**Unit 46**

Blika Hand-out 3:

IDENTITYCARDS

*Disclaimer: the facts in this scenario are entirely fictitious. Any resemblance with actual facts is mere coincidence.*

#### Overview

There are identity cards for the following roles

1. President Ori Women’s Association; Mainkal; member Ori SafeCom; woman;
2. History and geography teacher; Carkal; member Ori SafeCom;
3. Harkal tea garden owner; Harkal; member Ori SafeCom; man;
4. Electric equipment shop owner; Carkal; attended implementation and inventorying workshops; member Ori SafeCom;
5. Head bakery department; Carkal; attended implementation, inventorying and nominations workshops;
6. Bookseller and writer; Mainkal; member Ori SafeCom; attended Mother Language Day (Paris, 2004);
7. Webmaster Ori Culture Portal; Harkal;
8. Sociologist; Carkal; attended implementation workshop; member Blika ICH Council;
9. General Practitioner; Ptikal; member Ori SafeCOM;
10. Journalist; Mainkal;
11. Heritage official Ministry of Culture; Mainkal; visited two sessions of the Intergovernmental Committee for the safeguarding of the intangible cultural heritage;
12. Member Blika NATCOM for UNESCO; Harkal; and
13. External consultant (facilitator).

Scribe (To be assigned to one of the roles listed above)

#### President of Ori Women’s Association (PA)

1.a Meet your neighbours text

PA, an Ori woman who was born around 1975, studied law and specialized in human rights. PA works in a law firm and is chair of the Ori Women’s Association, a non-profit organisation active in Mainkal and Harkal that organizes social gatherings for Ori women as an alternative for Ori coffeehouses. The association organizes meetings for Ori women with shared traditional occupations, problems and hobbies.

PA published two books on Ori foodways, mainly inspired by her grandmother’s knowledge. She thinks that Ori cooking traditions could be better transmitted to young Ori women and men. Much of her action concerns improving the position of women, in particular that of Ori women.

PA shares the unhappiness of many women about the Ori name giving tradition not being recognized in Blika. She considers the Ori wedding celebrations as a main consolidator of Ori identity in Blika and hopes that more appropriate spaces and more performers will become available. PA hopes that Ori will accept that in the future such celebrations can also be organized for other couples who do not want to get legally married. She is a member of the Ori SafeCom.

1.b Extended text, for PA only

You are a woman, about 40 years old. Your parents, both of them Ori, left Kvetana in 1970; you were born in Blika as their last child. You studied law and you specialized in human rights. Now you work in a law firm, where you deal mainly with cases concerning domestic violence.

For the last six years you have been chair of the Ori Women’s Association (OWA), a non-profit organization that you created with a few friends; its membership is mainly found in Mainkal and Carkal. OWA organizes social gatherings for Ori women as a sort of alternative for the Ori coffee houses where most Ori men feel at home, and most Ori women do not. OWA organizes special meetings for Ori women with common traditional occupations, problems and hobbies, and helps to voice their wishes or needs – if necessary – in public.

You know that many Ori women are unhappy that the Ori name-giving tradition is not officially recognized in Blika (as opposed to Kvetana and Ika), and you share their feeling. You believe that the non-recognition of this Ori practice is harmful for the well-being of the community. You created a website on Ori names, name-giving and related ceremonies which is often consulted. Some Ori men are not very interested in recognition of traditional Ori name-giving practices, since that would mean returning to a situation in which about half of the Ori children that are born in marriage would no longer be given their father’s surname.

You published two books on Ori foodways, one on Ori cooking in general and one on special dishes for New Year celebrations and wedding parties. You got much of the information from your grandmother and her friends. You were also behind the creation of a mindfulness group for older Ori women and men (type of meditation group); your mother and grandmother go there regularly. They were enthusiastic about the trip they made 2 years ago to Kvetana – another OWA initiative – with other Ori women to meet relatives and to visit Ori places of memory in Kvetana.

In line with your main activities, you want to contribute to any measure that leads to an improvement of the well-being of the Ori in Blika, in particular that of Ori women. You also consider that Ori cooking traditions are worthwhile and should be better transmitted, to young Ori women and men. You consider the Ori wedding celebrations as a main consolidator of Ori identity in Blika and hope that more appropriate spaces and Ori performers will become available as a result of safeguarding measures. Even though it is not currently acceptable to most of them, you would like Ori to accept that traditional wedding parties can also be organized for couples who do not want to get legally married.

#### History and geography teacher (TE)

2.a Meet your neighbours text

This young Ori, who is a teacher of history and geography, recorded hundreds of hours of songs, memories and life stories of first-generation Ori in Blika. About five hours are available on the Ori Culture Portal. She/he gives presentations in cultural clubs and associations, where she/he presents selections of these stories. Older Ori love to remember life in Kvetana, the exodus and the early Blika years. TE also recorded Ori fairy tales, but traditional access practices do not allow him/her to make these publicly available. TE teaches Ori adults how to write in Ori language and is a social member of an archery association. TE’s parents are still traumatized by the treatment of minorities in Blika during the years of intolerance, all the more so because of the legal impediments that still prevent the Ori from enjoying their own names and language.

TE hopes that the implementation of the UNESCO Convention will help improve general conditions that are not yet fully beneficial for the transmission and enactment of immigrant and old minority ICH. She/he considers that introducing the historical background and actual situation of the minorities in the Blika school curriculum would serve many good purposes. TE is a member of Ori SafeCom.

2.b Extended text, for TE only

You are a teacher of history and geography at a middle school in Carkal. Your partner is an Ika Ori who came to live with you in Blika; she/he has a tobacco shop, where she/he sells Ori laces she produces him/herself. You have two children. You are unhappy that many people, including your older sister, who married a Blika, are less and less interested in Ori events and activities – at least that is your feeling, you have no statistics at hand. You are, however, happy that most children of Ori descent in your school do have some command of the Ori language.

More than 10 years ago you started recording songs, memories and life stories of first-generation Ori in Blika, initially interviewing relatives, and later also other people. You collected more than 200 hours of material: memories of life in Kvetana, the exodus of the 1960s and the early Blika years and descriptions of Ori ICH. About five hours were uploaded on the Ori Culture Portal in what you considered their most original version. You are invited to cultural clubs where people listen to selections of your recordings while you show slides and provide background information.

To your amazement you found that some older Ori, once you had their confidence, also came forward with stories (they called them fairy tales) about what they called the pre-Ori times, when the world was inhabited by giants and dwarfs and when horses, dogs and birds still were able to speak. They did not want your recordings to be made publicly available: they believe that the stories ought to be told only on specific occasions. There are not many people who know you have these recordings and you do not know whether to speak about them in this gathering. There are only a few people left who know these stories.

You are a member of an archery club but you go there not so much for shooting as for meeting friends.

Your parents suffered much from what they called discrimination towards foreigners and minorities and you, too, think that much should still be improved. You sincerely hope that the implementation of the new UNESCO Convention may help the situation improve.

You think that introducing information about the historical background and actual situation of the Ori and other minorities in Blika in the school curriculum, would serve many good purposes. You have been talking about that with other teachers and together you raised the question (in 2002) in the Integration Department of the Ministry of Education, but with no success. Their reaction was that this would be too expensive, does not serve integration, and is an unnecessary opening up of old wounds, in view of the ugly treatment that the old minorities had been given during most of the 20th century. You brought this question to the attention of the Blika UNESCO NATCOM. You were invited to join the Ori SafeCom.

#### Harkal Tea garden Owner (GO)

3.a Meet your neighbours text

Twenty years ago, GO took over a restaurant in Harkal that he transformed into a tea garden which is reserved most weekends of the year for wedding parties. GO, who is a good traditional and non-traditional singer, built up much expertise in organizing Ori weddings. He also invites other Ori singers and musicians (when available) to entertain the guests in his restaurant and garden. His place got damaged twice in the 1990s by Blika citizens who didn’t like Ori weddings.

GO is also a central figure in haf, the traditional mutual assistance arrangements. He and his wife adopted the children of haf partners after they died in an accident. With friends they set up a small-scale system for financially supporting Ori students. In view of his central place in Ori life in Harkal, GO was invited as a member of Ori SafeCom.

This organizer, singer and haf master hopes that the Ori and other non-Blika communities will finally be recognized and respected as equals by all Blika citizens. GO regretts that Ori music and dance is virtually never broadcast in the public media. He would like expressions like ’mutual appreciation‘ (of ICH) and ‘dialogue which respects cultural diversity’ that he found in the Convention to become reality in Blika.

3.b Extended text, for GO only

You were born on the boat that brought your parents to Blika. Your mother became a dentist; your father created a real estate agency in the early 1970s.

From a young age you saw and heard your grandparents and their friends sing and play music at Ori gatherings, mostly at home. You did not see much of your parents who were always busy. You were quick to learn Ori songs and your grandmother taught you how to play the Utur flute. You do not read music, but are good at improvising; you are considered a fine player of Ori music.

After high school you worked in your father’s estate agency which, after his early death, you had to take over. In 1994, you sold the firm and moved to Harkal, where you took over a restaurant in Central Park, which you transformed into a tea garden. Families, mainly Ori families, come there to have their tea and snacks outside under the trees or inside. Harkal has mild climate with short winters and children can play outside on your playground all year long.

On the weekends you invite Ori musicians and singers to entertain your guests. It is sometimes difficult to find enough people to perform. You are a composer and singer and your daughter, who writes down your song texts, is annoyed that they keep changing.

In your shaded tea garden with its sea view you have accommodated wedding parties from 1995 onwards. You assist families in organizing their wedding parties and you arranged a large space for the traditional circle dancing. You see no problem in organizing group wedding parties for several couples at a time. Twice, your tea garden was shut down by municipal authorities after complaints about noise and wild parking. In 1999 your restaurant was damaged by a fire that someone set on purpose.

You and your wife had no children, but adopted two young children from haf friends who had died in an accident. The children are about to leave home for study (you composed a song about that). At the age 16 they accepted the cat tattoo (since the boy was the eldest of the two children; otherwise they might have chosen the hedgehog of your wife’s family).

You are often requested to assist as a witness when haf arrangements are made. With the help of friends you and your wife set up a small-scale system for supporting Ori students whose parents can’t support them. Your partner takes care of the administration of the haf system which might be considered illegal by the authorities.

You hope that Blika citizens will finally accept and recognize the Ori and other minority communities; you are worried about a decline in the practice of New Year celebrations. You regret that there is hardly any broadcasting of Ori music and dance in the public media of Blika.

#### Electric equipment shop owner (EE)

4.a Meet your neighbours text

EE is 40 years old and an Ori citizen of Carkal, where she/he owns a shop for electric equipment. EE also sells Ori bows and arrows that are produced by her/his two relatives.

EE has always been good at storytelling and writing Ori texts for other people. She/he signs as much as possible with her/his Ori name and thinks that as long as the Ori language is suppressed and Ori cannot use their real names, the Ori in Blika will remain second-rank citizens.

In 2004, EE put up bilingual (Blika/Ori) announcements on her/his windowpanes thinking that, since the official attitudes had started changing, she/he could have a little experiment. Stones smashed the shop windows and ‘Go Home, Nut Head’ was painted on the remaining windows. The Carkal Herald branded EE as an Ori activist.

EE went several times to events organized by the Blika NATCOM for UNESCO, was selected for two capacity-building workshops (Implementing the Convention at the national level and Community-based inventorying) and is a member of Ori SafeCom.

She/he wrote to UNESCO to complain about what she/he considers as non-observance of language-related human rights in Blika, but then understood that UNESCO does not yet have a standard-setting text protecting linguistic diversity. She/he discovered that the 2003 Convention may offer some possible avenues to address the topic and is happy that the Ori community was given its due place in the framework of the implementation of the Intangible Heritage Convention in Blika.

4.b Extended text, for EE only

After technical high school you went to work in your uncle’s shop for electric domestic equipment; when you were 34, you bought out your uncle and the shop has been yours since then.

From a young age you surprised people by your good command of the Ori language; you were interested in learning songs and listening to your older relatives. At the age 18 you learned how to write in Ori language thanks to courses organized by Ori Language Support in Carkal. You started writing song texts in Ori-go for other people soon. From age 22 on you were invited as a master of ceremony at Ori weddings and festivities. People tell you they take pleasure in listening to you, as your vocabulary is rich, your joking is delicate and you change registers in the authentic way.

You are the coordinator for Ori language support in Carkal and within its framework, you teach Ori to those who want to improve their written command of the Ori language. At one of the courses you met your partner; your wedding reception will take place in two weeks and it will be a real Ori wedding.

Two relatives of yours produce Ori bows and arrows in their workshop, using imported hickory wood. You sell about 50 sets of archery equipment per year for them – both in your shop and online – to Ori who come from all over Blika. As far as you know, there are no other producers of Ori bows and arrows in Blika.

You experienced problems back in 2004, after you and your uncle decided to put up bilingual (Blika/Ori) announcements on the windows of your shop and to distribute bilingual advertisement leaflets. The official attitudes had started changing for the better for the minorities and you thought that you could do this as an experiment. The local newspaper refused your advertisements, referring to national legislation. On two occasions, stones were thrown at your building at night and smashed your windows. The words ‘Go Home, Nut Head‘ were painted on windows that were left undamaged and the police came to ask you to take all bilingual messages off your windows. When you refused, you were taken to the police station and held there for six hours. The local newspaper branded you as an Ori activist. You lost some clients but got also some new clients among the Ori and other immigrant communities.

You wrote a letter to UNESCO’s Intangible Heritage Section and were happy about the answer you received. The Convention seems to offer some possibilities for languages to considered when safeguarding ICH. Several times you went to events organized by the Blika NATCOM for UNESCO, where you are well known, which may have contributed to you having been selected for two ICH safeguarding capacity-building workshops (Implementation of the Convention of at the national level and Community-based inventorying).

As often as possible you sign documents using your Ori name, which means you use the traditional surname of your mother as your older sister was your parents’ first child.

#### Head of a bakery department in a supermarket (HB)

5.a Meet your neighbours text

HB, a 24-year-old head of the bakery department in a supermarket in Harkal. HB lives with her/his Ori father and Blika mother. She/he regularly visits relatives in Kvetana and is hence familiar with Ori ICH over there.

HB regularly performs as a DJ in and outside the Ori Youth Association; She/he possesses many recordings of Ori-Ori-Rap that she/he mostly recorded her/himself. Keeping close to the improvised poetry tradition, HB developed her/his own kind of Ori-Ori-Rap and sells her/his tracks on the internet. She/he can be heard DJing on a Harkal radio station late on Wednesday night. When the climate will be better for Ori music in public chains and media – HB hopes the implementation of the Convention will contribute to that – HB will quit the bakery department.

On Saturday afternoons HB trains the youngest pupils of the River Top Ball Club in Harkal. As an active member of the Ori Youth Association, HB was invited to attend ICH training courses (Implementing the Convention at the national level, Community-based inventorying and Preparing nominations).

She/he understands that the general conditions in Blika do not allow fully recognize the rights of minority groups and do not allow those groups to fully enjoy their ICH.

5.b Extended text, for HB only

You live with your Ori father and Blika mother. Your father’s parents returned to Kvetana in the early 1990s when they felt no longer at ease in Blika. Your father and your mother, who had then just married, stayed in Blika, hoping for better times. You think these times may come, and you are happy to contribute to that. You already visited your grandfather (your grandmother passed away) and other relatives in Kvetana three times.

You are an active member of the Ori Youth Association in Harkal. The association organizes 2 or 3 times per week, especially in winter, social gatherings and music and singing lessons in its modest building and twice a month a disco evening. You are a popular DJ there, and in town and you possess large numbers of recordings of the Ori-Ori-Rap that you mostly recorded yourself. You also play music on a Harkal radio station late on Wednesday night, but there you cannot often play Ori music. You developed your own brand of Ori-Ori-Rap – originally to encourage audiences and players during top ball matches. You sell your soundtracks on the internet. You regret you cannot work on a half-time contract in the supermarket, and consider quitting. On Saturday afternoons you train the youngest pupils of the River Top Ball Club in Harkal.

You and your friends think it is high time that Blika revises the regulations preventing minorities from using their languages in public and from organizing innocent cultural events in the open air. The Ori language, weddings or archery would all benefit from that. Within the framework of the implementation of the UNESCO Convention, all ICH present in Blika, including Ori ICH, would benefit from a balanced and positive representation of all cultures and communities living in Blika in the media and in education.

Since you are an active member of the Harkel section of the Ori Youth Association and since you are well known as an original innovator of traditional practices, you were invited to participate in a series of ICH training courses and to become a member of the Ori SafeCom.

You think that the Republic of Blika needs to revise legislation and policies that prevent the minorities in Blika from fully enjoying their culture, languages and traditions; after that – so you think – good heritage policies doing justice to all can be developed.

#### Bookseller/Writer (BK)

6.a Meet your neighbours text

When BK arrived in Blika in 1962 at age 7, she/he was immediately sent to an integration school and immersed in Blika language and history. She/he finished vocational technical high school, but afterwards could not find a job as a cabinet maker. A jobless period followed in which BK collected and read all literature she/he could find in the Ori language. BK then went back to school and finished library studies; after that she/he worked for 20 years in the library of Mainkal Medical Faculty and, finally, opened the Central Bookshop off Mainkal central square.

At that point, BK had already started writing novels, in Ori language. His/her novels describe Ori families in Blika, with all the hardship of the post-emigration years. BK’s latest novel is called *Messages from my shop*, signed with her/his Ori name. BK is one of very few authors writing in Ori language.

There are two shelves of Ori books in BK’s shop, where one finds BK’s own books next to volumes of traditional Ori poetry, collections of stories, proverbs and historical studies about the Ori. BK is a popular guest speaker and a frequent visitor to Ori coffee houses and tea gardens, places that frequently occur in her/his writings. BK is a member of the Ori SafeCom and in 2004 she/he went to Paris (Old Continent) to represent the Ori and their language at the Mother Language Celebration at UNESCO.

BK thinks one should invite Ori practitioners from Kvetana to assist in revitalizing the Ori chain dance and in training more singers and musicians.

6.b Extended text, for BK only

You are over 60 years old and arrived in Blika, with your family, at age seven. You first went to an integration school for two years where you were immersed in Blika language and history following that, you went to primary school and technical high school.

Then you were jobless for some time and in that period you collected most of the rather limited number of Ori texts published in Kvetana, Blika, Ika and elsewhere. Since you could not find a job as a cabinet maker, you followed evening courses in library and archive studies and after this, you were employed for a long time in the library of Mainkal’s Free University. In 1995, you opened a bookshop in Mainkal, off Central Square, financially assisted by your partner, a medical doctor (a Blika) whom you had met in the library. You called it the Central Bookshop.

Inspired by your studies of Ori literature, you started writing novels in Ori language, thereby in fact introducing this genre to Ori culture. In your novels you describe the experiences of Ori families in Blika, and especially the hardship of the post-emigration years. Nowadays, you spend most of your time writing, you sign your works with your Ori name.

You have two Ori shelves in your shop, where one can find your books as well as volumes of traditional Ori poetry, collections of proverbs, memoires and historical studies about the Ori that were written or collected by other Ori.

Over the last 15 years you have frequently been an invited guest to Ori cultural events, where you are asked to speak about Ori literature, the place and the future of the Ori in Blika, and elsewhere. Your usually focus on the topic of the importance of Ori culture, both for the Ori, and for the whole of Blika. You explain the importance of all cultures present in Blika and how their diversity might easily be developed into an asset. You are angry with those Blika politicians who see the languages and cultures of the minorities as a threat to the unity of Blika; they know as well as you that all nine officially recognized minorities speak Blikanese and that none of them has autonomist aspirations. You rather promote unity in diversity.

You regret that the chain dance is rarley practised any more. You think one should invite Ori practitioners from Kvetana to assist in revitalizing that dance and in training singers and musicians to diversify their skills and knowledge.

Your Blika partner knows Ori and so do your children; you do not organize Ori traditional events in your home, but you often visit other families who do. You are a frequent visitor to Ori coffee houses and tea gardens, places that you often refer to in your writings.

You were not surprised that you were asked to become a member of the Ori SafeCom. In 2004 you went to Paris in the Old Continent to represent the Ori and their language at a Mother Language Celebration at UNESCO Headquarters.

#### Webmaster Ori Culture Portal (WM)

7.a Meet your neighbours text

WM is a 22-year-old student, living in Harkal, who finished her/his BA in general history of the Chisai continent at Harkal University last month. Her/his parents, though Ori, think of themselves as Blika. Thanks to maternal family, where she/he was raised, WM has a good command of the Ori language and is a frequent visitor to Ori wedding parties where she/he loves going because of the singing and dancing. She/he does not like to be asked whether she/he considers her/himself as Ori or Blika. From her/his grandfather WM learned some lace making.

Together with fellow Ori students, WM set up the bilingual Ori Culture Portal two years ago. The portal, which is an important source of information about Ori-related events, has pages on Ori language and history and traditions which are rapidly growing. WM is developing interactive pages for the eleven ICH elements that were identified by the Ori SafeCom and will ask permission from the SafeCom before putting these online. She/he has 3 000 followers on twitter, mainly young Ori.

WM is encouraging ‘old minority’ students to set up their own portals. She/he knows Ori culture and ICH are worth safeguarding and could have much to contribute – like the other minority cultures – to a dynamic multicultural Blika society. For WM safeguarding Ori weddings and recognition of the Ori name-giving tradition should be at the heart of any safeguarding plan.

7.b Extended text, for WM only

You are 22 years old and you just finished your BA studies in general history of the Chisai continent at Harkal University with a paper on self-identification of the old minorities in Blika. Soon you will start an MA in migration and diaspora studies at Mainkal Public University. Your parents would have preferred you to do a masters in law. Your older brother followed various courses in IT after high school and created a small enterprise, together with a friend.

Your parents, though Ori, did not speak much Ori at home, and think of themselves as Blika rather than as Ori. When you were young, you were often left in the care of your maternal grandparents. Thanks to them you have a good command of the Ori language. It is in their house that you participated in Ori New Year celebrations, often with your parents and that you witnessed traditional singing and dancing. You don’t like to be asked whether you consider yourself as an Ori or a Blika, being both.

Your grandfather comes from a family of lace makers and introduced you and a few of your cousins to that art. Your grandfather enrolled you at age 14 in the archery club in their neighbourhood. You developed into a fine archer. Now you have little time for all of that, but the skills for lace making are still there.

You spend many evenings working on the Ori Culture Portal that you set up two years ago with a few fellow Ori students, assisted by your brother. You coordinate the development and updating of the site, which quickly became a reference for information about events in the Ori community in Blika, and about major Ori-related events in Ika and Kvetana; pages on Ori language, history and Ori traditions are rapidly growing. You developed interactive pages for the ICH elements that were identified by the Ori SafeCom; you hesitate whether to put these online and will ask the Ori SafeCom for advice. You added lace making and placed an interview with your grandfather and pictures of his lace. You also wanted to add the Ori tattoo tradition, but had second thoughts about that. You have a collection of pictures of tattoos, including your own (a frog).

Initially you and the other webmasters did not censor the information that got uploaded, but – with insulting comments coming in – you changed policies.

You are encouraging fellow students who are old minorities to set up their own websites and have offered your assistance.

You enjoy Blika theatre and cinema, to which your parents used to take you. You think Ori culture and ICH is worth safeguarding and could have much to contribute – like the other minorities – to a culturally diverse Blika society. For that reason a large part of the Ori Culture Portal is bilingual. You would be happy to see lace making revitalized and will advocate the use of modern media in the struggle for emancipating the minorities in Blika, while preserving those elements from their culture (whether ICH or not) that are valued by large groups of Ori.

#### Sociologist (SO)

8.a Meet your neighbours text

SO is 28 years old and has Kveta parents, who left Kvetana together with a group of Ori. In Blika they integrated into the Ori community. SO learned to speak Ori as a child, visited Ori families, made Ori friends – and has an Ori partner. SO did an MA in sociology at Capital University and is currently between jobs.

At Capital University SO contributed to a report on immigration in Blika for which she/he contributed paragraphs on traditional culture. SO knows the history of immigration in Blika, and although policies were harsh, they also helped immigrants – so SO thinks – to quickly build up individually, and as families, a new existence.

SO was trained from early age in playing traditional Ori musical instruments. SO improvises well and plays mostly in small groups at private festivities, but last year won last a popular programme on TV, called ‘Blika makes music’. SO then played the Ori accordion. SO is quite an expert in the field of Ori tattooing, but does not feel free to publish about that art.

SO was asked to attend a workshop on implementing the 2003 Convention at the national level, and was invited to join the Blika ICH Council because of her/his involvement in the Capital University report. SO is in favour of setting up non-formal education programmes to promote the transmission of Ori traditions in particular for Ori dancing, singing, improvised poetry and lace making.

8.b Extended text, for SO only

Your parents descend from the small group of Kveta who, together with the Ori, left Kvetana in the difficult 1960s. In Blika they settled among Ori who accepted them readily. You consider yourself an Ori rather than a Kveta, but also a Blika. So, you speak the Ori language well and you also have a near native command of Kvetanese. You are now between jobs and live again with your parents in Harkal.

You were hired for two years by the team at Capital University who did the study on immigrants in Blika; you concentrated on aspects of the traditional culture of immigrant groups. You know the history of immigrant groups in Blika pretty well. Your team understood – through large-scale interviews – that the rapid social mobility of the Ori angered underprivileged groups in mainstream Blika society even though the Ori and their descendants are not wealthier than average.

Many Ori have realized they have to organize themselves better if they want Ori values and traditions to continue to be transmitted; and that by sharing some of their practices and traditions with larger numbers of non-Ori they might help improve relations with Blika groups that have negative attitudes towards them.

You attended a workshop on implementing the Convention at the national level last year, and you were asked to join the Blika ICH Council because of your involvement in the Capital University report, because you are young, and also because you are known as a talented player of traditional Ori instruments. You have played these from age 15 onwards, when you were trained by an Ori neighbour who took pleasure in your keen interest.

You are in favour of setting up non-formal education programmes to promote the transmission of Ori traditions (in particular for Ori dancing, singing, improvised poetry and lace making). You think that when these are well safeguarded and transmitted, many Ori traditions, such as the Ori wedding and the Ori New Year celebrations, will also be revitalized. You think there might be a commercial future for Ori lace making as there is no local Blika tradition.

You would like to write a study about tattooing and tattoos among the Ori community in Blika, but are hesitant to do so since most practitioners have been communicating about it with you on a confidential basis.

You have already collected over 120 images of Ori tattoos. You also know that, within the Ori community, the tattoos have various functions. Young Ori people take their tattoos between age 15 and 18, normally choosing tattoos that go with their Ori surname. Tattoos are small, but are often extended with short lines of different forms later on in life to indicate important experiences.

#### General Practitioner (GP)

9.a Meet your neighbours text

GP was born in 1975 in Carkal and works in a small town (Ptikal) where she/he documents Ori traditional medicine practices in her/his free time. GP’s mother, a midwife, was introduced to fortune-telling and traditional healing when she was 50. GP’s father never encouraged her/him to develop an interest for Ori culture as he thought this might impair GP’s career.

As a medical student at Harkal University, GP was a founding member of the Ori Students Association. GP observes that many young Ori still get traditional Ori tattoos on their upper arm. GP helped young people creating the Ptikal Top Ball Club. GP regrets there is no appropriate place for organizing Ori weddings in Ptikal.

GP lobbied in vain for some years with politicians for better treatment and equal rights for minorities, and therefore happily accepted the invitation to join the Ori SafeCom. As part of the SafeCom, GP hopes to be better able to influence national policies. Whatever ICH will be the main target of a safeguarding plan, GP’s first worry will be that the plan contribute to better understanding and appreciation ‘among communities, groups and individuals’, and to the emancipation of Ori culture in Blika.

9.b Extended text, for GP only

Your parents migrated to Blika in 1970, where you were born in 1975. You grew up in Carkal, where your father worked in industry. Your late mother had been a midwife in Kvetana and, after following some courses and learning Blikanese, could continue working as a midwife in Blika. In 1990, when she was 50 years old, she was introduced to fortune-telling and traditional healing by an aunt of her husband. She practised only in secret, as she did not want her employers to know about her alternative practices.

Your paternal grandmother, who died in the year 2000, lived with your parents and was a Kveta by birth. This explains why you have an excellent command of Kvetanese, in addition to Ori and Blikanese.

As a student you were one of the founding members of the Ori Students Association; you established contacts with Ori cultural organizations in Kvetana.

In 2005 you established yourself as a GP in Ptikal, a small town near Harkal (total population 25,000; of which about 4,500 Ori). Half of your patients are Ori and you work closely with the two local Ori midwives.

You are now documenting Ori practices related to traditional medicine. You started by observing your mother when she practiced; you did not publish about these practices as long as your mother was alive. As a doctor you know better than anyone else that most Ori – including young adults – have small tattoos in the form of an animal on their upper arm.

In Ptikal you support a local cultural organization, which has its own building and which has classes where young children are taught Ori songs and circle dancing and where in the evening adults come together for social events. Young Ori asked for your assistance in creating a local top ball club as well.

You joined the Progress Party, in order to be able to lobby in favour of better treatment for minorities. In 2007 you were given to understand there was no place in that party for people with such aspirations. You were, therefore, happy to accept the invitation to join the Ori SafeCom. You would like it if the SafeCom would try to influence national policies in such a way that eventually all communities in Blika would be treated equally insofar as their culture, heritage and languages are concerned.

Whatever elements(s) will be the main target(s) of a safeguarding plan, your first worry will be that the plan will contribute to better understanding and appreciation of Ori culture in Blika and to enhanced possibilities for the Ori to enact their cultural and social practices.

#### Journalist (JO)

10.a Meet your neighbours text

JO is a 40-year-old journalist of Ori descent, living in Mainkal. After finishing the school of journalism, JO worked in Carkal as a local correspondent for the Mainkal Herald, to specialize gradually in history of art and heritage studies. JO is at present editor of the cultural pages of the Mainkal Herald, mainly covering Blika culture.

JO attends many Ori celebrations and speaks Ori at home. In addition, JO often interviews Ori performers and practitioners, and writes about them in the bilingual Ori Blika Monthly, a journal that was created in 2010. In the monthly, JO covers Ori traditional performing arts, poetry traditions, traditional celebrations and also performances and products of Ori artists beyond the boundaries of ICH. JO also publishes short pieces of Ori oral poetry in the monthly, commenting on recent events in her/his family, without disclosing her/his relatives’ identities.

JO observes that individuals who engage professionally or semi-professionally in the practice of Ori music and singing often move quickly away from traditional practice to create new expressions. However, the transmission of traditional practice requires that musicians and singers who stay closer to the tradition. New, informal training facilities and better remuneration for traditional artists might – JO thinks – be necessary.

10.b Extended text, for JO only

You are an Ori woman/man living in Mainkal where you and your Ori partner have two children. You finished the school of journalism when you were 24. Initially, you worked as an editor in a publishing house, then as a local correspondent for the Mainkal Herald. When you met your partner, a Blika sculptor, you got more and more interested in arts and literature. You followed evening courses in Mainkal and specialized in art history and in heritage studies. From 2007 onwards, you have been chief editor of the cultural pages of the Mainkal Herald, covering Blika culture and its place in global culture. There is not much space, nor support for covering cultural manifestations of Blika immigrant groups. In fact, in the Herald you can only cover aspects of the cultures and heritage of these groups indirectly, when dealing with the culture of their countries of origin.

At home you usually speak Ori and so do your children. You often go to Ori events, to interview performers and practitioners, and write about your findings in the bilingual Ori Blika Monthly. You are good at Ori improvised poetry, and although that is an oral tradition, you do publish short pieces of it in the monthly, commenting on recent events in your – anonymized – family.

You can see that there is a tendency among the (semi-)professional Ori musicians and singers to develop new forms of their arts by staging theatrical performances, and to prefer Blika venues to the modest Ori scenes in clubs and tea houses. You have no problem with that, but you regret that there are not enough (semi-)professional traditional Ori artists who could lead traditional events and are willing to train amateur dancers, musicians and singers. You think better appreciation of ICH, new informal training facilities, and better remuneration for traditional artists might be in order.

#### Heritage official at the Ministry of Culture (HO)

11.a Meet your neighbours text

HO is an Ori aged 38 years, who lives with her/his Mora (Traveller) partner in Mainkal. HO is an enthusiastic Ori archer. After high school HO worked in Harkal Town Hall. While working there, HO specialized in aspects of heritage of the old minorities, especially of their musical and movable heritage.

Since 2011 HO has been working in the heritage department of the Ministry of Culture; HO was asked – to specialize in ICH, in view of the future implementation of the 2003 Convention. HO attended two workshops as an observer (Implementing the Convention at the national level and Preparing nominations) and witnessed two sessions of the ICH Intergovernmental Committee as a member of the Blika delegation.

HO regrets that various circumstances make it difficult for Ori weddings to be celebrated by all who would like to do so, as HO thinks that the wedding parties are a culminating point of Ori ICH and of being part of the Ori community in Blika. HO, who is a good lead dancer, would like the various minorities in Blika to be more interested in each other and each other’s cultures. HO feels uncomfortable about the way communities were identified in Blika for the purposes of implementating the Convention at the national level – HO feels, for instance, that more recent immigrant groups are left out.

11.b Extended text, for HO only

You and your Mora (Traveller) partner live in Mainkal. After high school you started working in the heritage office of Harkal Town Hall. For years you attended evening classes which helped you to get an MA in heritage studies at Harkal University. You developed into a respected specialist in the management of tangible heritage of the old minorities, whose musical traditions and instruments you studied during your study.

In 2011 you were appointed in the heritage department of the Ministry of Culture, where your director, who knew your interest for both Ori and Mora ICH, asked you two years ago to specialize in ICH, in view of the future implementation of the Convention and the possible creation of a small section for ICH in her division.

You then attended two capacity-building workshops and you witnessed two sessions of the ICH Committee (9.COM – France, and 10.COM – Namibia).

You actively assisted the Ori SafeCom in drafting the preliminary set of Ori ICH in Blika. You saw to it that the Ori SafeCom duly consulted and informed groups and individuals concerned. You are an enthusiastic Ori archer and you also practice with your in-laws traditional Mora indoor games.

In the two-day session you will speak as someone who knows Ori ICH well and who appreciates Ori weddings, where you dance and sing with your friends and relatives. Being a good dancer, you are sometimes invited as a lead dancer to wedding parties. You consider each Ori wedding as a festival of Ori ICH and as a confirmation of the Ori identity. You regret that it is very difficult to organize a ‘real’ Ori wedding (not enough venues; not enough performers; parking problems; no chain dance allowed in public space; costs).

You further regret that the various minorities in Blika are not that interested in each other’s ICH; you think the implementation of the UNESCO Convention might help change that situation. You are unhappy (and your unhappiness is not always understood) when you hear that the same Ori who complain about Blika indifference or contempt for Ori traditions, are surprised to hear that the old minorities (who all speak Blikanese) have their own cultures and heritage.

If required you will remind the participants that they need to prepare the outlines of a realistic and feasible four-year safeguarding plan, with a total budget of up to USD 250,000. You will – if need be – also remind the other participants of the necessity to take into account the opinions, interests and sensitivities of groups and individuals concerned in all phases of their work. You may also bring in specific insights you acquired during the capacity reinforcing workshops and the two sessions of the Intergovernmental Committee that you witnessed.

#### Blika NatCOM member (NM)

12.a Meet your neighbours text

NM, is Blika and 40 years old. He/she lives in Harkal where her/his Ori partner died at a young age. NM maintains warm relations with her/his in-laws, with whom NM continues practicing Ori archery. NM, who learned to speak Ori, actively collects Ori proverbs and feeds her/his collection into a page of the Ori Culture Portal. NM is proud that her/his daughters have a good command of the Ori language.

NM made it to parliament, where NM served two terms before returning to the small family enterprise in Harkal. As an member of the parliament, MP especially followed the UN system, and Blika’s involvement in it. When NM left politics, she/he was appointed to the Blika NatCOM for UNESCO. NM went to UNESCO as a member of Blika delegations twice. NM lobbied in Blika for the adoption of the 2003 and 2005 Conventions. NM thinks Blika should work hard on the implementation of the 2003 Convention (including nominations to the international lists), in order to give more positive visibility to Blika in the world. He/she believes that implementation should also lead to better relations between all Blika citizens.

NM is willing to contribute constructively to any well-designed plan for well-chosen elements of Ori ICH as such a plan may trigger a positive effect on much if not all of Ori ICH. NM has no strong preference for specific elements, although archery is close to her/his heart.

12.b Extended text, for NM only

You are a 40-year-old Blika who lives in Harkal with your two daughters, where your Ori partner died at age 35; you maintain good relations with your Ori in-laws.

You regularly visit the First Ori Mainkal Archery Club with some of your in-laws, the very place where you had met your partner. You are pleased to see that your daughters speak Ori and Blikanese equally well; they may soon get their mother’s tattoo. Your Ori is poor, in spite of your efforts and you miss the traditional New Year celebrations.

You were trained as an economist, and specialized in international relations; you were an active member of the Reformist Party and you made it to parliament, where you served two terms before you returned, after your partner’s death, to the family enterprise in Harkal. In the parliament, as member of the Commission for Foreign Affairs you followed the UN system and your country’s involvement in it. Soon after you left active politics, you were appointed a member of the Blika NATCOM for UNESCO and you went to UNESCO as a member of the delegation of the Republic of Blika several times.

You know UNESCO’s heritage conventions well and as a member of the NATCOM you have lobbied in favour of the adoption of the 2003 and 2005 Conventions by Blika.

You think Blika should work hard on the implementation of these conventions, in order to give positive visibility to Blika in the world, to work towards full acceptance by everyone in the country of all communities of people who hold Blika passports and to make conditions attractive for Ori and other communities, including the Blika, to continue enacting and transmitting their ICH.

You think it is a shame that there is not a single museum in Blika in which the tangible and intangible heritage of minority communities is represented. You think that the education curriculum should pay due attention to cultures other than the Blika culture and to heritage other than just tangible heritage. You also think that the languages of the landed immigrant groups should be taught as an option in secondary school. You think the Ori language and the four other main immigrant languages should be heard more in public, and that the Ori should be encouraged to engage in producing theatre, pop music and films in the Ori language.

You are willing to contribute constructively to any safeguarding plan; you think that a well-designed plan for a well-chosen element (or elements) may trigger a positive effect on much, if not all, of the ICH of the community concerned.