeguarding to inventorying. Inventorying is a continuation of safeguarding process in that it preserves the knowledge, processes, ideas associated with a particular element so that future generations could use it as a reference for carrying forward the legacy of our culture. This process has its own advantages that we will be focusing on in this lesson.

Intangible cultural heritage has existed among communities since time immemorial. However, when technical terms such as ICH are adopted to categorize intangible heritage, it can result in older versions being discarded. This is also true with inventorying exercise. While institutions, communities and even individuals have safeguarded their intangible heritage, one way or the other, it is common that in workshops participants usually indicate that no framework exists for this exercise in their respective countries. This is mainly because they do not attribute what has been taking place to ‘inventorying’ or ‘safeguarding’ of intangible cultural heritage. It is therefore imperative that an instructor points out significantly what could constitute ‘an older version’ or form of inventorying. This is particularly relevant for people working in developing country museums, cultural centres, community libraries, etc., who, in most cases, have been involved in ethnographic work among communities for a very long time. Where they exist, these forms of documentation have to be acknowledged and appreciated as building blocks towards the whole inventorying process. The existence of an old form of either safeguarding or inventorying often times gives the participants involved (mainly those from the implementing institution), more motivation to carry the project forward knowing that they are building onto an existing framework.

**STEP 1**

It is important that participants should be encouraged to use local contexts to derive their understanding of an inventory form or framework. Based upon the previous exercises, the instructor should select one of the elements that have previously proven to be of interest to participants, during the discussion of domains or safeguarding measures. This should be an element that most participants know of, but do not necessarily know well. It should be something relatively complex – i.e., something that can stimulate participants’ curiosity and provoke a number of questions in their minds – but not something that will immediately lead to an excessive level of detail. It is also best to avoid – for this exercise – something that has strong associations of class, caste or clan, or something whose practice has been or continues to be subject to social stigma or governmental restriction. There will be time later to deal with difficult problems of taboo, stigma or stereotype: the purpose of this exercise is rather to stimulate and channel the participants’ curiosity.

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| **ATTRIBUTES OF AN ELEMENT: WHAT DO WE WANT TO KNOW?**  (\*In this section ask participants what questions they would pose in order to source information about the element)  If participants get stuck with no questions to ask, catalyse contributions by providing them with guiding questions like the ones below. It is however advisable to let them come up with the questions, which the instructor will write down so that later they can be used to fit within the UNESCO format that is provided after this exercise.  Another approach to adopt when participants become stuck is to ask them to move to another element of ICH that they are curious about.  It is important to remember that this exercise is the same as the one carried out at the *domains* section, where participants list their own views, which are then reconciled with the UNESCO list. The approach is the same here.  The main challenge to the instructor is to avoid influencing participants on which factors to focus on. The instructor’s task is to stimulate discussions such that participants themselves come up with the indicators for inventory, using their own curiosity towards an element. It is acceptable to derive questions from various elements, rather than focusing on only one element, thereby generalizing them.  **Key observation** Most of the time when participants fail to come up with questions it is because only one or two of them is interested in the element for various reasons. It is advisable to choose various elements so that almost all participants could take part in ‘memorising’ heritage. |
| Questions to ask if participants are stumped:   * (What is the name of the element?) Name the element * Geographic location of the element? * Supposed origin of element? * Who would you ask for information about it? * Practiced, custodianship, etc., by whom? * Is it widely known? Little known? * How do practitioners learn? How do they teach? * Does it require raw materials, artefacts, tools? Special place for its practice? * Can it be done anytime, or only at certain times? * What other traditions are associated with it? |

The instructor should be assisted by someone operating a computer with LCD projector (ideally) or writing on a whiteboard. But the assistant should not necessarily transcribe the question exactly as it was posed by the participant. In many cases, the instructor will first paraphrase the question or reformulate it in a more general or more open-ended way before it is transcribed onto the computer or whiteboard. If a participant suggests the yes-no question, ‘are women allowed to practice XXX?’, the instructor might rephrase the question as, ‘who is allowed to practice XXX (women, men, old, young, etc.?’ If a participant suggests a question, ‘can you do XXX during the rainy season?’, the instructor might rephrase it as, ‘you can do XXX during which season or seasons?’ Similarly, questions can often be generalized so that they would refer to any element, rather than specifically to the one under discussion at the moment. The instructor should avoid posing questions or putting words in participants’ mouths, but he or she can nudge the questions into a suitably general formulation.

The instructor should solicit questions about the same element, or a second or third element, for approximately 45 to 60 minutes. These can be in any order, and are put onto the computer or whiteboard without attempting (yet) to categorize them. Subsequent questions on a similar topic can, if possible, be moved together (on computer) or connected through lines or arrows (on a whiteboard). Once there are a good number of general, open-ended questions, the discussion turns to step 2 (below).

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| **Example 8.8.1 – results of step 1:**  Questions posed by participants in a community-based inventorying workshop on the cultural space of gongs, in Dak Nong, Viet Nam, August 2007   * Are there any gong sets in your village? How many sets? * In your village, when drinking rice wine do you need to play gongs? * What are the ancient gong melodies? How many melodies can your community play? * When gongs are broken, any ritual is carried out? How will broken gongs be treated? * Does your family still worship the god/holy spirit of the gong? * Who is not allowed to play gongs? * Who can teach others to play gong? At what age? * Who will lead the blessings during the festival where gongs are performed? * Do your family and your children want to keep gongs in your house? * Who are the master artists who still play gong in your community? * During a festival, only one set or several sets are played? * How to store gongs? How to protect gongs from damage and detuning? * Are gongs played with other instruments? * Where did you first learn to play gongs? At what age? * What are the rules when using new gongs? Any rituals? |

**STEP 2**

After participants have proposed a good number (30 or so, for example) of questions, the instructor distributes the UNESCO framework for inventorying (INV 8.8 Hand-out). This framework presents general categories of information that would typically figure into an inventory. The instructor should emphasize that it is for each State to decide how it wishes to carry out its inventorying, but that the categories of data in the UNESCO framework are typical of many inventories and can be adapted to the specific needs of each State or each institution responsible for inventorying.

After presenting the framework, its purposes and limitations, the instructor returns to the questions already formulated by the participants. Taking each question in turn, the instructor asks the participants where it would fit within the UNESCO framework. If using a computer and LCD, the instructor should prepare beforehand a table (see example 8.8.2 below) with the left column presenting the categories of the UNESCO framework. As each question is assigned to the most appropriate category, it can be cut and pasted to the new location. If working with a whiteboard, consider each question in turn and then indicate alongside it the corresponding number from the UNESCO framework. Once each question has been assigned to its appropriate category, the instructor returns to the top and ask participants to elaborate additional questions for each of the UNESCO categories.

By the end of the exercise, the workshop will have developed its own elaborated instrument for inventorying the particular element(s) or domain(s) that served as the focus of the exercise. If the questions are formulated in general terms, they can easily be adapted to many other elements and domains, once participants have understood the relation between the basic categories of information in the UNESCO framework and the specific kinds of questions needed to elicit such information.

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| **Example 8.8.2 – results of step 2:**  Outline for inventorying elements of the intangible cultural heritage with additional questions formulated by the members of the workshop in ‘Community-based inventorying of the gong culture of Dak Nong Province, Viet Nam’, August 2007   |  | **UNESCO Framework  (cf. INV 8.8 Hand-out)** | **Questions elaborated in Dak Nong** | | --- | --- | --- | | **1.** | **Identification of the element/heritage** |  | | 1.1. | Name of the ICH element, as used by the community concerned | * What do your villagers call the element/heritage? Is there any other name? * What do people in other regions call the element? | | 1.2. | Short, informative title of the ICH element (including indication of the ICH domain(s) concerned) |  | | 1.3. | Community(ies) concerned | * Which ethnic group do you belong to? Which local area? * Which other ethnic groups are you related to? * Do any other communities use the same element as you do? | | 1.4. | Physical location(s)/distribution frequency of enactment of the ICH element | * What is the scope of this element? * When are gongs used? In what occasion? * How often are gongs played? Why? * In which festival are gongs played the most? * During a festival, only one set or several sets are played? * When are gongs not used? | | 1.5. | Short description of the ICH element |  | | **2.** | **Characteristics of the element** |  | | 2.1. | Practitioner(s)/performer(s) - name(s), age, gender, social status, and/or professional category, etc.; | * Who are the master artists who still play gong in your community? * In your community, who are the best players of gongs? * Who is the first owner of the gong set? * Who taught you how to play gongs? * Who is not allowed to play gongs? * Who can both play gongs and perform other musical instruments? Can you name some instruments? | | 2.2. | Other people in the community who are less directly involved, but who contribute to the practice of the ICH element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising) | * Who will lead the blessings during the festival where gongs are performed? * Who is gong transmitted to? * Who provides the food during the festival where gongs are performed? * Who will do the cooking? * Are there people in your village who know how to tune the gongs? * Who will take part in dancing performance and who will use other musical instruments during the festivals where gongs are played? | | 2.3. | Language(s) or language register(s) involved | * What is the language used in prayers or blessings? * Any special words/phrases are used in prayers or blessings? | | 2.4. | Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the ICH element | * How old is the set of gongs? * What are the ancient values of the set of gongs? * How many generations have used this set of gongs? How did your ancestors acquire the set of gongs? * What are the remaining gongs? What types? Name of each type? Meanings and methods of playing each gong type? What material? * Costumes/Accessories/Jewellery accompanying each performance? * Where are gongs played? * Are gongs played with other instruments? * How are gongs played? What tool is used to play gong? * Where are gongs stored/kept? * Are any objects/materials not placed near gongs? * How to store gongs? How to protect gongs from damage and detuning? | | 2.5. | Other intangible elements (if any) associated with the enactment or transmission of the ICH element | * What are the ancient gong melodies? How many melodies can your community play? * Are there any other associated dance or music? * How do the gong melodies serve the festivals and religious ceremonies? * What is the origin of each gong melody? * What prayers or blessings are accompanied with gong playing? * Any taboos in using gongs? When are gongs not used? * What are the rules when using new gongs? Any rituals? * When gongs are broken, any ritual is carried out? How will broken gongs be treated? * When purchasing new gongs, are any blessings or rituals carried out? * Are there any taboos in playing gongs? Are there any days that gongs should not be played? * Why are gongs buried with deceased people? | | 2.6. | Customary practices (if any) governing access to the ICH element or to aspects of it | * Are there any factors of the gong culture that are not passed on to the next generation? * Is there any factor of the gong culture that is only passed on in a special condition? * Is there anyone who is not allowed to learn to play gong? * When are gongs not taught/learned? | | 2.7. | Modes of transmission to others in the community | * Who can teach others to play gong? At what age? * Who can learn to play gong? What age can they start? * Where can gongs be taught? And how can they be taught? * Where did you first learn to play gongs? At what age? * How did you learn to play gongs? * How do you teach your children to play gongs? * Which form of transmission is the easiest? * Do the learners have to pay/exchange anything to learn how to play gongs? | | 2.8. | Relevant organizations (community organizations, NGOs, others) (if any) | * What are the activities organized in the common house? * What activities/approach does the local department of culture do to preserve the gong culture? * What are the roles of the chief of the village? | | **3.** | **State of the element: viability** |  | | 3.1. | Threats (if any) to the continued enactment of the ICH element within the relevant community/ies | * Do people in your village still play gongs? Why? * Do your family and your children want to keep gongs in your house? * Does your family still worship the God/holy spirit of the gong? * Why does your family not take part in the gong festival in the community? * Do people sell gongs in your village? * Are there any ancient traditions that are/are not practiced in the community? * What rituals attached with the gong culture no long exist? Why? * How does the new socio-economic model affect the life of gong culture? * How does your new life affect the practice of gong culture? * Is the common house suitable for practicing gongs? | | 3.2. | Threats (if any) to the continued transmission of the ICH element within the relevant community/ies | * Do children in the village enjoy learning to play gongs? Why? * Is there any policy/regulation by the Government that affects the teaching/learning/practising of gong? * Does religion have negative effects on the gong culture? * What leisure activities do the young people in the village enjoy more than learning to play gongs? * Are there people in your village who have the knowledge and skills to teach others to play gongs? | | 3.3. | Threats to the sustainability of access to tangible elements and resources (if any) associated with the ICH element | * Are there any gong sets in your village? How many sets? * Is there any space/place in your village for gong practice? * Are there any natural resources to serve for the gong practice? * What are the financial resources to organize for the gong practice? | | 3.4. | Viability of other intangible heritage elements (if any) associated with the ICH element | * Are there any factors that indirectly affect the gong culture? * In your village, when drinking rice wine do you need to play gongs? * In the new social setting of the community, do people in your village play gongs? | | 3.5. | Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the ICH element | * Does your community have any measures to safeguard the gong culture? * Do the local authorities have any measures to safeguard the gong culture? | | **4.** | **Data restrictions and permissions** |  | | 4.1. | Consent from and involvement of the community/ies concerned in data gathering |  | | 4.2. | Restrictions, if any, on the use of or access to collected data |  | | 4.3. | Resource person(s): name and status or affiliation |  | | 4.4. | Date and place of data gathering |  | | **5.** | **References concerning the ICH element (if any)** |  | | 5.1. | Literature (if any) |  | | 5.2. | Audiovisual materials, recordings etc. in archives, museums and private collections (if any) |  | | 5.3. | Documentary material and objects in archives, museums and private collections (if any) |  | | **6.** | **Inventorying data** |  | | 6.1. | Person(s) who compiled the inventory entry |  | | 6.2. | Proof of consent of the community/ies concerned for (a) inventorying the element and (b) for the information to be provided in the inventory |  | | 6.3. | Date of entering the data into the inventory |  | |

Since this is a community-based project, an instructor will be working with participants who understand local cultural context well, and have specific elements that they are nostalgic about, or those that they are emotionally attached to. It is possible that this will cloud participants’ research/documentation skills. In certain instances they will obliviously ask questions that address their individual, rather than inventory needs. **The solution to this is to encourage participants or interviewees to place themselves in a place in a situation of someone who does not know anything about the culture, and therefore asks balanced questions to fill all the necessary gaps.**

The situation described above was observed in Swaziland and Uganda, and is common in both participants from government departments as well as participants from local community based interviewees. Emphasis should be placed in articulating clearly that the purpose of the workshop is to give grassroots communities opportunities ‘to tell their story’ through inventories. Questions asked should therefore provide room for local community members to bring out all aspects an element that can be included in the inventory.

Further observation from preceding workshops on inventorying intangible cultural heritage has shown that grassroots communities are vulnerable to feelings of nostalgia towards certain elements during the workshop. Some communities derive a sense of empowerment using the project objectives, so much that in some cases individual participants may want to use the workshop as a platform to air their view on resuscitating a particular form of intangible cultural heritage that in their view is ignored or overlooked by the state, although (in their view), has the potential to resuscitate a particular community’s cultural identity. Communities that view themselves as indigenous but suppressed, or those that migrated to the country and were subjugated in a particular clan in historical times will likely fall into the category described.

It is important for an instructor/facilitator to understand that such issues always come up in one way or the other. An instructor therefore has to gauge how much attention to give these issues (because they are political), and how to re-focus the workshop to its mandate – using the experiences to learn how to handle the process of inventorying. As such, one way to deflect attention from these issues is to request participants to relate the issue the raised to the topic at hand – which is coming up with components of an inventory. Also emphasize that the workshop is meant to teach various communities methodologies which they will be able to use in future to inventory the elements surrounding the heritage they are concerned about.

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| **Elements to consider in the biography section of an inventory framework**  The biography section is the introductory part of an inventory. It is the section that is used to break ice between the interviewer and the interviewee, and can make the former’s information gathering process much easier if well focused and to the point. Oftentimes interviewers use the provided format without first assessing whether or not it is relevant to the situation at hand. The instructor should insist on the importance of reconciling indicators in the biography format with those relating to an element being discussed at that particular moment. Therefore figure xx above only provides a guideline that will have to be constantly revised during the fieldwork phase.  Example: When dealing with an element of marriage, it is important to know the gender, age, religious affiliation of people being interviewed. However, when dealing with practices associated with a particular landscape, it may not be necessary to ask the cultural affiliation of individuals being interviewed because they are a select group that already identify with that particular element. In this case therefore  An example of a biography section guide for inventorying during the Ugandan workshop  Hello, how are you? My name is\_\_\_\_\_\_\_\_\_\_\_\_ I am representing a project that address\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_[say name of project]. I am requesting to ask you several questions regarding \_\_\_\_\_\_\_\_\_[element]. Would you be interested?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. GENERAL QUESTIONS (prior to main interview)  * Tell me the history of [element] as you know it * Have you or your relatives ever experienced this history? * In order to capture your ideas on this I will need to have your biographical details for \_\_\_\_\_\_\_\_[state reason].  1. **BIOGRAPHY** [can be before general questions. However, experience has shown that this leads to defensiveness on the side of the interviewee, as the questions are a bit personal and therefore makes him/her uncomfortable. Hence recommendation for ice break first] 2. Generic and key questions   Name:  Tribe/clan:  Region/village in country: [for future trace to location]  Place of residence: [for future trace to location]  Age: [in most cases, it determines the knowledge one may have about traditional  Sex:   1. ADDITIONAL QUESTIONS DEPENDING ON THE ELEMENT DISCUSSED   Religious affiliation:  Marital status:  Education level: |

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# INV 8.8 Hand-out: Framework for Inventorying Intangible Heritage

Each State Party is required by the Intangible Heritage Convention (Article 12) to draw up one or more inventories of the ICH present in its territory *in a manner geared to its own situation*; this leaves considerable leeway. However, the Convention and the ODs are clear that inventories:

* Should only present elements defined and identified with the participation of the communities and groups concerned and relevant NGOs;
* Should try and ensure the widest possible participation in the inventorying process of communities, groups and individuals concerned (OD 80);
* Should be designed in such a way that they may contribute to safeguarding;
* Should cover the ICH present in the territory of the State Party concerned;
* Should be regularly updated and therefore should be developed in such a way that they can be easily updated;
* Should not violate customary practices concerning access to the ICH, and any associated places, persons and materials; and
* Should not include information on an element without the consent of the community, group or individual concerned.

Inventorying is an important step towards safeguarding and in some cases, towards nomination to the Lists of the Convention as only ICH elements that already figure in an inventory of the State Party concerned may be nominated. Inventories drawn up by States Parties do not have to use the same definition of ICH as the Convention. However, any elements later nominated to one of the Convention’s lists will have to comply with that definition and the other inscription criteria laid down in the Operational Directives of the Convention (OD 1-2).

Inventorying will be an on-going process in most States, both because of the large number of ICH elements requiring inventorying in all regions of the world and because of the necessity to regularly update inventories.

Inventorying is not a simple listing of intangible heritage elements, although the information provided in an inventory may be quite limited. It is a process that raises awareness, identifies elements with impaired viability and that may lead to safeguarding. It can also be used to establish relationships between various stakeholders who may be involved in later safeguarding efforts. Inventorying may boost the sense of identity and continuity of the communities concerned and will certainly create greater awareness about ICH both within and outside of these communities.

Various questions will have to be considered about how inventorying will be organized and managed in a specific country (some of these questions are not easily answered!):

* Will there be one or more than one inventory?
* If more than one inventory is envisaged, what will be the relationship between the different inventories?
* How will inventories be set up – by administrative entity, by community, by domain, or according to other criteria? If there is more than one inventory, will they be set up along similar lines, or not?
* Will the exercise have other purposes in addition to those indicated in the Intangible Heritage Convention?
* How will the inventorying exercise and its later updating be financed?
* Who will develop the questionnaire, or questionnaires for the inventories? (a model for such a questionnaire is presented below)
* What information will be collected on the elements?
* What definition of ICH will be used?
* What system of domains or categories will be used?
* Who will collect the information?
* How will relevant communities and/or groups be identified?
* How will relevant communities be informed about and involved in the data collection?
* How will relevant non-governmental organizations and institutions be involved in the exercise, if at all?
* Who will control the input of data onto the inventory/inventories?
* Who will control access to the data collected?
* How will sensitive data be managed to ensure respect for customary restrictions on access?
* How will elements that are shared by more than one community be dealt with?
* How will elements that also are found outside the country be dealt with?
* How will inventories be published or disseminated?
* How will updating be organized?

### Model questionnaire for identifying ICH elements[[2]](#footnote-2)

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| Identification of the ICH element |
| 1.1. Name of the ICH element, as used by the community concerned |
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| 1.2. Short, informative title of the ICH element (including indication of the ICH domain(s) concerned) |
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| 1.3. Community(ies) concerned **(see comment below)** |
|  |
| 1.4. Physical location(s)/distribution frequency of enactment of the ICH element **(see comment below)** |
|  |
| 1.5 Short description of the ICH element (preferably no more than 200 words) |
|  |
| 2. Characteristics of the ICH element |
| 2.1. Practitioners(s)/performer(s) directly involved in the enactment or practice of the ICH element (include name, age, gender, professional category, etc) |
|  |
| 2.2. Other people in the community who are less directly involved, but who contribute to the practice of the ICH element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising) |
|  |
| 2.3. Language(s) or language register(s) involved |
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| 2.4. Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the ICH element |
|  |
| 2.5. Other intangible elements (if any) associated with the enactment or transmission of the ICH element |
|  |
| 2.6. Customary practices (if any) governing access to the ICH element or to aspects of it **(see comment below)** |
|  |
| 2.7. Modes of transmission to others in the community |
|  |
| 2.8. Relevant organizations (community organizations, NGOs, others) (if any) |
|  |
| 3. State of the ICH element: viability (see comment below) |
| 3.1. Threats (if any) to the continued enactment of the ICH element within the relevant community/ies |
|  |
| 3.2. Threats (if any) to the continued transmission of the ICH element within the relevant community/ies |
|  |
| 3.3. Threats to the sustainability of access to tangible elements and resources (if any) associated with the ICH element |
|  |
| 3.4. Viability of other intangible heritage elements (if any) associated with the ICH element |
|  |
| 3.5. Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the ICH element |
|  |
| 4. Data restrictions and permissions |
| 4.1. Consent from and involvement of the community/ies concerned in data gathering |
|  |
| 4.2. Restrictions, if any, on the use of or access to collected data |
|  |
| 4.3. Resource person(s): name and status or affiliation |
|  |
| 4.4. Date(s) and place(s) of data gathering |
|  |
| 5. References concerning the ICH element (if any) (see comment below) |
| 5.1. Literature (if any) |
|  |
| 5.2. Audiovisual materials, recordings etc. in archives, museums and private collections (if any) |
|  |
| 5.3. Documentary material and objects in archives, museums and private collections (if any) |
|  |
| 6. Inventorying data |
| 6.1. Person(s) who compiled the inventory entry |
|  |
| 6.2. Proof of consent of the community/ies concerned for (a) inventorying the element and (b) for the information to be provided in the inventory |
|  |
| 6.3. Date of entering the data into the inventory |
|  |

### Comments and clarifications

**Point 1.1 and 1.3: The community concerned**

‘The **community** concerned’ is the group of people that recognize the ICH element as part of their cultural heritage. Sometimes the group in question may be very large: France indicated that all French people constitute the community of bearers of the ‘gastronomic meal of the French’ (inscribed on the Representative List in 2010). The element may be part of a larger set of ICH expressions with which a community identifies themselves but in which not all members of the community are necessarily actively involved. There may be a limited group of individuals who are active in enacting and transmitting a specific element, while the other members of the community identify with the element and participate as a knowledgeable and appreciative audience.

The Convention does not define the concept of ‘community’. Those who prepared the Convention agreed that one person may belong to more than one ICH community and also that persons during their lifetime may join different communities, or leave a community. One and the same person, for instance, may associate him or herself with a national community, a regional community, an ethno-linguistic community and, for instance, a supra-national religious community, or with a group of people who are involved in the practice of one or more ICH elements.

**Point 1.4: Distribution**

Please indicate here where the practice or expression is enacted and transmitted. ICH elements may be associated with one specific location: the Belgian carnival of Binche, inscribed on the Representative List in 2008, for instance, is limited to the town of Binche. In other cases, the geographical area is much broader: the Mongolian tradition of telling the ‘Long story’ (inscribed on the Representative List in 2008) is practised over all Mongolian speaking areas in Mongolia itself and in neighbouring China, for example.

#### Point 2.6: Customary practices governing access to the element

It often happens that, traditionally, a specific practice or expression cannot be performed, or attended by just anyone. Often, too, specific roles may only be enacted by men, or women, by elder people, or by people having a specific background. It may also happen that that are restrictions as to who may be part of the audience. The Convention wishes such restrictions to be respected, if that is the wish of the communities concerned (sometimes in safeguarding projects community members propose, and the community at large accepts, that specific roles can be fulfilled by other categories of persons than was traditionally the case.

Article 13.d.(ii) of the Convention requests States Parties to take measures that aim at ‘*ensuring access to the ICH while respecting customary practices governing access to specific aspects of that heritage*’. So, if ICH practices that cannot be attended by everyone (for instance, not by men), are recorded or documented, there has to be a discussion with the communities and groups concerned about whether recordings can be made accessible or shown in places that are open to all. Recordings can of course only be made with the explicit prior and informed consent of the tradition-bearers concerned.

#### Section 3: Viability

Viability refers to the likelihood that the ICH element will be practised in the future; threats to its viability include anything that may prevent its enactment or transmission.

#### Section 5: References

Inventorying is about identifying and defining ICH; it is different from documentation or research. For insertion in an inventory no extensive research or documentation is required. If versions of the element were already recorded, studied or otherwise written about, then information is welcome and section 5 is the place to indicate the appropriate references. This is also the place to indicate the existence of collection of objects or instruments that are associated with *living* ICH expressions or practices.

# INV 8.8 Option B Lesson plan: Understanding the current inventory system in place

|  |
| --- |
| **Title of activity: Starting to design an inventory (option B: if a State framework for inventorying already exists)** |
| Duration: **What questions to ask: 60 minute discussion**  **Ordering the questions into the existing framework: 90 minute discussion** |
| Objective(s):  By the end of the lesson students should:   * Be acquainted with the existing inventory structure. * Have identified gaps or otherwise from existing framework. * Have used key words to substantiate the existing framework |
| Description:  As Option A above, but after some general discussion and preliminary questions (step 1), the State framework/outline for inventorying is presented in step 2 (rather than the UNESCO framework), and the existing questions are placed into the outline where they best fit. Once all of the existing questions are fitted into the outline, the presenter returns to the beginning of the outline and invites workshop members to fill in more questions on the same domain or element for each of the State’s existing categories of information. After about 90 minutes, the questionnaire is provisionally closed. The result is a set of questions about the particular domain or element that could be used to organize interviews during the forthcoming fieldwork practicum, and that could lend themselves to adaptation to other domains and elements. |
| Supporting documents:  State’s existing outline for inventorying (not to be distributed until activity is well underway), translated as need be. |

Some countries have an existing framework for ICH inventorying. In others, inventories may already be developed for aspects of folklore and folklife in a community or for heritage in general, both tangible and intangible. In African countries, this usually exists in National Museums, or National Archives departments, which may have catalogued information through time. These frameworks can be used as a springboard on which new ideas to inventorying can be incorporated to come up with a single inventory framework for ICH inventorying project.

In this section, it is important to note that the aim is not to replace the existing framework, if those responsible for inventorying have decided to maintain the procedures and formats already in place. But the objective of the exercise is to demystify the existing framework: to ensure that participants understand how they can influence the contents of an inventory framework, and how they can do that where one exists already.

The approach is therefore to empower participants to initiate ideas that are later on fed into an inventory framework before it is finally adopted. In this way, they will understand fully why an inventory framework is important as they will be able to relate to its components as relevant for safeguarding of intangible cultural heritage. This will also allow participants to be able to devise their own inventory framework in future, providing a sense of creativity and ownership of the framework.

The process used in this exercise is more or less the same as the one used in the preceding lesson, as well as one used in the section on ‘domains’ part V of the manual. While the preceding lesson allows participants to think outside an established framework, hence become creative by initiating their own phrases and terms, in this section the development of a key framework uses information already established from the lesson plan on ‘key words’ section to stimulate participants’ development of an inventory framework.

**Step 1:** Proceeds exactly as INV 8.8 Option A

**Step 2:** Proceeds similarly, except rather than distributing and discussing the UNESCO framework (INV 8.8 Hand-out), the instructor distributes the existing State framework for inventorying and discusses that. If using computer and LCD, the instructor should have previously prepared a table, similar to that in example 8.8.2, showing the categories of information required in the State inventory framework in the left column and allowing space for insertion of the questions proposed by participants in the right column. The result is the same: a set of specific questions hanging on the frame provided in the existing inventory.

**Optional:** If time permits, and particularly if the State framework is not fixed and frozen and could therefore be revised, the workshop may include a side-by-side comparison of the existing State framework and the UNESCO framework. What questions or categories of information are considered important by the State framework but not included in the UNESCO framework? What categories of information are included in the UNESCO framework but do not have a place in the existing State framework? Older inventories, for instance, may have no mention of the free, prior and informed consent of communities and informants. Is it possible to make a place for this within the existing framework, or to systematically annex additional information that is not already foreseen?

# INV 8.9 Lesson plan: Interviewing methods: how to ask, how to gain consent and how to respect it

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| --- |
| **Title of activity: Interviewing methods: how to ask, how to gain consent and how to respect it** |
| Duration: |
| Objective(s):  By the end of the lesson students should be able to do the following:   * Identify questions that are not leading to the interviewee * Distinguish between the different types of questions that can be posed to interviewees.   At the end of the exercise participants should be able to   * Understand the need for self-awareness during interviews * Give examples of unprofessional approaches to a community/household * Give examples of good behaviour approach during interview sessions * Discuss the relevance of body language during interviews |
| Description:  Presenter leads a discussion of interviewing methods, referring back to the preceding module’s development of a set of open-ended questions aimed at creating new knowledge during the interview, rather than extracting ready-made knowledge. The best question is one where the other person answers, ‘That’s a good question, I never thought about that’ or ‘Let me try to explain…’ Discussion should also refer back to preceding discussion of *who* to ask: are there different ways to ask different people on the same subject? Presenter should elicit from participants any special considerations or sensitivities that community members might be aware of but outsiders may not think about.  The presenter should return to the principle of free, prior and informed consent, and the workshop should discuss the practical questions of how to ensure that community members are well informed beforehand, and that they have the freedom to participate as much or as little as they prefer. The discussion should also consider means of documenting such free, prior and informed consent: in writing, on the recording, from all persons, from some leaders, etc. Finally the discussion should consider how to ensure respect for customary practices that might restrict access to certain ICH information. How can this be carried out in all aspects of the inventorying? |
| | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | --- | --- | --- | --- | | 15 | *Introduction :*  General introduction to interviews: How to ask; how to gain consent; and how to respect it. | Introduce content in column 2 | Listen. | | 75 | *Presentation (by identified traditional local authority)*   * How to gain consent prior to fieldwork * How to gain consent during fieldwork * Household approach * Approaching individuals in a household * Body language * Sitting arrangements during interview | * Introduce local traditional authority and give way for him/her to present (40 minutes maximum) * Summarize discussion using guidelines in figure 12 below | Listen; Interact; ask questions; comment based on their local cultural context | |  | *Summary:*  Key issues from presentation of local authority | * Ask participants to list key points from presentation | Suggest key issues | |  | *Homework:* | Hand out equipment for overnight acquaintance | Practice use of equipment overnight in mini groups | | 15 | ***Introduction :***  Interview questions and fieldwork | Introduce interview questions as part of field work | Listen and participate in discussion | | 40 | ***Presentation:*** *Various groups of questions*  -General overview questions  -Questions specific to the element  -Task related questions  -Experience questions  -Native language questions (concepts)  -Hypothetical questions  - Tour questions | Elaborate on each of the following questions in column 2 using figure xx below as a guideline | Participate in discussion by giving examples of questions to ask under each section | | 3 | *Summary:*  The importance of considering various questions prior to fieldwork | -Ask participants to explain content in column 2  -Explain content in column 2 | Listen and make comments | | 2 | *Homework:*  Interview practice among participants | Ask participants to practice interviews overnight | Homework activity | |
| **Notes and suggestions:**   * Members should learn the importance of silence and patience – often, the most important information comes after a brief pause, and they should not be so assertive or intrusive that the person doesn’t have time to think and answer. * The discussion should rely upon the community members in the workshop to instruct the outsiders how to behave and how to be effective in their work. * In many contexts, written consent is culturally or politically inappropriate. Members should be encouraged to identify locally-appropriate means of establishing and recording consent. |
| Supporting documents: |

**HOW TO ASK QUESTIONS: QUESTIONS THAT YIELD RELEVANT INFORMATION FOR AN INVENTORY**

When conducting interviews on intangible cultural heritage within communities, it is often easy to chat about various topics in just one interview. This is beneficial in establishing the interests of the community. However, the purpose of developing an inventory framework is to have a specific format through which coordinated information could be presented to a particular audience in a particular set up. It is therefore important during interviews to strike the balance between giving an interviewee space to talk about any other issue, and getting what one wants for an inventory framework which would have been developed before going out in the field. In order to achieve this, one needs to have a criterion that will guide them to end up with a balanced set of answers for all the components that they have devised within their inventory framework**.**

**INTRODUCTION TO QUESTIONS**

**Introduction to ethnographic interviews:**

It is important that every questionnaire contain an introduction that comes before the questions. This is to enable those interviewees that can read for themselves to have an introduction. It is also meant to place the questions into context, in a case where a different person consults the documents in future.

The questionnaire components have to enable documentation of information that describes the people, places, languages, events, and products of intangible cultural heritage associated with them. Observation, interviewing, observation, listening, and participant observation that does not distract the interviewees is key.

An example of types of questions to cover during an interview (To be used together with lesson plan INV 8.9 above).

[Questions based on Uganda example of Ujagali Falls, along the river Nile]

Questions specific to the element

Could you explain to me the overall activities of an Ujagali healer in your society.

Task related questions

Could I watch you doing some work related to Ujagali traditional practices?

Experience questions

What experiences have had with the Ujagali Falls ceremony?

Native language questions (concepts)

What are the local names for ‘water fall’, ‘water’, ‘river’, etc. Do they denote an expression of some form?

Hypothetical questions

If you were around before part of the Ujagali falls were destroyed to build a dam, what measures would you have taken to safeguard associated ICH?

Tour questions

Do you have different names/descriptions of spaces along the Ujagali Falls area? Why does the ceremony(ies) take place here in this spot?

Material culture questions

What was this used for in the past? How is it used now? Where and how is it kept during the waiting period the yearly ceremony?

# INV 8.10 Lesson plan: Basics of operating audio recorders

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| **Title of activity: Introducing the participants** |
| Duration: |
| Objective(s):  By the end of the lesson, participants should be able to do the following:   * operate digital audio recorder * Demonstrate how they will balance equipment handling with interviewing * Propose a plan for alternating equipment among members of a group * Identified ‘group leaders’ who will administrate the use of equipment each day of interviews |
| Description:  Before beginning this exercise, the teams that will be working in the field should already be constituted, and the hands-on activities with the audio recorders should be done in these teams. |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 15 | ***Introduction :***  -Types of equipment  -Uses of equipment | -Introduce equipment – its origin, its make etc  -Elaborate on what they will be used for within the project  -Post project custody of equipment | Listen and ask questions | | 40 | ***Presentation:***   * Various types of equipment * Assigning equipment to teams * Handling equipment around interviewees * Recording information using digital recorders * Equipment manuals | * Explain the use of a recorder * Ask local coordinator to lead practice on equipment use | * Experiment with equipment in their groups * Appoint group member responsible for equipment * Decide how to alternate equipment during fieldwork | | 3 | *Summary:*  Handling equipment during fieldwork | - Describe advance plan for use of equipment in the field | - Make suggestions on way forward | | 2 | *Homework:*  Using equipment | -Assign equipment to teams for practice over night | Gather equipment for later practice. | |
| Supporting documents: |

With technology changing so rapidly, it is difficult to offer recommendations for recording equipment that will not be obsolete before the ink is dry on this page. Today, in most parts of the world it is impossible to find a good cassette recorder (Sony has recently stopped manufacturing the Walkman recorder), and the minidisc recorders that followed cassettes have almost disappeared from most markets. Most portable field recorders today are digital, whether tiny .mp3 devices or larger machines to record onto solid state storage chips or directly to CDs. A good rule of thumb is to buy the best equipment that is locally available and within your budget, and then to develop good practices of backing up and archiving so that you will be able to use the recordings for many years in the future. A good microphone will often be your most important investment, since that is the first link in the recording chain and if it isn’t of the best possible quality, nothing can improve the sound later. If you’re budgeting, you might plan to spend almost as much for the microphone as you do for the recorder. Headphones are also important – the big, bulky kind that fit over your ears and block out sounds, so you can monitor what sounds are being captured by the microphone. A folding microphone stand will be very helpful in reducing noise from holding the microphone, and a windscreen if you are recording outdoors.

If you’re using an .mp3 or solid-state recorder, try to select one that is really designed for recording rather than one that is little more than a memory stick. Set the recorder to the highest quality possible, even if this means you have less time to record (avoid Long-Play or Super-Long-Play modes). If you squeeze more into the same memory by compressing it too much, the results will suffer. If the recorder has a ‘bookmark’ or ‘track’ button to identify the beginning of a story or song, use it. As much as possible, try to keep the recorder running even if it seems nothing is happening. It’s better to have recorded a little too much silence than to miss the beginning of a story because you are fiddling around trying to start the recorder. And don’t stop the recorder the moment the story ends – wait a moment and you’ll often hear a coda or comment that makes the recording much more valuable.

If you’re using a digital recorder (minidisc, MP3, mass storage), you can identify the segments so you can locate important moments later. Naming and numbering the segments is useful for linking segments of recordings with passages of transcriptions, translations and comments. Easy access to text segments and the unproblematic repetition of small parts of recorded texts are important when discussing recordings with the speaker(s) or other people. This way, nobody’s patience is challenged too much by waiting for finding the right segment to be discussed.

Whether you’re recording digitally or on cassette, you need to archive your recordings in a digital format as soon as possible. This may be by transferring them onto a computer’s hard drive or onto physical supports such as CDs or DVDs. Remember that none of these devices are failsafe – CDs and DVDs deteriorate, and hard drives crash – so make it a routine to prepare backups, storing them somewhere far away from the original recordings. Field workers making recordings under more favourable conditions, in which case carrying heavier recording equipment and access to electricity are not a problem, should also consider the possibility of recording directly onto a laptop.

The Digital Endangered Languages and Musics Archive Network presents links to sites with information on hard- and software useful for field folklorists, linguists and musicologists:

<http://www.delaman.org/links.html#recording>

The Vermont Folklife Center’s Audio Field Recording Equipment Guide is a useful and regularly updated web-site with information on hard- and software:

<http://www.vermontfolklifecenter.org/archive/res_audioequip.htm>

There’s also a Facebook page:

[http://www.facebook.com/audiofieldrecording](http://www.facebook.com/audiofieldrecording?v=info#!/audiofieldrecording)

# INV 8.11 Lesson plan: Basics of operating digital cameras

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| **Title of activity: Basics of operating digital cameras** |
| Duration: |
| Objective(s):  By the end of the lesson, participants should be able to do the following:   * operate digital camera * Demonstrate how they will balance equipment handling with interviewing * Propose a plan for alternating equipment among members of a group * Identified ‘group leaders’ who will administrate the use of equipment each day of interviews |
| Description:  Before beginning this exercise, the teams that will be working in the field should already be constituted, and the hands-on activities with the cameras should be done in these teams. |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 15 | ***Introduction :***  -Types of equipment  -Uses of equipment | -Introduce equipment – its origin, its make etc  -Elaborate on what they will be used for within the project  -Post project custody of equipment | Listen and ask questions | | 40 | ***Presentation:***   * Various types of equipment * Assigning equipment to teams * Handling equipment around interviewees * Recording information using cameras * Equipment manuals | * Explain the use of a camera * Ask local coordinator to lead practicals on equipment use | * Experiment with equipment in their groups * Appoint group member responsible for equipment * Decide how to alternate equipment during fieldwork | | 3 | *Summary:*  Handling equipment during fieldwork | - Describe advance plan for use of equipment in the field | - Make suggestions on way forward | | 2 | *Homework:*  Using equipment | -Assign equipment to teams for practice over night | Gather equipment for later practice. | |
| Supporting documents: |

**How to distribute cameras amongst participants**

As already pointed out, participants come from a diverse social background, but mainly from a background that is informed by certain hierarchical indicators. These include gender, age, organizational representation and status, village/community representation etc. It is important for an instructor to ensure that during the workshop, all participants are treated as equal and therefore have equal access to equipment. The presentation prior to distribution should outline these so that participants become aware when they apply such social stratification in relation to access to equipment. The basic understanding should be that the project operates at a grass-root level, and therefore all participants should be accorded an opportunity to learn.

**Operating equipment: Points to consider**

Both have multiple features and use options which may not be necessary to use for purposes of this workshop. Below are a few guidelines.

***Camera:***

**-** only photos that are relevant to the elements and the research areas should be taken

**-** participants are discouraged from editing (deleting) photos as this may temper with future analysis

**-** the cameras provided have a video option. Participants have to be informed well in advance that this feature is not to be used for the purposes of the workshop. \*Note however that the instructor can take a video using his/her camera where possible so as to use for de-briefing session back in class. This is helpful for topics such as body language analysis, sitting arrangement, interview process, etc.

**Audio recorder**

* the audio recorder being used has many advanced features. However the more basic features should be utilized to suit village set ups in particular.

# INV 8.12 Lesson plan: Interviewing practicum

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| --- |
| **Title of activity: Introducing the participants** |
| Duration: 90 minutes |
| Objective(s):  **By the end of the lesson, participants should be able to understand the following:**  What it is like to work as a team to try to conduct an interview, record the sound and take photos simultaneously  Why it is necessary to accord each participant equal opportunity to use the equipment  Why local community participants should be accorded priority. |
| Description:  The research teams that will be working together in the fieldwork practicum should already be constituted before this exercise begins. Working in their assigned teams, participants should simulate the actual experience of conducting an interview. One or two members should take the role of community member/heritage bearer who is to be interviewed. The topic should have been mutually agreed beforehand, and those taking the role of community member should feel comfortable with their knowledge of the heritage in question.  Other members of the team should include one person focussed on posing questions, one person responsible for note taking, one who operates the audio recorder and one who operates the camera. After 15 minutes, they should trade places (or allow other team members who have not had a role to take one on). After two or three rounds of questions (30 to 45 minutes), the person taking the role of community member/heritage bearer should be replaced by another person, who will be questioned on the same or a different topic.  The instructor should try to listen in on each group in turn, to see how well they have mastered the task of formulating questions and the technical tasks of note-taking, recording and photography. After each shift or two, the team members should review the work accomplished (notes, recordings, photos) to be certain they are technically adequate. They should also be encouraged to reflect upon, and to correct, their working methods throughout the exercise, with a ‘debriefing’ at the end in plenary for the teams to share their impressions of the experience. |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | |  | *Introduction :*  *Distribution of equipment* |  |  | | 30 | *Presentation*  Points to consider when developing a fieldwork team  -gender, age  -geographical distribution  - sectoral association  - local community members  - practical use of equipment | * Present on issues in column 2 * Present on field group composition * Priority to local community participants * Classroom teams mix in preparation for fieldwork based on resource availability * practical | Suggests way forward and facilitate group re-composition  Practice use of equipment | |  | *Summary:*  Equipment sharing in the field per gender, age, social status, etc | Present on equipment sharing importance |  | |  | *Homework:*  Cameras and audio recorders | Assign equipment for overnight use | Practice overnight for fieldwork next day. | |
| Supporting documents: |

# INV 8.13 Lesson plan: Finalizing a framework for inventorying

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| **Title of activity: Finalizing a framework for inventorying** |
| Duration: 60 minute discussion |
| Objective(s):  At the end of the exercise participants should be able to:   * Understand the limit of questions per section * Discriminate between relevant and irrelevant questions * Coordinate section questions to the needs of the element being attended to at the time. |
| Description:  Complete the inventorying framework that was created the previous day  Reinforce understandings of how to use the framework during fieldwork |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | |  | *Introduction :*  Inventory framework - draft | Recap on activities in sections vii, ix and x and relate them to the draft at hand (annex |  | |  | *Presentation:*   * What to edit and how? * Sections of an inventory framework * Reconciling qualities of local framework and those of UNESCO framework (where necessary) * Summary of edits | * Go through each section of framework and ask participants to describe what it will tell them about the element in question | Suggest information to be deleted or input into the various sections of the framework | |  | *Summary:* |  | Evaluate the final framework | |  | *Homework:* |  | Go over the sections and questions overnight in practice for fieldwork the following day. | |
| Supporting documents: |

# INV 8.14 Lesson plan: Briefing on the fieldwork site(s)

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| --- |
| **Title of activity: Introducing the participants** |
| Duration: 30-45 minutes |
| Objective(s):  At the end of the exercise participants should be able to:   * Understand the cultural relevance of a site * Identify potential ICH elements to be sourced out * place site within a historical perspective |
| Description:   1. Learn from people who are familiar with the field sites what we should know before arriving 2. Last chance for members to ask questions of general relevance |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | |  | ***Introduction :***  Importance of site brief | Why brief is necessary for the workshop mandate | Listen | |  | ***Presentation:***  Points to consider for site brief preparation | Assign community members or local authority to present on:  -Geographical location  -why site(s) was chosen  -ICH significance of site  -General heritage significance of site | Add information about site after presentation by one of their own | |  | ***Summary:***  The site(s) | Presenter summarizes |  | |  | ***Homework:***  Map Hand-out | Hand-out sheets with basic information and map |  | |
| Supporting documents: |

**GUIDELINES ON POINTS TO CONSIDER IN PRODUCING A SITE BRIEF**

Please note that these would have been communicated to the hosts or local coordinators long before the workshop commenced to enable them to prepare. It is important that the components below are covered:

Basic information: This should be provided with a workshop pack for participants to read throughout the week about the areas. Remember that they will have to make reference to them during the workshop as a way of warming up to the fieldwork component. Location of the site in a country, which community lives there, etc., are all key to the introduction about the site.

Geographical location: The specific location of the site relative to its surrounding should be given in a map format. Purchase of a map for reproduction can be included as part of the project budget. A cultural background of the area that places it within the country history perspective is necessary to give participants a broader picture scope. Please note that even those participants that live in these areas may not have thought of their area in a big picture cultural perspective due to their familiarity to them (as in familiarity breeds contempt of way). Therefore provision of this component gives participants a point of departure into the broad mandate of the project.

Factors influencing choice of site: Why was the site or sites chosen for pilot workshop and for future consideration when inventorying.

ICH significance of site: what are the highlights of heritage that gives the impression that ICH is abundant and needs to be inventoried.

**Figure 14:** Example of a map for Swaziland sites of Ntfoneni (83) and Malindza (89)



# INV 8.15 Lesson plan: Organizing research data: good practices

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| **Title of activity: Introducing the participants** |
| Duration: **60 minutes** |
| Objective(s):  At the end of the exercise participants should be able to:   * to come up with a systematic framework through which to ‘sieve’ data from the various sources * ‘sieve’ and compile data per section of the inventory framework * Extract information from audio, photo, and questionnaire and use it to balance a response * Distinguish between responses from the community and their own observations * Compile information that feeds sections of an inventory |
| Description:  Establish and demonstrate good practices for organizing research data (recordings, photos, notes) |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 30 mins | *Introduction :*  Organizing data as a process of within an inventory framework | Explain relationship between collected data and development of information for inventory framework | -Listen and ask questions  -Make suggestions | | 3hrs | *Presentation:*  Types of data to be organized   * Questionnaires * Photographs * Audios * Written observations | * Emphasize a systematic process |  | | 30mins | *Summary:* |  |  | |  | *Homework:*  None |  |  | |
| Supporting documents:  Samples of inventories of documents, logs of recordings, transcriptions, photo logs, etc.   * Still photography log: <http://www.loc.gov/folklife/fieldwork/photolog.html> * Audio and Video Recording Log: <http://www.loc.gov/vets/vetform-reclog.pdf> * Sample Transcription and Archiving Form: <http://www.ohioswallow.com/extras/9780804011167_sample_transcription_log.pdf>   Post-interview tape management: chapter from Oral History Interviewers' Manual (BLNSA Oral History Section): [www.speakingforourselves.org.uk/resources/sfo\_intman.doc](http://www.speakingforourselves.org.uk/resources/sfo_intman.doc) |

# INV 8.16 Lesson plan: Organizing research data: practicum

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| --- |
| **Title of activity: Introducing the participants** |
| Duration: |
| Objective(s): |
| Description: |
| **Notes and suggestions:** |
| Supporting documents: |

# INV 8.17 Lesson plan: Fieldwork practicum

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| **Title of activity: Introducing the participants** |
| Duration: |
| Objective(s):  At the end of the exercise participants should be able to:   * Propose strategies of how to approach people in a village set up * Have gained first-hand experience of interviewing skills * Have gained practical experience on using equipment (camera & audio recorder) * Identified through experience, points to consider for de-brief |
| Description:   1. Gain initial experience in interviewing and gathering data using the inventorying framework 2. Practice audio recording and photography 3. Members receive ongoing feedback from trainers during the practicum |
| **Day 1** fieldwork practicum   |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | Morning | * Preparation of recording material * Travel to site * Field work commences at site 1 | -Assign local hosts to administer the logistics of fieldwork.  -Provide guidance  - Move across groups and locations in a village/site | -Prepare materials (inventory framework  -Start to collect information through photos, audio, written observation, etc | | Afternoon | ***Presentation:***  - Interviews continue | - Participate briefly in interviews  -Observe and record participants’ conduct for evaluation later on  -Leave participants alone to give them space | Use equipment and skills from workshop to collect information from various sources | | Late Afternoon | ***Summary:***   * Brief review of process by instructor in between households * Fieldwork continues * Back to base | Ask participants how practice is commencing. Assist where necessary | Continue using skills acquired from workshop to conduct interviews | | Early evening (after dinner) | ***Homework:***  De-brief before fieldwork next day | * Facilitate de-briefing by producing photos, videos of process for evaluation by group members * Remind participants to organize already collected information | Engage in peer review and general observation   * Charge cameras and audios. * Catalogue interview responses |   **Day 2** fieldwork practicum   |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | Morning | ***Introduction :***   * Quick reminder of points raised at yesterday’s de-briefing session * Field work at site 2 | Local hosts continue to take charge of fieldwork logistics | Prepare materials for recording | | Afternoon | ***Presentation:***  Same as day 1 | Same as day 1 activities | Same as day 1 | | Late afternoon | ***Summary:***  Same as day 1 | Same as day 1 | Same as day 1 | | Early evening | *Homework:*  None |  |  | |
| Supporting documents: |

The section that follows deals with what takes place at the two sites that have been chosen to pilot fieldwork activities as a way to assist participants to learn how to go about doing fieldwork in future. It is important to keep this in mind, as often participants can be caught up in nervousness as they are trying ‘to do things right’. An instructor should emphasize being fearful of ‘destroying the experience’. In some cases the host community may have been informed beforehand that participants who are coming are practicing for future work.

**Guidelines to approach interview process in a particular village/ward/household using info derived from examples of Uganda, Swaziland and Lesotho – (1 page)**

* Locate in advance (assisted by local participants), a spot in a village where you can group before dispersing to households.
* Having selected the group guide, enter a household as one group, not scattered around
* Greetings and introduction can be done by one individual while others are waiting a distance away to make the respondent (s) comfortable
* Once welcomed, sit in a manner that mimicks your host so as to make them comfortable.
* Try and reduce the amount of visible notebooks as possible. This can be intimidating. It is therefore necessary that one person records, the other one asks questions, others make follow ups as well as display a relaxed body language cues that shows the respondent that you are coming with a thirst for his/her knowledge.
* Gauge a suitable time to take a photograph. Pase yourself on this exercise. Just because permission to photograph has been given does not mean that the photographer can move about and shoot at every minute of the interview. This is distracting to the respondents as well as overwhelming to them.

**Guidelines on how to handle first day in the field (2 pages)**

* The first day can be a nervous day for most participants as well as respondents. It is important that an instructor ensures that youth participants do not hide behind one elder participants. This was the case in both Uganda and Swaziland and facilitator had to guide so as to make everyone relaxed and to take part. This is easily done by rotating interview roles during the day. Usually household per household.
* It is okay to make mistakes. The de-briefing session is usually where most people laugh about their mistakes and become comfortable with them the following day
* The sitting arrangement should be such that everyonelse is visible to each other and can have a face-face conversation.
* Ensure that records are taken care of as soon as possible to achieve an orderly catalogue

# INV 8.18 Lesson plan: Fieldwork debriefing: challenges and lessons learnt

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| **Title of activity: Fieldwork debriefing: reports from each team on challenges and lessons of fieldwork** |
| Duration: 60 to 90 minutes |
| Objective(s):  By the end of the lesson participants should be able to:   * Identify key issues to consider while conducting interviews in future * Peer review one another * Suggest efficient way forward relating to the exercise on fieldwork |
| Description:  Draw lessons from the fieldwork practicum that can be applied in future inventorying work |
| |  |  |  |  | | --- | --- | --- | --- | | **TIME** | **CONTENT (What)** | **INSTRUCTOR ACTIVITY (How)** | **PARTICIPANTS’ ACTIVITY** | | 20 | ***Introduction :***  *-*De-briefing  -Why do we need to de-brief |  | Participants listen and ask questions. | | 30 | ***Presentation:***   * Participants’ observation of one another * Factors to consider during de-briefing. * Indicators for assessment in order to achieve an effective de-briefing exercise (*behavioural exhibits of interviewees; body language around interviwees and among participants, gender participation during the exercise; age-related behaviours in a homestead etc).* | - Request participants to assess each other’s conduct prior to your assessment of the teams.  - Use materials from fieldwork as exhibits, i.e. downloaded photos, mini-videos captured by instructor, Already filled questionnaire, excerpts of audio to speak to the de-brief topic(s) | Participants listen and interact with presenter by coming up with assessment indicators | | 5 | ***Summary:***  Outstanding issues | * Ask participants to summarize the issues * Summarize the issues that are not already covered | Suggest issues to highilght | | 5 | ***Homework:***  None |  |  | |
| Supporting documents: |

**Guidelines towards drawing lessons from fieldwork practicum**: Instructor’s guide

In general, there are various factors to consider when evaluating performance during fieldwork. However some are more outstanding than others.

What to consider:

* What are key lessons as regards questionnaires; cameras; audio recorders and group membership.
* the relationship between participants themselves. After three days the instructor will know how participants relate. It is important to mix personalities that balance each other rather than those that dominate so as to enable participation by all members of the group during fieldwork.
* That the data gathered is actually used to compile inventory framework information. An instructor should emphasize the need to focus on the data collected rather than use common sense knowledge to fill the blanks. This is common because the project being a community-based one, has participants who come from a similar cultural context as the interviewees. Therefore it was observed in both the Uganda and the Swaziland workshops that when the information is gathered using the three sources became overwhelming, participants tend to get tempted to fill in the blanks using their common knowledge. This should be discouraged as it sabotages the whole idea and process of going out to the communities in the first instance. It can also lead to falsified inventories.
* Rapport building with community members. Emphasize the importance of this by suggesting that those respondents that are busy should be left alone, and re-visited when the actual fieldwork phase commences.

**Guidelines on evaluating the recording processes of documentary, audio, etc by participants**

The use of all the information gathered to come up with information. An instructor should emphasize the need to focus on the data collected rather than use common knowledge to fill the blanks. Because most participants are from the cultural context within which the information is gathered, when the data from three sources become overwhelming for them, they tend to get tempted to fill in the blanks. This should be discouraged as it sabotages the whole idea of going out to the communities in the first instance.

SOME OF THE LESSONS LEARNT AFTER FIELD WORK

* Difficulty in talling the answers to the questions (All points above noted)
* Need for extra attentiveness during questioning and writing realized
* Realized that it needs speed and accuracy during writing time
* Variation in the information given by individuals -can be crossed checked by analyzing the status of your sources as regards the ICH
* **Evaluating the recording process of equipment and questionnaires**: To get participants to understand the importance of their sources of information, go over one section of the inventory framework with them. Ask them to retrieve audio, photograph and questionnaire information and collate the information to come up with a summary of that particular section. This exercise will also serve to show them that it is important to organize the data collection prior to fieldwork so that one does not come back with overwhelming and irrelevant information in most cases.
* **How to evaluate:** Below are excerpts of an inventory framework from Uganda that show the questions in red and the answers in purple (mauve). It is important to note that the answer that is provided under the question is not a single answer from one respondent. It has been cross-checked with the other questionnaires to ensure that what finally gets placed as an answer is what is expressed in the majority of the questionnaires submitted.

This means that if for section 1.3 in the table below if there were 15 questionnaires, they were all assessed an average response adopted for that particular section only. Photos relating to that section are also screened in the same way and used to fee the documentation of that section alone.

**Table 36:** collating data to extract information for inventory framework.

|  |  |
| --- | --- |
| 1. **Identification of the element** | ***‘Rituals and celebrations of the birth of twins in the Basoga culture’*** |
| 1.1. Name of the element, as used by community or group concerned | **What is the name given to the birth of twins?**  The birth of twins in Busoga culture is called *Irongo.* |
| 1.2. Short, maximally informative title | *Irongo* |
| 1.3. Community(ies) concerned | **Which people are involved when such an occurrence happens?**  Isabirye (the father of the twins); Nabirye (the mother of the twins); Nabirye Nantaroba (the one who has had twins before being a relative from the mother’s side); Isabirye Nantaroba (relative from the father’s side); all family members; some clan members and some community members. |

* This constitutes the question asked

*The answer to the question was arrived at after collating all the questionnaires distributed, crosschecking the photos for corresponding information etc*

* **Guideline to using *existing resources* to produce a single catalogue format for a particular institution** – Compress scattered information relative to ICH inventorying needs.
* Existing resources under column 4 of the guide table on this topic all represent various forms of data. Some of them provide an audio framework while others provide a guide to cataloguing written information. Others provide a guide to cataloguing photographs and related medium.
* Instead of dealing with the examples as separate entities, the institution that host the pilot project in one particular country can cut the exercerpts from these resources and make one single catalogue. For instance:
* cut the information about cataloguing a photograph; merge it with another information about cataloguing a tape recorder; and merge it with another cut information that deals with cataloguing a photograph. The cut excerpts combined make one single catalogue for each entry.
* This step cannot be incorporated into the workshop programme but rather can be done during one of the last days with members of the project hosting institution who can then share the product with the communities.
* Remember that even after collating the scattered information, one needs to assess according to local context and see what else could be added or deleted to make it relevant for the particular cultural context being dealt with.

# INV 8.19 Lesson plan: Organizing research data: practicum

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| --- |
| **Title of activity: Introducing the participants** |
| Duration: |
| Objective(s): |
| Description: |
| **Notes and suggestions:** |
| Supporting documents: |

# INV 8.20 Lesson plan: Revising the inventory framework and next steps

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| --- |
| **Title of activity: Introducing the participants** |
| Duration: |
| Objective(s): |
| Description: |
| **Notes and suggestions:** |
| Supporting documents: |

# INV 8.21 Lesson plan: Evaluation of the workshop

|  |
| --- |
| **Title of activity: INV 8.21 evaluation of the workshop** |
| Duration: 30-45 mins |
| Objective(s): Evaluate the training workshop |
| Description:  Facilitator hands out evaluation form and explains need for anonymity  15 mins written evaluation  30 mins oral evaluation and discussion |
| Notes and suggestions:  The facilitator may wish to administer the quiz in this session if it has not been previously discussed. |
| Follow-up: |
| Supporting documents:  Hand-out INV 8.21 evaluation sheet |

# INV 8.21 Evaluation form

**Workshop on community-based inventorying**

Frank answers will be helpful to us as we plan our future activities in this project. Please do not sign your name. Omit any questions that do not apply to you.

|  |  |  |  |
| --- | --- | --- | --- |
| **Lodging** – where did you stay? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | |
|  | Quality, cleanliness, comfort of guest house | poor  average  excellent | |
|  | Location of guest house (convenience, safety) | poor   average  excellent | |
| **Transport between guest house and workshop venue** | | poor  average  excellent | |
| **Workshop meeting rooms and facilities** | | | |
|  | Comfort and suitability of large meeting rooms | poor  average  excellent | |
|  | Quality of snacks and beverages during coffee breaks | poor  average  excellent | |
|  | Quality of lunches | poor  average  excellent | |
| **Schedule** | | | |
|  | Length of workshop | too long  just right  too short | |
|  | Daily schedule | too long  just right  too short | |
|  | Lunch breaks | too long  just right  too short | |
| **Workload** | | | |
|  | Workload in preparing for the workshop | too much  just right  too little | |
|  | Workload in the workshop | too much  just right  too little | |
| **Amount of teaching materials** | | | |
|  | Workshop documents | | too much  just right  too few |
|  | Slide presentations | | too much  just right  too few |
| **Difficulty of teaching materials** | | | |
|  | Workshop documents | | too difficult  just right  too easy |
|  | Slide presentations | | too difficult  just right  too easy |
| **Facilitator(s)** | | | |
|  | Facilitators’ knowledge and experience | | not enough  average  excellent |
|  | Facilitators’ teaching style and effectiveness | | not good  average  excellent |
|  | Facilitators’ understanding of trainees’ backgrounds and needs | | not good  average  excellent |
|  | Facilitators’ level of preparation for workshop sessions | | not enough  average  excellent |
|  | Facilitators’ sensitivity to working context | | not good  average  excellent |

|  |  |  |
| --- | --- | --- |
| **Usefulness of this workshop for your work and career** | | |
|  | To what extent does this workshop bring you new skills and knowledge? | no new skills  some new skills  many new skills |
|  | Will the workshop experience be useful if you have to write a nomination file for the Lists of the Convention? | not useful  quite useful  very useful |
|  | How useful will these new skills and knowledge be to you in your present position? | not useful  quite useful  very useful |
|  | How useful will these skills and knowledge be in the long run as you develop your career? | not useful  quite useful  very useful |
|  | Will your office support your future participation in the implementation of the Convention? | yes  no  don’t know |

What part of the workshop did you find most interesting?

What part of the workshop did you find least interesting?

What suggestions can you offer the organizers to improve future workshops (continue on back of sheet)?

# INV 8.22 Lesson plan: Reviewing the workshop

|  |
| --- |
| **Title of activity: Introducing the participants** |
| Duration: |
| Objective(s): |
| Description: |
| **Notes and suggestions:** |
| Supporting documents: |

1. World Commission on Environment and Development (the Brundtland Commission), [Our Common Future](http://documents-dds-ny.un.org/doc/UNDOC/GEN/N87/184/67/img/N8718467.pdf?OpenElement), 1987. [↑](#footnote-ref-1)
2. This form is adapted from the one presented on UNESCO’s website (<http://www.unesco.org/culture/ich/doc>). States Parties are free to design their own inventories and to develop their own questionnaires: this form just offers a few suggestions. States are encouraged to adapt it to their needs if they so wish. Please note that inventories are meant to identify and define, not to fully document ICH elements. The answers to questions 1 to 5 should, therefore, preferably not take more than 1000 words in all. [↑](#footnote-ref-2)