

The First Intensive Researchers Meeting on Communities and the 2003 Convention:

“Documentation of Intangible Cultural Heritage as a Tool for Community’s Safeguarding Activities”

FINAL REPORT



IRCI

3–4 March 2012
Tokyo, Japan

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

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Published by
International Research Centre for Intangible Cultural
Heritage in the Asia-Pacific Region (IRCI)
c/o Sakai City Museum, 2 cho Mozusekiun-cho,
Sakai-ku, Sakai-city, Osaka 590-0602,
Japan
d-dunescoc2c@unesco-c2jp.jp

Editorial Design by Yasuyuki Uzawa
Printed by Bigaku-Shuppan, JULY 2012

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Heritage In the Asia-Pacific Region (IRCI), 2012

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Documentation of ICH as a tool for community safeguarding activities

1. Foreword

1. Foreword

The Asian and the Pacific region is rich in a variety of intangible cultural heritage including performing arts, traditional music, drama and other forms of cultural expression. Due to the rapid social changes taking place in many parts of the region, however, a significant part of this rich intangible heritage is on the verge of extinction.

Over the years, many researchers (including anthropologists, musicologists and others) as well as broadcasting companies have been documenting intangible cultural heritage for various purposes. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage has now brought into the spotlight the crucial role of the communities concerned, the bearers and transmitters, in safeguarding their ICH through continued practice and transmission. The Convention emphasizes the importance of ensuring the active participation of the communities, groups and individuals concerned in all activities concerning their ICH (Article 15), including research and documentation as safeguarding activities (Article 2.3). The Convention encourages States Parties to foster the development of ‘research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger’ (Article 13(c)). There are not enough examples of documentation projects where the needs of the communities concerned have been taken into account in project design, in which the research has been done by or with the active involvement and consent of the communities concerned, and where community members have been able to access and use project data for safeguarding purposes. In line with the Convention, it is our urgent task to foster the development of research methodologies and guidelines to help ensure that research activities contribute to safeguarding, especially for ICH on the verge of extinction.

Given this background, the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI), the UNESCO Category II Centre established in Japan in 2011, decided to organize a meeting with researchers from around the world who are actively involved in community-based documentation with the aim of safeguarding. The meeting aimed at sharing good practices, and to facilitate discussion of documentation approaches that may be used by communities as a tool for the safeguarding of their ICH.

The researchers developed a framework for “Guidelines for ICH documentation as a tool for community safeguarding” which might be a first step towards practical approaches in the Asia and the Pacific regions in the future.

Misako Ohnuki
Deputy Director
IRCI

Documentation of ICH as a tool for community safeguarding activities

2. Proceedings

2. Proceedings

Opening and introduction

Mr Toshiyuki Kono, chairperson of the meeting, Professor of Law at Kyushu University (Japan), opened the meeting, and participants and observers introduced themselves. Ms Misako Ohnuki, Deputy Director of the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI), thanked everyone for coming and explained the role of IRCI and its mission in particular in relation to Article 15 of the Convention on ‘community participation’. She added that this was to be the first of several meetings in a series focused on documentation as a tool for community safeguarding activities (for more details please refer to her paper in the Annex).

Mr Kono explained how the work of the meeting relates to UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage (hereafter, the Convention). Article 15 of the Convention strongly encourages the participation of relevant communities, groups and individuals in the safeguarding of their intangible cultural heritage (ICH). Community participation and consent is required for the elaboration of nominations to the Lists of the Convention and the elaboration and implementation of safeguarding measures (see the criteria for inscription: OD 1 U4, OD 2 R4). Community participation is also required for the identification and definition of elements of their ICH (Article 11b), which is necessary in the compilation of inventories.

Although the Convention and its Operational Directives (ODs) thus encourage and even require community participation in various activities relating to the safeguarding of their ICH, there has not been sufficient discussion on how to enable broader community participation in documentation of their ICH so that this can contribute to its safeguarding. The meeting has been convened to discuss this issue.

Presentations: Session 1

Mr Wim van Zanten, of the Department of Cultural Anthropology and Development Sociology at Leiden University (the Netherlands), gave a presentation on biases in the documentation of ICH in Indonesian nomination files for Anklung, a musical tradition, and Batik, a fabric dyeing method. He noted that the quality of many of the videos provided in nomination files is poor, and where this is the case the awareness-raising function of the lists cannot be properly achieved. He also discussed some broader ethical issues in community-based research, including informed consent and the archiving and use of research materials.

Ms Laurajane Smith, Professor at the School of Archaeology and Anthropology at the Australian National University in Canberra (Australia), argued that all heritage (including built heritage) is intangible if we view heritage as a cultural process, or performance, that references the past and constructs social values and identity. She discussed the way in which

the Castleford Heritage Trust documented and ‘performed’ their heritage as part of a project to build community spirit within a former coal-mining village in the UK. The work done by the Trust has been largely unrecognized in the UK where built heritage is the focus of government-funded heritage activities.

Mr Luke Taylor, Deputy Principal at AIATSIS (the Australian Institute of Aboriginal and Torres Strait Islander Studies) in Canberra, discussed their guidelines for ethical research in indigenous studies. AIATSIS is required by law to respect the sensitivities of Aboriginal and Torres Strait Islander views in access to and management of the data held in their archives. Their general guidelines provide a basis for ethical community-based documentation and the use of these materials; specific research protocols and consents need to be developed for each project, incorporating community understandings of rights and permissions.

Discussion: Session 2

The discussion in this session focused on who can and does document ICH for what reasons. ICH documentation projects are sometimes conducted by communities themselves, but can also be supported by state officials, researchers and documentation experts. Where outside agencies are involved, relationships between community members and outside researchers have to be negotiated and agreed to ensure that projects are sustainable, contribute to ICH safeguarding, and address community needs. These negotiations should be transparent, and may take some time.

Community members who are practitioners, patrons and audiences may have different uses for the documentation. It is important to provide opportunities for a diversity of views to be expressed. Documentation experts, state officials, and researchers may have differing goals and needs from each other, and from community members. Possible uses for the documentation should be identified at the beginning of the process, although it may not be possible to identify all potential uses upfront.

The documentation process is not objective. The state, researchers and heritage professionals may have an interest in privileging specific ways of representing heritage. Researchers often wish to explore a specific hypothesis unrelated to safeguarding needs. Documentation projects, and relationships between communities and outside agencies, are affected by this broader political context. The same, or an older, politics of documentation may be expressed in the historical archive. Specific access agreements may need to be negotiated to release existing archival material.

Presentations: Session 3

Ms Shubha Chaudhuri, Associate Director General at the Archives and Research Centre for Ethnomusicology at the American Institute of Indian Studies in New Delhi (India), presented a case study of an archives and community partnership project undertaken by her institution. The project started by identifying community needs, looking at different models of dissemination

and rights management and at the possibilities for extending economic benefits beyond traditional patronage. Archiving was done in consultation with community members and copies of all recordings were provided to participant performers, with rights to use or sell them, as appropriate.

Mr Gopal Venu, Director of Natana Kairali in Kerala (India) and performer of Khutiyattam, discussed the possible utility of documentation for practitioners of Indian performing arts. A research-led documentation process could not, and should not, be allowed to replace the guru-disciple transmission process that revealed the secrets of the performing art in a very personal way. New forms of documentation can be useful but should only be used in specific circumstances. Where possible, traditional forms of documentation should be used instead.

Ms Metje Postma, Lecturer at the Institute for Cultural Anthropology and Development Sociology at Leiden University (the Netherlands), focused on the use of audiovisual (AV) documentation as a tool in ICH safeguarding and the importance of training community members in AV documentation. She suggested using multiple methods and channels for documentation. Different genres and styles of AV documentation could be used for different purposes, and accessed via different platforms. She emphasized the importance of representing the ICH within its social context.

Discussion: Session 4

The discussion in this session focused on the question of who documents what, for what reasons, and how the information can be accessed and used for safeguarding. There may be many bearers of ICH besides performers – patrons of performing arts within a community are often also tradition bearers who could be involved in documentation projects. It is important to document all the social practices that contribute to the transmission and enactment of an ICH element, not just the performance or representation of it.

It is essential to discuss the likely outcomes of a documentation project (e.g. reaction to and use of different documentation genres by different audiences) when negotiating informed consent within a community. After the project, sustained, transparent and appropriate community access to documentation should be ensured. The language and form in which the documentation is stored is critical to ensuring community access. Access could be enabled through data distribution mechanisms (such as the provision of CDs to individuals or groups), at local community documentation centres, or archival institutions. Access to the data should be managed in accordance with customary restrictions on access to the ICH element, and the use and rights agreements negotiated with the communities concerned. The management and monitoring of digital archives presents specific problems that need to be negotiated. It is important to maintain the connection between community members and the documentation archive.

Introduction of pilot documentation project in the Kurokawa community

Ms Ohnuki introduced the ‘Ohgi-sai documentation project’, which has just started on a trial basis, documenting a sacred festival in the Kurokawa community in Japan.

She mentioned that there is a growing demand from local communities to make video recordings about their ICH, to promote transmission of their ICH and to raise awareness about it. Population decline and socio-economic problems are affecting the social fabric of communities in many cases. Through her research activities Ms Ohnuki discovered that such communities often lack the know-how and human resources to undertake documentation projects.

Ms Ohnuki has been discussing with the Kurokawa community how IRCI could assist them in documenting their ICH in such a way as to contribute to its transmission and safeguarding. As a first step, IRCI assisted by producing a short video of the Ohgi-sai Festival taken on 2nd February 2012 in cooperation with the community. The film was made by Mr Jun Shimizu.

The film was shown to participants in the meeting. Mr Endo, a participant from the Kurokawa Community, gave a brief introduction to the festival during the film presentation. Ms Ohnuki said that this case study would contribute to the development of practical guidelines for documentation in the Asia-Pacific region. For more information about this project please refer to Ms. Ohnuki’s paper in the Annex.

Developing guidelines

Participants discussed current problems and requirements when documenting ICH as a tool for safeguarding. There are a number of existing guidelines that could be used to address some of these needs, but none focus specifically on documenting ICH as a tool for safeguarding. New ICH documentation guidelines for safeguarding would need to bring together appropriate existing guidelines and additional guidance for use by community members, state officials, NGOs, researchers and documentation experts (for instance AV documentation experts, legal experts, ethnographers etc.).

Participants developed a framework of issues to be covered that could be used to develop such guidelines.

Closing

Ms. Ohnuki gave a final address, mentioning that this expert meeting is one of the prioritized programmes in IRCI’s medium term programme for 2012–2015, as adopted in the Governing Board Meeting. She said that the Centre would like to continue discussion of the issues raised in this meeting in two subsequent meetings attended if possible by the same experts. A practical project, such as the Kurokawa Documentation Project, would be implemented alongside these meetings. Finally, Ms. Ohnuki thanked all the experts for their great contribution to this intensive meeting.

3. Experts' paper

Shubha Chaudhuri

Harriet Deacon

Toshiyuki Kono

Metje Postma

Laurajane Smith

Luke Taylor

Gopal Venu

Wim van Zanten

Research and Documentation as tools for sustaining ICH: Archives and Community Partnership – A case study from India

Shubha Chaudhuri

American Institute of Indian Studies

An aspect of safeguarding that finds mention in the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage, but often neglected if not ignored, in discussion and discourse, if not practice, is that of documentation and research.

According to the convention, research and documentation have a role in safeguarding in the following areas:

- capacity building among community members to support the documentation process;
- mobilizing existing documentation and audiovisual recordings for revitalization projects
- helping the communities concerned manage an archive of information about their ICH;
- encouraging people to document ICH elements associated with their communities, for example by interviewing practitioners and tradition bearers, and to disseminate the resulting information;
- helping the communities concerned have access to existing archived information about their ICH that has been compiled by others.

As scholars and institutions worldwide debate issues of globalisation, there is a movement among ethnomusicologists, anthropologists and other social scientists of focussing on the “local” in practice, perceptions and theories. There are also research initiatives that are based on a bottom up approach. All of these, underline the direction the Convention is taking with increasing emphasis on the community, nebulous as the definitions of it are, and the practitioners.

We find, however that the concept of safeguarding is most often linked to economic models of sustainability, and the emphasis on nominations is perhaps the most visible if not popular aspect of implementing the convention, bringing with it the necessity of creating national inventories. However research, documentation and archiving are not irrelevant in this process and can play an important role, and one that needs examination and discussion.

I would like to discuss here a limited perspective and a case study – not one encompassing all domains of intangible cultural heritage, from that of an ethnomusicology archive in India.

Among the agents of change are those who work for “safeguarding and preservation” cultural traditions – are archives and centres of documentation that function on the regional and national levels, who speak for the “dying cultures” and attempt to protect them. The process of

documentation and archiving itself is also an intervention in these traditions, often placing value on “authenticity” and tacitly giving credibility and support to the communities they document and the materials they record and preserve. In doing so we as archives also take on the role of custodians not only of the tapes and recordings, but become in some way spokespersons for the cultures we seek to safeguard.

The project that I intend to discuss here, carried out by the Archives and Research Centre for Ethnomusicology in India supported by the Ford Foundation was in the nature of a pilot to attempt a model by which we aimed to reverse some of these trends by involving musicians and communities in the process of documentation and archiving as partners and not “informants” where they guided the process. However it can also be seen that many aspects of this project do connect with the community involvement as laid out in the Convention.

(To provide a short introduction, the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies (ARCE henceforth) was established in India in 1982 with a view to consolidating audio visual recordings related to Indian music and the study of ethnomusicology in India in a centralised location. This also included bringing to India collections which had been housed in archives in other parts of the world. The archival collections consists mainly of recordings voluntarily deposited, supported by commercial recordings and a library and serves as a research resource and research centre.)

The project “sites” were in Western Rajasthan and Goa. These are both states in Western India with musical traditions that are known, and where music is a large part of the image that is projected through tourism. However musician communities remain largely marginalised. Another factor for the choice of these communities lies in the social and cultural background. In Rajasthan the focus was on communities of hereditary professional musicians – the Manganiars and Langas who have an active and alive traditional patronage system. The Manganiars are Muslim and have Hindu patrons and thus sing of Hindu deities, and participate musically in the life cycle ceremonies of their patrons. In Goa, the long history of Portuguese colonisation and conversion has led to an intermingling of Christian and Hindu cultures, which is thus reflected through the music. In Goa the focus was on the community of the Gavdas, held to be the original inhabitants of Goa, parts of whom converted to Christianity, and some of these were reconverted to Hinduism around the 1920s. Thus the approach in Goa was carrying out case studies of villages of the Christian and Hindu Gavdas and the Nava Hindu Gavdas. In addition, the Goa project also included the genre called Mando, of the elite but now fairly marginalised Roman Catholic community. It included documentation of the traditional form as well as its current practice in competitions and festivals.

The Concerns that led up to the project

The project was the outcome of examining our role as archives – a space where scholars, users, practitioners and performers all connect. The nature of the archive as a space meant for scholarly research was changing in our perceptions as we involved ourselves in field research¹ and attempts to link performance and research².

Documentation and research as intervention

An awareness that these processes are interventions, however well-intentioned they may be led to an attempt to have the community and practitioners lead the documentation process, with the knowledge however that this may in turn raise issues leading to further research.

Changes in patronage

Among the most significant factors that can be perceived as risks and threats to music and performance as part of ICH are the changes, and in some cases the loss of traditional patronage. Patrons and traditional audiences know the repertoire and its intricacies and thus have an important role in safeguarding.

Shrinking traditional repertoire

As more and more practitioners perform on the urban stage, their knowledge of traditional repertoire does not need to be as extensive and thus it has been noticed that the younger generation tends to have a smaller repertoire.

Inadequate rights management

As an archive and part of the institutional network in India, it was observed that many institutions did not have rights management policies in place, which hampers attempts at dissemination, even when it is desired. Performers are also thus not always aware or confident of their rights.

Though India has performers right and provisions such as fair dealing in its Copyright Act, there is low awareness of rights issues.

Decontextualisation – traditional practices to art form, practitioners as artists, ritual to “item”.

In an effort to promote and safeguard ICH, many traditional forms are being promoted on the stage and in performances aimed at tourist audiences. This has provided financial support and success to genres which are meant for entertainment by professionals, but genres that are part of rituals and participatory in nature not only lose their context and meaning. These also typically do not succeed on the stage as they have little entertainment value out of the context of community participation. It thus in the long run can further erode a tradition.

There is also no attempt at providing contextual information to tourist audiences or to support such practices in the area where they exist and can be supported locally.

1 The Rajasthan Atlas Project. Publication Neuman, Daniel, Shubha Chaudhuri with Komal Kothari. Bards, Ballads and Boundaries : An ethnographic atlas of music traditions of West Rajasthan. 2005. Seagull Books.

2 Remembered Rhythms. A festival of diaspora and the music of India touring groups of three diasporic communities to seven cities around India with an ethnomusicologist, a seminar on the issues of how music is related to the issue of diaspora and a CD series. Shubha Chaudhuri and Anthony Seeger ed. Remembered Rhythms: Essays in music and diaspora. Seagull Books.

Role of State Competitions

Many states in India have started holding competitions to promote “folk culture”. These often lead to attempts to add features to enhance performance, and to creating stage performances out of ritual practices. In many cases, the performance of these, get limited to only the competition having no relevance or opportunity of practice outside the competitions.

Cultures as monoliths

India like many other countries has a wide range of traditions, religions, cults, and languages which create an active and vital fabric of culture. There is a great diversity even within areas and communities which is complex and defies generalisation. It was felt that this complexity and granularity was being overlooked and simplified in the public perception which needed to be challenged.

The Archives and Community Partnership Project : Aims and Objectives

Evolution of the archival space

Through this project we saw the change of archive as a scholarly academic space, to one that stepped out to involve the community and performers in the archiving process, and help create and sustain other archival collections.

Archiving with the community, bottom up documentation,

The aim of this project was to work and consult with the communities, asking them what they would like to archive of their traditions, instead of eliciting repertoire to support research agendas. It was also decided that copies of all recordings made as part of this project would be provided to the performers/community, and support movements for local archive.

Changing profile of users – performers and communities

In the last decade ARCE had several instances of performers wanting copies of their performances or events that they knew were in the archives. Several collectors also had asked ARCE to provide letters for performers and communities to validate the fact that the collections were in an archives in India to which the performers/communities would have access.

This project thus attempted to extend the user profile from researchers and academic use to performers and communities. ARCE has had a history of enabling performer access through its policies and agreements.

Rise of technology in rural areas

A project such as this would have not been meaningful if affordable digital technology had not made inroads into rural India. Most villages today have not only access to recording technologies, but as many were requesting copies, it was clear that musicians were open to using recordings to teach and preserve their traditions.

More than any other, the mobile phones have made inroads into rural India which has enabled a range of people to use digital technology.

Attempt at different models of dissemination /transmission

As all collections in ARCE are taken in under agreements that stipulate access, it has not always been possible to disseminate recordings freely. Therefore the aim of this project was to create a body of recordings with performer permissions so that they could be disseminated across a range of \ platforms.

These included use of broadcasting, the internet, publishing CDs, and using the mobile platform.

This has resulted in a CD Series based on archival recordings of musicians considered “iconic” by the community – “Master Musicians from the Archives”, a radio program on community radio, and an Android mobile application to support the CD series.

Each CD will be produced with detailed documentation, attempting to reach the global and local audiences. Texts and translations of the songs will also be included so as to help in learning and transmission 35% of the CDs are being given to the performers and community to be sold according to their wishes.

ARCE collaborated with Rupayan Sansthan¹, a regional archive and research centre in Rajasthan to hold training camps for Manganiar children, involving senior musicians who had participated actively in the documentation process.

Another means of empowering musicians, contextualizing and recognizing the music has been through a website www.music-community.in which contains a directory of musicians with their specialty and contact information, photographs, audio and video clips.

Recordings have been and are in the process of being made available on the Smithsonian Globalsound platform where advance royalties were paid.

Need for the archive to take a proactive role in rights management

Sharing Recordings Rights and Revenue

An archive based on voluntarily deposit from collectors, researchers and performers and provides access to these constituencies as well is very well situated to take a proactive role in rights management, dealing with rights of practitioners, researchers, the archives, as well as access policies. It was felt that this project would provide an opportunity to elicit issues of rights and ownership from practitioners and communities, instead of applying top down measures relying only on the law and an understanding of ethical and moral rights framed by researchers.

The performers and communities were given copies of all recordings over which they have complete rights and gives them the freedom to use them as they please, commercially or otherwise, with no obligations to ARCE. However ARCE would not make commercial use of the materials without negotiation and agreement.

- Share recordings, rights and revenue
- Elicit rights perceptions with musician communities
- Involve NGOs and commercial agencies in the area
- Identify non financial parameters for inclusion in agreements
- Create a scale of payments based on kinds of use
- Formulate oral agreements as well as written agreements
- Create terms for sharing rights with archives
- Assure performer and community access

Capacity building on the local level

A project that relied on recording as means of documentation and research for the communities involved would be useful only if members of the communities were involved in the process. To this end, training workshops and internships were provided so that all recording was done by local documentation teams comprising of local institutions as well as members of the community.

Create economic models to extend gains beyond traditional patronage

An aspect of this initiative was also to attempt to develop some economic models and dissemination strategies. This would not only provide some financial support, but also be done to reinforce traditions and accord respect and recognition. There was also needed to understand the nature of traditional patronage and its current status. The respect and recognition are important aspects as musician communities are largely marginalized especially in the areas that were under the ambit of this project.

Community archives

There was an intention to support existing community archives or assist in creating them. This has succeeded with support to an archive of the Manganiar Lok Sangeet Sansthan, providing equipment and training as well guidance and mentoring.

Why community? from a research viewpoint

Though community involvement is stressed in the 2003 Convention and supports the concept of working through the community, on a purely research and documentation basis, some of the factors for choosing this approach was based on the following factors:

Ethnographic literature

Ethnographic literature in India, historically uses the caste and tribes, and linguistic groups – hence community as a basis and thus pointed the way by providing historical background.

Hereditary professional and roles related to music and other forms of ICH in India

Many musical traditions and other forms of ICH are based on hereditary roles linked to community and relationships between communities. Examples of the Rajasthan communities described earlier are an example where Manganiars have Rajputs as patrons, or Langas have the community called Sindhi Sipahi as patrons.

The practice of music in every day life is also largely defined by community, according to ethnographic literature, and the project provided an opportunity to investigate this further.

Ownership of musical traditions

From prior knowledge of field work and literature surveys, it appeared that the traditional sense of ownership around musical and performance traditions were also based on community.

Questions:

Though the project managed to meet most of its goals and objectives, some questions needed to be asked.

To what extent was the community involved? To what extent was this an intervention from ARCE?

This was a mixed experience, ranging from a strong concern that the community needed to document to cooperating to not feeling they were willing to cooperate need for documentation and safeguarding. In this case, one has to question the role played by ARCE – as to what extent it was an intervention that was beneficial and helped towards safeguarding. It is perhaps difficult to gauge this in a short time to see what the long term implications are. There is a reinforcement and encouragement when the community feels there is interest from outside the community.

It is not easy to gauge to what extent the effect lasts, or when it would start being felt, of a short term project such as three years of active involvement.

We also faced the issue of dealing with a community who is not interested in the process of documenting their ICH, or who do not wish to go further with it. Though continuing to work there would have been of interest for purposes of research, we had to move away from the process of documentation once the community did not express an interest though they were willing to cooperate for our sake. That is a hard decision but one that has to be negotiated once the decision is taken that it is a community led project.

Challenges and Lessons learned

Implications of exposure to research and researchers

There was an appreciable difference in the participation with the research and documentation process from communities who had been exposed to researchers in the past. There was an understanding of the benefits that such a process can provide, and recognition of the use of recordings for teaching their children. For instance, as the project progressed, musicians asked for copies of the interviews and discussions as well so as to be able to recall the issues at a later date. The reaction of those who had not been exposed to research was more varied ranging from curiosity and bewilderment to cooperation, but did not lead to active leadership in the limited experience of this project. However the community archive initiative came from a community – the Manganiars who have been researched and recorded and have been exposed

to archives. This provided the incentive for a young musician to begin a systematic collection and the desire to conduct research on his own community.

Similarly, a young Gavda student of sociology worked on her own community and grew to be a research assistant on the project.

Community as a unit for research and documentation

There were many challenges in working with a community led initiative. The many complexities of identifying representation/leadership has been much discussed and debated and remains an important issue. Representation of a community for purposes of ICH can and tend to be very different from the administrative or political. They are not always easy to figure out to an outsider. Space also has to be made within the research to accommodate varying perspectives, shared traditions and ownership and the fact that there are likely to be groups and subgroups within communities, which challenge the already complex notion of a community.

Perceptions of rights and ownership

There is also the Individual vs. Community perspective in many places, and as far as rights are concerned, the intersection of individual and community rights and ownership is a complex and sometimes contradictory one.

We also faced difficulties in obtaining signed permissions in certain cases, where people were not comfortable with signing – especially for what may be considered community rather than individual performances.

Need for long term involvement for “Community led” initiatives

The many layers and complexities of dealing with communities as a basis for research and documentation demands long term involvement. Glib assertions of building trust and relationships cannot be achieved over a few weeks and months. Thus it is important to empower and build capacity within a community if the aim is safeguarding.

Learning about consensus and roles

Building consensus about the practices and performances and the complexities of traditional roles is demanding and not always transparent to the outsider.

Research Implications

Though a project aimed at community based documentation, it is perhaps useful to also look at the issues that emerged from the viewpoint of an ethnomusicology research project.

Definition of genres by community and practitioners based on context and purpose

Approaching documentation from the perspective of the community and practitioners, revealed the various ways in which are genres are conceptualized, and also provided an insight into what factors or features are considered important and critical within the community.

How repertoire identifies a community

Music and performance genres are certainly an important part of the identity of a community. The issue of community repertoire is complex and needs more than superficial attention, as repertoire is sometimes highly specific to a community, is shared totally or partially, carries ownership issues in some cases, and not in others. In discussing repertoire to be recorded by the communities, this issue often provided a direction.

Rights perceptions of communities

There are rights which are ceremonial or ritual, that may or may not extend to the stage, there are rights linked to payments as well as those that may be acceptable as individual. With the urban stage emerging as a growing platform, and recordings being sold, this is an aspect that is undergoing great change, as performance and practice move out of the traditional contexts.

Pluralism in practice: syncretic practices as negotiation

As the project Archives and Community Partnership was dealing with pluralistic and syncretic traditions it provided an opportunity to understand these practices on the ground and to what extent they reveal the way these manifest in daily practice. What is considered pluralistic is often rooted in the history of conversion, and of how communities negotiate co existence of religious and cultural differences.

Impact of tourism

This is an aspect that could not fully be investigated within this project as it involves an independent study. However though the impact of tourism cannot be under estimated, the local and daily practice of music and related ICH seems to be in parallel with tourism and its related performances. There is an awareness in communities about the compromises made for tourist performances and that it does not affect the practice within the tradition.

Outcomes Quandaries & Conclusions

Many aspects of this project have met with some success, in the documentation with community involvement, collaboration and guidance. We had limited success in capacity building in the communities. However there was sufficient reason to believe that the very process of documentation and research does reinforce the belief and conviction in communities to practice their ICH. The fact that it is considered worth researching does encourage, but the process of being involved in the documentation process brings back memories, raises issues to be discussed and even can open the way to new directions.

To be effective as a tool for safeguarding, research initiatives need to connect with performance in terms of providing appropriate fora, and connect to issues of sustainability. Research and documentation also have the potential to provide directions here which are not only based on financial parameters of safeguarding but based on an understanding of the cultural and social factors and to creating safeguarding within and by the community.

As the globalized and urban stage is becoming a reality, and its influencing an erosion of

traditional forms of ICH, researchers can have a role in contextualization of such forms, and participate in raising awareness and sensitizing of audiences, so that public performance need not result in the lowering of artistic and cultural integrity.

*This was part of a project supported by the India Foundation for the Arts through a grant to Rupayan Sansthan.

Examples of community-based ICH transmission and practice needs being met by research and documentation projects

*Harriet Deacon*¹

The Archival Platform

Overview

The Intangible Heritage Convention requires States Parties to ‘identify and define’ the ICH present in their territories ‘with the participation of communities, groups and relevant NGOs’ (Article 11b). This is part of the process of inventorying the ICH in their territories ‘to ensure identification with a view to safeguarding’ (Article 12.1). The Convention strongly recommends community participation in all safeguarding activities (Article 15). The Intergovernmental Committee commented at the 2011 Bali meeting on the general lack of information about community participation in ICH inventorying in the periodic reports submitted to the Committee by States Parties. There are relatively few documented projects, even outside the ambit of inventorying under the Convention, in which community members set the agenda for formal research or documentation of their ICH, or indeed use these materials.

The best test of a research and documentation process that meets community ICH safeguarding needs would be the use of these materials for further ICH practice, transmission and safeguarding by community members. Community involvement in documentation would of course help to encourage later community use because of increased investment in and tailoring of the resource.

The most successful community-research partnerships have a community-driven motivation for involvement (heritage perceived to be at risk, or in need of revitalization); community representation at an early stage of project design; strong community involvement in implementation and dedicated community liaisons (see Brazilian examples below). New digital AV technologies have made documentation of cultural practice cheaper and more accessible to non-academics. Such projects may require external skills and funding. Where communities concerned partner with research agencies, they require flexibility and openness from their research partners to ensure that the research agenda addresses their needs. Formal documentation projects are becoming more open to the use of community-generated data and more open to providing public access to it.

Externally-driven or funded documentation projects are not always used by the communities concerned (or by others) for safeguarding purposes. This is more likely where these projects do not meet local needs or there is a history of mistrust between the state, researchers and communities. It is not always easy for any stakeholder to determine the boundaries of communities of practice, or their needs in terms of ICH safeguarding. Community needs

1 Thanks to Rieks Smeets for his comments.

are especially difficult to define or negotiate where there are strong divisions and hierarchies within the group, echoed or reinforced by ICH practices.

To meet community needs, projects may need to involve different kinds of documentation than required by an inventorying project or academic research. Where normal transmission modes are considered to be working well, no external support is needed. And where support is needed, documentation and research may not be the best way to aid practice and transmission. Communities may wish to document their own data without reference to formal processes. ICH safeguarding is also not always the main concern of communities associated with the element, especially in developing countries – specific ICH transmission and practice needs have to be addressed as part of a broader development project.

Some examples are given below to illustrate community use of documentation projects for safeguarding.

Indios on line (Brazil)

This online community documentation project in Brazil was initiated by an NGO called Thydêwá in 2000, and aimed at sharing experiences, strengthening cultural awareness within seven indigenous communities and improving community members' sense of citizenship and quality of life.

What is interesting about the website (which is in Spanish) is that it is mainly designed for community members to use it to learn and comment about their ICH practices, past and present, as well as to develop AV and computer skills. This is what makes it different from projects collecting or documenting material for research purposes – which may or may not be used by community members as well (such as Digital Himalaya <http://www.digitalhimalaya.com/overview.php>).

<http://www.indiosonline.net/>

Documentation by the Maasai (Kenya)

WIPO's Creative Heritage Project helps indigenous communities to document and preserve their own cultural traditions while simultaneously managing their intellectual property interests.

WIPO provided the Maasai community with digital equipment to record its own traditions and creative expressions. The program allows the community to create its own intellectual property in the form of photographs, sound recordings and community databases. WIPO's Director of Traditional Knowledge Division, Wend Wendland says "The project has empowered the Maasai to seize control over the recording of their own histories, their own stories. The program turns indigenous custodians of their knowledge systems into intellectual property owners. It makes them stakeholders so they can benefit from the system." The training program is offered by WIPO in partnership with the American Folklife Center at the Library of Congress and the

Center for Documentary Studies at Duke University in the United States of America. The National Museums of Kenya also participated in the program.

This project is part of WIPO's Creative Heritage Project, which is developing an integrated set of practical resources and guidelines for cultural institutions such as museums and indigenous communities on managing intellectual property options when digitizing intangible cultural heritage.

It's not clear whether community members are using the AV materials for ICH transmission and practice since the main aim of the project is IP related. However, if community members don't see their cultural resources as threatened in any way and normal transmission modes are functioning well, there would be no need to use the AV materials to promote transmission. In addition, many rural households may not have electricity or the equipment to access the AV materials. One of the reasons for community participation seems to be income generation, which is understandable: 'Their music may be an important source of income and the Maasai themselves, John says, must be the ones who benefit from profits made from their culture.' (transcript from the video on the website).

http://www.wipo.int/portal/en/wipo_untv_maasai.html

!Khwa ttu – transmission, tourism (South Africa)

In some communities, the chain of cultural transmission between young and old has been broken; apprenticeship-style training is reintroduced in a semi-formal way. The Working Group of Indigenous Minorities in Southern Africa (WIMSA) voiced the concern of San communities throughout the region to learn more about their history, to practice their traditions and to promote their culture and languages. They wanted to use tourism as an engine for community development—culturally and economically. Consequently, in 1998, WIMSA was assisted by the South African San Institute (SASI – a San support organisation working on documenting indigenous languages) in setting up a tourism and training project, focusing on general education, income generation, culture, and heritage. In 1999, the !Khwa ttu site was purchased and a project set up with a mandate to:

- 'Restore and display San heritage, culture, folklore, visual arts, cosmology and languages
- Educate the general public about the world of the San
- Provide training to the San in literacy, entrepreneurship, tourism, health issues, community development, craft production/marketing and gender awareness.'

This project is not designed specifically for community use in ICH revitalization. It plans to do some documentation (although this is not available online) and seems to have trained a few community members as tourist guides in animal tracking, plant use and other traditional San skills. This model could be extended in other circumstances to include broader community practice and transmission of the ICH being documented, but this would probably need to be focused on skills that have current utility for community members such as plant harvesting in

the wild and medicinal use.

<http://www.khwattu.org/>

Two Scottish oral history documentation projects (UK)

These projects are funded because they are about language, but may also be a vehicle of storytelling revitalization etc. in the community. A culture and heritage project run by the Columba Centre on the island *Seanchas Ìle* in the Inner Hebrides at Ionad Chaluim Chille Ìle, which started in 2005, produced a book and website (not currently online) comprised of transcripts from Gaelic speaking islanders who talk about their experiences of growing up on the island, the tales they were brought up with, and proverbs. It was a three-year project to collect, record and preserve the heritage connected with Islay's land, language and culture. 'The aim is to encourage the continuation of Gaelic among all ages of Islay's population and raise the profile of Gaelic both on Islay and throughout Scotland. Gaelic culture and inheritance of the island is perceived as of importance not only to the people of the island, but also in the framework of Scottish history as a whole.'² The project was part of a broader promotion of the Gaelic language in Scotland, so it is not clear whether it was sufficiently rooted in the needs of the community to be used by them after external funding ceased.

<http://www.ile.ac.uk/>

<http://tairis-cr.blogspot.com/2009/01/archive-seanchas-ile-donald-meek.html>

<http://blog.islayinfo.com/article.php/seanchas-ile-website>

'Tobar an Dualchais (Kist o Riches in Scots) is a similar project to digitise, catalogue and disseminate Gaelic and Scots sound recordings online. The objective is to preserve a vast heritage of stories, poetry, music and factual information as a unique record of Scotland's cultural and linguistic heritage. Online access to the recordings will also ensure that they are widely available for educational and personal use.'³

<http://www.smo.uhi.ac.uk/dualchas/>

2 Màiri Robertson Àite Dachaidh: Re-connecting People with Place – Island Landscapes and Intangible Heritage, *International Journal of Heritage Studies* Vol. 15, Nos. 2–3, March–May 2009, pp. 153–162; DOI: 10.1080/13527250902890639

3 Màiri Robertson Àite Dachaidh: Re-connecting People with Place – Island Landscapes and Intangible Heritage.

Community Participation in the Documentation Process and the Convention for Safeguarding the ICH

Toshiyuki Kono

Kyushu University

Negotiations in the drafting process of the UNESCO Convention for safeguarding the ICH (The Convention) were not easy. Since the legal protection of ICH was unknown to most of the participating countries, both the scope and scheme of the to-be-born instrument were heavily debated during the one-year negotiation process. However there was one issue that was not questioned by the negotiators, namely the importance of ensuring the participation of the relevant communities in safeguarding ICH. Each ICH belongs to a particular community. Although it is a State Party's obligation to take appropriate measures for safeguarding under the Convention, such a community – as the bearer of particular ICH – should also be involved in the process of safeguarding. A State promises to fulfill obligations under the Convention, but the fact that the real stakeholder is the community should not be forgotten. The community is the principal, while the State acts as its agent. This specificity of the ICH had been constantly repeated and confirmed throughout the drafting process. Hence Article 15 of the Convention states as follows:

Article 15 – Participation of communities, groups and individuals

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.

The scope of this provision, i.e. which relevant community should participate, seems unclear from its language. If language in a particular legal instrument is unclear, it should be clarified taking other provisions of the Convention into consideration. This makes the interpretation of the instrument consistent. Taking this approach, paragraph 7 of the Preamble¹ emphasizes the importance of the community's role in various aspects of the ICH, i.e. "production, safeguarding, maintenance and recreation". These illustrate almost all dimensions of the ICH. If one of them does not operate properly, then ICH might be placed in a precarious situation.

When we pay attention to the main part of the Convention, Art.1, paragraph 1, second sentence confirms the role of the community for recreation.² The most important provision in my view is

1 "Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity"

2 Art.1, paragraph 1, 2nd sentence: "This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups".

Art.11 (b) that expressly requests the community's participation in identifying ICH.³ Since this provision contains the only obligation of the State Party imposed by a "shall" sentence in the Convention. It is significant that this "shall" sentence requires community participation.

If community participation is required by the Convention, it should be understood in the same line as these provisions. We could conclude that the community should be active in various aspects of the ICH.

Hence the scope of Art.15 should not be interpreted narrowly. Rather, it should be read as encouraging and promoting a communities' proactive involvement. Technically speaking, this provision should be read together with Paragraph 7 of the Preamble, so that it covers almost all aspects of the ICH.

On the operational level, however there is no relevant rule in the Operational Directives to implement Art.15. It is left undecided how and in what ways communities should be involved. It should be clarified in each aspect of the ICH based on research.

The most appropriate starting point would be one of safeguarding measures, since the safeguarding is the core of the operational level. Safeguarding in the Convention is very broadly defined⁴ and "documentation" is a part of safeguarding. Documentation has been a traditional measure applied to the ICH by researchers. The UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore⁵ adopted in 1989 was designed to offer appropriate methods and manners of documentation to the international community. But it did not contain clear guidance on how to involve relevant communities in the process of documentation. Hence, it perfectly makes sense to take up documentation of the ICH as an objective of research and to arrange various meetings. If the relevant communities are directly involved in such meetings and direct communications between researchers and such communities take place, this would be an innovation for the research of the ICH. Outcome and method should be widely shared with other researchers.

3 Art.11: Each State Party shall:

(b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant nongovernmental organizations.

4 Art. 2, aliena 3, "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, 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 such heritage.

5 http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html (last visited on May 29, 2012)

A brief overview of approaches to engaging younger generations with their Cultural Heritage, through audiovisual productions

Metje Postma

Leiden University

ABSTRACT: The question we have posed ourselves today is: How can audiovisual documents be of use to safeguard and transmit cultural practices ?

I will argue that one of the main reasons of stagnation of cultural practices can be found in the gap in knowledge that occurs through processes of modernisation and globalisation of the youth, carried especially by institutional education and social media. Therefore, if a community or group of practitioners makes a request for preservation, simply producing descriptive 'audiovisual documents' will not be sufficient. To interest the younger generations, or to transmit knowledge to them, audio-visual mediation strategies should be extended to modes that are adjusted to the specific sphere of interest and needs, of that group. Not in stead of the necessary extensive and systematic recording of those practices, but in addition to them. In this paper I discuss examples of both ethnographic film projects that aim at safeguarding the performance and knowledge involved in cultural practices and different genres and documentary film styles that one could apply to produce more engaging films and other media productions. Here we can think of a narrative documentary, an educational project including games, on DVD and /or website, the use of social media, or even a fiction-film as a participatory project, in order to engage younger generations.

Introduction

Although, in the frame of the 2003 Convention for the preservation of ICH, UNESCO has always been an advocate of Audio Visual documentation of Cultural practices (from now on called: Cultural records), little discussion seems to have taken place on how audiovisual documentation can and should be performed in order to achieve its various aims. If we accept that Safeguarding, Transmission & Visibility are the three main aims of using AV media in ICH projects, different recording and production-strategies should be applied to meet each of these ends within the specific context in which the project is to be implemented.

In line with this omission, little attention is also given to capacity building of local filmmakers that can assure sustainability of prolonged documentation of ICH. Simply handing over a camera is not sufficient to train local persons in how to document their practices. Purpose related training of local filmmakers is a prerequisite to ensure continuous documentation. Creative approaches to making and using such records that can be used for transmitting knowledge to a generally disinterested youth is the challenge for a community that seeks to preserve its cultural practices (ICH).

one of the aims of the meeting in Tokyo was to come up with a list of good practices that could serve as an example for how cultural records and other modes of audiovisual mediations of cultural practices could be made. And what examples are there that have proven successful to raise the interest of the youth for the cultural practices that their community would like to preserve. Although traditional means of transmission should be preserved where possible, practices of transmission that include AV Documentation, are often a necessity, as those specialists that could teach the younger generations are getting older and may pass away. A more well thought through plan, launched at the beginning of an ICH-preservation project, could eventually enable the production of film material that can be used for both safeguarding and transmission in a more organic way.

Film genres, and the three aims (SVT) and modes of audiovisual recording

By distinguishing the three main purposes of AV-documentation for the preservation of ICH: Safeguarding, Visibility and Transmission, I intend to make clear that each of these aims may require another audiovisual approach.

We can distinguish three main genres of films that could be applied for these different purposes and Social media as platform and new medium of production as a fourth category.

1. Documentaries¹ (falling in the category of realism)
 - a. Expository Film of Video (Educative /informative (led by commentary)
 - b. Participatory Observational Cinema
 - c. Participatory Video
2. Artistic/Poetic approach to social worlds
 - Aesthetic interpretation (Form over Content)
 - Imagination (whose Imagination)
3. Fiction films
 - Imaginary worlds or mythical stories.
 - Dramatized 'real events'.
4. Social Media
 - Creating new platforms for (re) negotiating identity
 - Educational use
 - Production of films and images by the members of the community.

Audiovisual productions need, to a certain extent, be adjusted to its users, or to an intended audience, in terms of presupposed knowledge and style. Different audiences can be reached through different kinds, forms and modes of audiovisual representation and different genres of filmmaking can engage an audience in different ways. We should therefore not automatically assume that audio-visual productions should only entail documentaries. Different genres (documentary/fiction/art) can be applied. In the case of addressing younger generations, dramatized films may appeal more to them than realist documentaries. We may here think of

¹ For further reading into these different styles one can read texts by Eric Barnauw 1974, Bill Nichols 2002 or Michael Rabiger 2009.

the enormous influence of films in which Bruce Lee performed, in the 70's, on the popularity of Korean, Chinese and Japanese traditions of Kung Fu, Karate and other martial arts. Although in most cases such popularizing effect may not be desirable, it does show the power of making local traditions more visible. In each genre we can also think of different modes or styles of filmmaking that may be distinguished by how they address or engage the audience and/or convey their message.

Documentary approaches & and cultural records for safeguarding cultural practices belong to the genre of realist representations, that aim at representing social worlds and practices as accurate as possible.

Safeguarding

Making audiovisual documents ('cultural records') for safeguarding cultural practices, entails meticulous recording of as many aspects of that practice, that are considered relevant and defining, as possible. Anthropologist-filmmakers have since the 1950's developed and applied guidelines for approaches to recording diverse forms of cultural practices like: material techniques (skills & processes) body techniques (like setting tattoos, dance, or body care etc) and ritual and social practices (ceremonies, rituals, social interactions, performances etc.)² Making such records, can only be done in close cooperation with (a) local specialist(s) who possess(es) sufficient cultural/ethnographic knowledge to can make the record valuable. Knowing the events to be recorded, and being well acquainted with the involved practitioners, is the starting point for making a cultural record that can be of value to the community. This includes knowledge of the specific local social context and the people, their personal lives and stories. Good relations are essential to build up mutual trust, and for engaging with the performers beyond their performance. To depict cultural practices as a way of life, and not just as a separate event, cultural records need to expose cultural knowledge as belonging to individual persons, and not as a product that can be isolated from those who embody it. Embodiment entails (intellectual and corporeal) ownership, either by individuals or by a family, group or community. How to deal with such 'property' needs to be extensively negotiated and decided, even before a project is started.

In order to make cultural records valuable, it is necessary, if possible, to portray the performances of cultural practices in the social context where they occur, as opposed to directed and performed performances. This we call the paradigm of 'realism'. However, globalization and modernization may have migrated traditions far beyond the borders of the place of origin. In the end it is the performers and 'owners' who decide what is the appropriate location for performance.

Cultural Records

Characteristic for Cultural records is, that the choreography and chronology of the events determine the narrative structure of the film (Event driven, linguistic approach) Ethnographic

2 Claudine de France 1983, Jean Rouch, Timothy Asch & Patsy Asch 1976, Dauer 1982, Heider 1976, van den Hoek, Nijland 2006, Shresta, Nijland and Platenkamp 2006, Taylor and Barbash 1999, Crawford 2006. Also see added paper by Postma and Husmann 2009 for a brief historical overview.

film developed since the 50's as part of the 'salvage anthropology' idea (Mead 1976) aimed at 'conserving' the rapidly 'disappearing cultures' of the earth. Culture seen as 'product, as expression that could be recorded, was the starting point. Later the view of culture as 'product' shifted to a more actor oriented approach, when the importance of processes of individual agency and embodiment of socio-cultural practices and patterns of thought, became more prominent in anthropological approaches to social realities. When recording, one should determine if actors or events should be central (for instance when recording embodied knowledge, sensory knowledge or oral history), or both. Digital media make it possible to produce different kinds of records that represent a different focus on a specific practice.³)

In the case that actual cultural practices are no longer performed, but the (embodied) knowledge is still available, reconstruction of practices on film, can and has been considered. (Robert Flaherty: *Nanook of the North* 1923, Asen Balikci: *Netsilik Eskimo's* series 1966, Ian Dunlop: *Desert People* 1967 etc.) Archival footage has also been used to revive cultural practices as was done by Native American communities in North America. (see also Loretta Fowler 1987)

In the context of contemporary community based preservation projects, the different applications and purposes of the recordings should be discussed with the community, in order to understand both the purpose of the recordings and to know what is going to happen and to find the best possible cinematographic interpretation. Framing, perspective and camera-movements should be well informed and represent well informed decisions. In the context of the preservation of ICH projects that are supported by UNESCO, resulting records should not be seen as academic data, but as sources for the community to preserve their practices in the way they need them to serve as sources for preservation and transmission.

Also other use can be made of such records, like I have once encountered Mexican local artists who sought inspiration in the pre-Columbian cultural capital of their community. Essential is that these records be made accessible for the community through for instance special arrangements with archives, through limited access to websites, etc. for different users. We are just at the beginning of the digital revolution. But it is clear that issues of ownership, consent of publication, protection of secret knowledge and socially restricted visibility, should be negotiated in advance, and taken along in decisions on how these records could be made accessible for the local community and (if at all) for the outside world.

In case not all knowledge can be made public, different versions of a documentary could be made as was done by Marsha Berman's *Sing Sing Tumbuan* (1989/1995). (<http://www.hawaii.edu/oceanic/film/filmdb/1895.html>) The documentary was recorded on request of the Boroi and Kaian communities in Madang Province in cooperation with the Papua New Guinea National Museum and Art Gallery of which 3 versions were produced, 2 in Pidgin and one in English, together with an educational booklet. As a result of the film, the younger generation became interested in its own rituals again, and in the touristic interest in their cultural performances and the resulting income that it generated which re-kindled the tradition

3 https://www.youtube.com/analytics/#r=views,dt=nm,fs=15369,fe=15398,fr=UN001,fi=v-39P220BByqDI,rpm=1,RPD=5,ha=bz8_ay8CH3U.

of Mask dances, although not always in the full ritual and sacred setting that it was originally held in.

Training local filmmakers to make their own cultural records, has been done in many different contexts. Participatory Video/Indigenous media projects are often implemented with a political intention, and are often aimed more at empowerment than meticulous documentation of cultural practices. Well known project is that of the Kayapo that was led by Terence Turner. Another famous project that was designed to support Amazonian Indians to document their own culture was the 'Video in the Villages' project (<http://www.der.org/films/ashaninka-villages.html>) by the Ashaninka community in the Amazonian rainforest, that that begun in 1987 and ran for 14 years. Patricia Aufderheide (2000) points out different applications for participatory video projects: *'to make accessible to Indians, the vision, the production and the manipulation of their image'* and *through the project: 'getting to know other groups, fostering comparisons of their traditions.* (Aufderheide 2000:281) A handbook for training and doing participatory video projects can be found on the website of the Oxford based organization: InsightShare (<http://insightshare.org/resources/pv-handbook>)

In the discussions amongst the participants in the meeting in Tokyo, it was brought up that even if previous (ethnographic or other) films have been made by outsiders/specialists in local communities, those records were often not returned to the community, or vanished as the result of unfit local conditions for keeping such records in situ. This lack of returning cultural records to the community that is the subject of a film, can be perceived as theft of Cultural Capital in colonial and postcolonial settings and is reason for negotiating very clear guidelines and rules for cooperation with external film teams and ethnographers. The positive side of such past film projects, is that these cultural records from the past, are often well preserved in archives across the world. Most archives will be committed to repatriation of such records. UNESCO could play a major role in supporting a project in which all those archives would be listed and made accessible in an overarching digital catalogue. Many of those archives have now become accessible through digital databases, but there is no system that allows to search exactly which records exist of what communities, and where they can be found.

The historic dimension that such records may provide, when they are brought back to the community, could be of great use in the process of recollection, preservation and communication of cultural practices and makes it possible to visualize the dynamics of cultural change.

Visibility

An important application of audio-visual media in projects for the preservation of cultural heritage is to make these practices visible within the community and the outside world. Visualization is often seen as an acknowledgement and valorization of local traditions, which may enhance a sense of pride and belonging. In order to have an impact, audiovisual productions made for an audience, should however be constructed as independent productions that have a narrative structure and a restricted length, unlike cultural records that may me as long as 10 to 20 hours. By raising awareness of such traditions, public interest can be raised and support can more easily be found to preserve and possibly continue the practices, locally,

and even outside the local context. Through the production of an appropriate mode of film for a larger audience, the perception of these practices can be changed.

1. Documentary

We consider documentaries as ‘stand alone’ feature length audiovisual productions that are intended to convey a realist portrayal of a social world, to inform and engage an audience. The documentary is organized by a narrative structure, usually consisting of a certain dramatic storyline that is taken from the depicted reality. Different styles of filming engage the viewer differently with persons that are filmed. Anthropologist-filmmakers have adopted certain conventions for making different kinds of documentaries, but in all cases an extensive knowledge of and acquaintance with the community is seen as a prerequisite. As in UNESCO projects the desire to preserve local traditions is the starting point, extensive negotiation with all stakeholders and different interest-groups is the prerequisite of each project. It is obvious that most of the time, communities may be divided and different persons may have different (opposed) ideas and interests in relation to the preservation of their heritage. Negotiating these interests will also stretch to which and how traditions will be depicted, and whose knowledge and skills will be portrayed. Involvement of local persons in how their practices and life is represented may lead to a more performative way of portrayal, as most people would prefer to be seen in a certain way.

It should be noted also that recording local practices always affects the awareness and performance of these practices and may often also change its future performance.

a. Expository documentary film genres are usually made for educational purposes, and are more intended to inform, the viewer about a certain tradition or practice, than to enable him or her to ‘experience’ the practice. We may say that this genre of documentary should be seen as a tool for transmitting knowledge about local traditions etc. even though they also make these practices more visible. This genre is mostly applied by TV channels like Discovery and National Geographic, and heavily rely on the added explanatory commentary.

b. (Participatory) Observational Cinema, is most common in ethnographic filmmaking, and aims at an observational and/or experiential approach of social realities, to enable the engagement of the viewer, with the depicted persons living their lives in existing social contexts., without directing them. This style of cinema employs the presence and knowledge of the (ethnographic) filmmaker to enable the viewer to engage with the depicted persons through the relationship between filmmaker and the persons that are filmed. The ‘participatory’ aspect consists of maintaining presence as a filmmaker and/or a dialogical form of engagement also during filming, where the depicted persons social reality normally converse with the filmmaker during the recording, or act without paying attention to him or her. But the presence and influence of the filmmaker on how persons act is not denied. Observational documentaries focus usually on actors performing events, and the film is (if necessary) structured by the logic of events or follows an analytical thread (as compared to research-films). In other words, the observational Cinema documentary intends to convey a social reality, and not only describe events and activities.

In this genre different ways of telling a ‘story’ may be applied, like an explorative

approach where the search for and the process of getting to know the tradition may structure the film like in Wim Wenders' documentary where Ry Cooder, an American musician looks for the last musicians of a Cuban musical tradition, that resulted in the documentary : *Buena Vista Social Club* (199 (http://www.pbs.org/buenavista/music/ry_cooder_bio.html) & (http://youtu.be/Gc6HFT_3zqQ/) This film resulted in a great revival for this genre of music and songs, and the recuperation and fame of the singers.

A recent Observational film-project (De Houtman: Wendy van Wilgenburg (2011). portrays the knowledge and skills of a young carpenter who is specialized in reconstructing windmills. The surplus of the film is that the carpenter and the organization who gave the order to reconstruct the windmill, differ in their views on how to perceive authenticity, and the development of this conflict comes across clearly in the portrayal of the reconstruction process.

However as this genre is by far the most popular amongst ethnographic filmmakers nowadays, we could present a long list of examples, some of which are given in the filmography below.

c. Participatory Video is a genre of filmmaking where local people are trained to document their own reality and cultural practices. This approach demands field training or professional training of community-members, and or the involvement of local researchers, that may work with community members. Institutional involvement through local cultural centers or museums may be needed to guarantee the necessary equipment, storage and archival of filmed footage and the sustainability of a documentation project. Eventually this approach is most preferred to empower the local community and enable self representation and the control of the image that is brought out in the open. In practice such projects may rely heavily on a few individuals who have the interest and endurance to develop their skills and commit their time to such a project and on available sources of income to sustain the project. Decisions of what and who to depict, and ownership and accessibility of the filmed practices will also need to be considered in the context of UNESCO projects.

2. Artistic/Poetic

Approach to negotiate forms of identity, by making artistic interpretations of local traditions may be a good way of connecting traditional practices to present day concerns and modes of representation. Local artists are the obvious 'translators' of tradition to modernity, who may negotiate their own local identity in new ways, making use of traditional forms. Especially in marginalised communities, the decolonisation of imagination, may only be possible through reconnecting to traditional forms, to find forms that.

Transmission

Often the generation gap between parents and children widens when children are the first generation to attend nationally homogenized schools, which may cause 'shame' of identity and distancing from it. Most of the time, local ways and traditions and local language in such schools is discouraged or even punished. Interest in one's roots, usually re-occurs in the second generation of school-goers, at a later age. The world of their grandparents may start

to draw children's attention. At that time, traditions may have already faded, or are at the edge of being lost. Therefore video/film projects could be employed as a way of encouraging such new engagement by the youth in local traditional cultural practices. However, engaging with cultural practices has to be made interesting and attractive again. Transferring local knowledge through AV documents to a younger generation, requires a sensitivity to how the local youth could be enticed to be interested and to learn about their cultural heritage: how to teach such knowledge and skills to younger generations of different ages. Preferably however, audiovisual media could be used to educate children about their heritage at an earlier age by integrating practical classes in which they can learn the skills and knowledge by practice, if possible, and through viewing audiovisual productions, that are made for children. Similar projects have been developed for education in knowledge about tangible heritage, for instance in England (<http://www.4culture.org/apply/heritageeducation/index.htm>) and Indonesia (http://www.culturalheritageconnections.org/wiki/Heritage_Education_for_schools_in_Indonesia) but strengthening local communities and their cultures may have a political dimension that can make it less obvious for national educational institutions, to support such projects. Besides, cultural practices need to be embodied and often require long term training (like dance, music and other forms of performance) that demand time and devotion, and personal coaching. Audiovisual media should therefore be principally used to interest younger generations in their heritage again, and cannot replace such direct interaction with knowledgeable teachers.

In order to interest the youth, it could be that new learning environments and forms of representation have to be created to bridge the gap between experiential worlds of older and new generations. This is not to say, again, that for those already interested, traditional methods of transmission could not also be employed.

3. Fiction Film

A documentary or even a fiction film project can both be a reason for and a process of transmitting of cultural practices (film as podium.) Starting of from creative projects that are both important as practice of safeguarding and recollection, and as participatory process, one could think of such feature length films as the community based production: *Atarjuat, the fast runner* (2001, 161 min), by Zacharias Kunuk (<http://www.isuma.tv/hi/en/atarjuat/filmmaking-inuit-style>), who is himself a member of the community. (<http://www.isuma.tv/hi/en/isuma-productions/atarjuat-the-fast-runner>). Of this film, the production process itself was also a social and an educational project. Archival films and photographs and oral history were used to construct the narrative. A local myth tells the story. For it to be made, many forms of 'lost' cultural practices and performances were reconstructed. It was supported by the National Film Board of Canada's Aboriginal Filmmaking Program. (<https://files.nyu.edu/fg4/public/pdfs/Ginsburg%20-%20Atarjuat.pdf>)



Another example: *Ten Canoes*, the prize winning fiction film by Rolf de Heer (<http://www.creativespirits.info/resources/movies/ten-canoes>) not only made the Yolgnu and their stories visible, but the project has over the years been extended into a diverse program of applied audio-visual productions, educational programs and educative websites in the Yolgnu language (www.12canoes.com.au) paid by the success of the fiction film. This film is made by the Australian filmmaker Rolf de Heer, with a community of Yolgnu people in Arnhem land, and is based on the story of a myth, mixed with a present day story. The project is extensively described in the 2005 documentary: *The Balanda And The Bark Canoes* (52 min.)



The project shows how a multi-media and multi-purpose approach may follow up a successful film that reignited the interest of the youth in their own cultural heritage. Following the 10 canoes film project, the director organized eleven canoes and another 7 'Canoe projects', that exposed and stimulated the reappraisal of Yolgnu culture amongst the youth and publicly.

11 Canoes was a project in 2004/5 that taught older teens from Ramingining how to shoot, record and edit video. It enabled them to make their own mini-documentaries and to record the cultural renewal that was taking place as a consequence of the 10 Canoes project.

<http://www.creativespirits.info/resources/movies/ten-canoes#ixzz1q1o19axX>

Faye Ginsburg describes different other Aboriginal Media Projects in her article *Aboriginal Media and the Australian Imaginary* (1999). (<https://files.nyu.edu/fg4/public/pdfs/Ginsburg%20-%20Aboriginal%20Media%20and%20the%20Australian%20Imaginary.pdf>)

4. Social Media

The canoe project already gives an example of how new popular social media may create contemporary 'cool' platforms that can be used to renegotiate identity. The internet also offers the possibility for a community or for families or individuals to create one's own archive online. Social Media like Facebook and Youtube are in and of themselves participatory platforms, and are often considered 'cool' modes of communication for the youth.

In an article on the BBC website (<http://www.bbc.co.uk/news/science-environment-17081573>), it is mentioned that the internet will be the rescue of many languages that are at the verge of extinction. Through the internet audio-visual documents can easily be shared, create new, more appealing, contexts of transmission, address younger generations and may even create new communities of interest (who identify with this particular form). Social Media like Facebook and Youtube are in and of themselves participatory platforms, and are often considered 'cool'

modes of communication for the youth. Clips of my own research material that I had recorded with the Sudanese Rashaayda Bedouin, and posted on Youtube, to share with the community; a sequence on women dancing for instance, <http://youtu.be/39P22OByqDI>, was viewed by more than 35.000 and almost 10.000 people watched men's sword-dances (<http://youtu.be/ljpaOpNBvVI>)

Youtube-statistics show that the interest comes especially from younger generations in Saudi Arabia and other Arab countries⁴. These dances, especially of women, were already lost in Saudi Arabia where the tribe originated from. Through Youtube communication developed with members of different Rashaayda communities and other Arab youth in Diaspora and in different Arab countries. Some of these clips were even remixed (<http://youtu.be/t7YwBn2zioY>). A new space for negotiating cultural identity is thus created. Many such examples can be found.

Research into strategies of audiovisual documentation, could include an exploration of where to post audio-visual records in spaces that are used by the groups that should carry traditions further, to make them aware of their heritage.

In my experience a multipurpose and multimedia project could be a good option to both serve documentation purposes and explore how the recording process can also be part of a preservation-process. A multi-purpose approach could consist of making different productions for different audiences and purposes, or like the examples noted above, to produce a (fiction) film in which the youth participates, and from there develop other projects. The youth will be the first to create sites, and upload its own recordings, images and other files on such sites.

Ethics

An outline for ethical guidelines has been developed by the participants of the meeting, but needs further discussion and testing when applied to concrete projects. More extensive ethical guidelines can be copied from anthropological filmmakers (Timothy Asch 1992, David MacDougall 2002) and have recently also been published at the Survival International website (<http://assets.survivalinternational.org/documents/632/ethical-practice-when-filming-tribal-peoples-17-54pm.p>)

In short those guidelines can be summarized as:

- Make high quality representative records, in agreement with the specialists.
- Do no harm
- Share benefits
- Make clear agreements about conditions for distribution
- Negotiate with community about ownership & use:
- If necessary, make different versions for different audiences,
- Arrange archiving in well maintained and accessible archives
- Arrange ways of using the material for education

⁴ a brief overview of developments in ethnographic filmmaking can be found in the added article "Ethnographic Film by Husmann and Postma 2009" The article was written for the 16th IUAES Congress in Kunming in 2010

- Train and equip local community members in filmmaking (continuity and empowerment)
- and provide infrastructure for filmmaking like: equipment, training, archiving, sustainability.

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All Heritage is Intangible: a case study from Castleford, West Yorkshire, England

Laurajane Smith

The Australian National University

The first thing I need to note is that there is no such *thing* as heritage. Heritage is something vital and alive. It is a moment of action, not something frozen in material form. It is a cultural process concerned with making the present meaningful and providing individuals, societies and communities with a sense of place.

In some ways, this idea of heritage finds synergy with the UNESCO definition of intangible heritage, but only partially. Whether you are dealing with a heritage site, such as a European Castle or the Monuments of Ancient Kyoto, or an archaeological site such as Stonehenge, Troy or Olympia or with intangible heritage such as music, dance, story telling and so forth you are dealing with a moment or process of cultural creation of meaning and sense of place.

Heritage is more usefully understood as a subjective political negotiation of identity, place and memory. All heritage is intangible, in so far that heritage is a moment or a process of re/constructing cultural and social values and meanings. It is a process, or indeed a performance, in which we identify the values and cultural and social meanings that help us make sense of the present, our identities and sense of physical and social place.

Thus heritage sites and intangible heritage events are, as Raphael Samuel (1994) argues, 'theatres of memory' at which moments of remembering and commemorating are made into moments of heritage making. In this heritage making ideas about place, self and other are re-created and reformed in terms of the cultural, social or political needs of the present.

Ethnographic work, between 2003 and 2009, with a working class community in Castleford, West Yorkshire, England has attempted to explore and illustrate the above arguments.

Castleford, West Yorkshire, is a self-identified working class town suffering from deindustrialisation, and is now the focus of urban and economic regeneration. It had been a tight knit community centred on the coal mining industry, however, loss of identity and self-assurance followed both deindustrialization and the 1984–5 miners strike which saw the eventual closer of the coal mines in and around Castleford.

The stress and trauma of Strike cannot be stressed enough, the conservative government at the time not only intended to break the unions, but also the very communities from which the unions were based. Castleford remains one of the poorest towns along any measure of economic variables you care to use in England, high unemployment rates and high rates of youth leaving the area to look for work are key issues identified by many in the community.



Figure 1: The Market Hall used during the 2003 Festival for an art exhibition.
©L. Smith.

In 1999, the community was concerned that heritage was being lost, by which they meant work place knowledge, community spirit, the music and clog dancing associated with the mines and so forth, but also the very fact that younger people were moving away due to the lack of not only economic opportunity but due to a lack of community.

The Castleford Heritage Trust (CHT) was formed from local community members, and this is an important point: it is not a government or expert body but an organic community organization. It initially organized to save the market hall, not simply for its material value, but rather so that the hall could be used as a community meeting place, art gallery and museum. A new clock was commissioned in 1999 and put in place to mark the millennium. It was a new clock – physical authenticity was not an issue, but rather what was important was the function of the clock as a symbol of the market as a meeting place.

To safeguard community heritage the CHT embarked on a number of innovative strategies, including oral history recording, and digitally archiving photographic and other records. The trust also embarked on a program to re-enliven community heritage and spirit. This consisted of:

- Educational programmes for schools
- Drop in centre and gallery where the community could meet and display art, undertake poetry reading, dance performances etc. Art, poetry and music are significant aspects of Castleford's mining community culture – out of which came the artist Henry Moore.
- Working with local environmental groups to conserve open green space and nature reserves.
- Commissioned and supported community art projects
- Developed heritage trails around the town.

They have also raised money and oversaw the building of a new foot-bridge across the town's river. This has not only joined both sides of the town more effectively, it has become a meeting place where people congregate not only to watch the river and fish but also to gossip and pass on news. The town sees this not simply as developing the town's infrastructure, but preserving heritage in the form of community networking and interaction. The bridge has become a site of heritage as it is helping to create and strengthen sense of place, identity and community spirit and networking.



Figure 2: Footbridge, Castelford, 2010.
©L. Smith.

The CHT also hold a heritage festival each year in July at which a range of events take place, including pottery making and painting, exhibitions on coal mining, rag rug making, may pole dances, a parade and so on. The festival is not just about safeguarding the communities intangible heritage it is also about making heritage. It is about making memories for children and providing opportunities for town elders to remember. It is about signalling community pride. Above all, it is about creating and recreating binding social networks – it is a moment of heritage making as much as it is about signalling the importance of the communities past:

Important as it is showing everyone what it means to belong to a community – what’s past and what’s present. (CF49, female, 40–60, storeperson)

Opportunity for different groups in Castleford to get involved in one annual project. Gives children something to remember when they get older. Memory jogger for older people. (CF7, male, 40–60, laboratory technician)

Not too sure – it may be a case of *producing* heritage and creating something now... (CF17, male, 30–40, council officer – our emphasis)

That we are proud of our heritage and want to celebrate it. We are building for the future. (CF64)

The CHT have also developed a web site (see it at <http://www.castlefordheritagetrust.org.uk/>). This not only advertises community heritage events it also provides a point of contact, much like the drop in centre and the bridge. It is an example where new media is being used to create a virtual community that strengthens the actually Castleford community. User generated content also means that the Trust and the broader community work to define what is or is not important in terms of community heritage and knowledge and that knowledge becomes readily available throughout the community to use as it sees fit.

Castleford, despite the ravages of de-industrialization and associated unemployment, is asserting an identity for itself and recreating the social networks that were lost following the trauma of the miner’s strike and long-term unemployment. It is both safeguarding its intangible

heritage, but at the very same time creating and recreating new forms of heritage and new forms of memory and the social networks that they underpin.

However, the work being done in Castleford goes unrecognized within England. They are doing what they are doing largely without help from central government and heritage agencies because Castleford officially has no heritage.

As the 1950s architectural heritage survey of England concluded:

What can the architectural recorder say about Castleford? There does not seem to be a single building in the centre of the town, which would justify mention.

Pevsner [1959] 1986, *The Buildings of England: Yorkshire: The West Riding*, page, 158.

The UK is not a signatory to the 2003 Convention and does not officially recognize ICH:

Interviewee: The UK has not said that it will ratify that convention [ICHC, 2003] and I think it will be quite a long time before it does.

Interviewer: What are the reasons for that?

Interviewee: It is just difficult to see how you could apply a convention of that sort in the UK context...it is not relevant...it just does not fit with the UK approach...I think it would be very difficult to bring in a convention that says we are actually going to list this sort of stuff and protect it. What are the obvious examples you come up with? Morris Dancing? As intangible heritage and so on? (Interview 1, English Heritage, 4th July 2005, quoted in Smith and Waterton 2009:297)

And:

Interviewee: Intangibles are relevant to every country – the intangibles ARE heritage... that is what heritage is. We have trouble communicating this idea to Western countries who want to see things in a different way. We have trouble with England, who resist very strongly this way of thinking. They are stuck in their own mindset.

(Interview 5, UNESCO, The Intangible Heritage Section, Paris, 12th January 2006, quoted in Smith and Waterton 2009: 299)

England does not officially recognize ICH because it makes no sense to the official and dominant understanding of heritage employed by government and heritage agencies in that country.

The naturalized way of seeing heritage in England is framed by what I have called the Authorized Heritage Discourse (AHD). This discourse developed in the nineteenth century out of European wider architectural and archaeological debates to save material things as the inheritable material culture from the past and has become embedded in contemporary English

heritage legislation and policy. Indeed, the western AHD is very much embedded in the World Heritage Convention.

The AHD has no conceptual room for the idea of ICH and thus Castleford is continually told they have no heritage and thus often fail to get funding and other support to save their ICH.

Although the AHD is the dominant professional discourse that underpins government policy, legislation and practices in the UK it is not one necessarily entirely shared by Western non-expert populations. Certainly, it is not shared by many residents of Castleford. I have also undertaken a survey of people in England in which I asked people to define heritage. Although 43% offered definitions that fall within the AHD, that is either nominating material things such as archaeological sites or saw the act of preserving such things as heritage (14% material and 29% act of preservation), approx 21% nonetheless nominated definitions that reflect what we may call ICH, such as family history, music, traditions etc. (13% identity, 20% history/past). People were also more likely to nominate ICH if they were either working class or from an ethnic minority.

Conclusion

Several implications and lessons can be drawn from this research and the situation in Castleford. First, that the AHD constrains the ability of western countries and western heritage professionals, and those in England in particular, in seeing and comprehending the existence of ICH, despite the fact that it is a concept understood by many non-experts and socially excluded people. Secondly, the existence of the AHD has significant consequences for non-expert communities, particularly sub-altern communities, such as Castleford, concerned to safeguard their heritage. It has material consequences in terms of lack of resources afforded to them, but also in the lack of recognition given to the legitimacy of their sense of place and community identity.

Thirdly, Castleford reveals that safeguarding ICH must come from, and be driven by, community agendas and needs. Heritage, whether intangible or material, cannot be 'saved' unless it is used, and made meaningful, in the context of contemporary needs and aspirations. If heritage is not being used it is not heritage, it ceases to have meaning or value. Finally, Castleford also illustrates the potential of new media in not only storing and disseminating information, but also in providing new uses for heritage. User generated content allows communities to define what is or is not important heritage and what that heritage means to them. The Castleford web site is as much involved in safeguarding and producing heritage as other, more traditional, methods.

References and further reading

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The Guidelines for Ethical Research in Indigenous Studies at the Australian Institute of Aboriginal and Torres Strait Islander Studies

Luke Taylor

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) is an Australian Statutory Authority with its own legislation. The organisation is legally independent of the national government although the budget is supplied by government. The statutory authority model allows government to receive independent research advice on Aboriginal and Torres Strait Islander matters, and allows for the Institute to remain separate from party political policy formulations. The organisation is controlled by a Council of nine members: four of whom are Aboriginal or Torres Strait Islander members appointed by the Minister of Science; there is a Torres Strait Islander member appointed by the Minister; and four other members appointed by the AIATSIS research membership.

This legislation ensures Aboriginal and Torres Strait Islander control of the organisation although the staff of approximately 130 people are both Indigenous and non-Indigenous.

The AIATSIS legislation requires the organisation to respect Aboriginal and Torres Strait Islander wishes in respect to the deposit of sensitive intangible heritage collection materials. For example if a community decides that a collection should be held under 'restricted access' the organisation is required by law not to disclose that material to those who do not have permission supplied by the Indigenous community concerned.

AIATSIS was created in 1964 and now has almost a 50 year history of recording intangible cultural heritage in the form of oral history, song, ceremony, and dance in print, tape, film, videotape, photographic and digital media. The organisation was developed to facilitate research of Aboriginal and Torres Strait Islander matters and became a central repository for research collections. In this fifty year period the collections have also grown to become extremely important for Indigenous people who wish to recover aspects of their intangible cultural heritage. Copying of collection materials is now a central part of our operations and the organisation is rushing to digitise its collections to facilitate this access.

The organisation publishes a key document *Guidelines for Ethical Research in Indigenous Studies*. This document makes reference to the recent United Nations Declaration of Rights of Indigenous Peoples and the UNESCO (2003) *Convention for the Safeguarding of Intangible Cultural Heritage*. In essence, although Australia has not ratified the UNESCO Convention, this Guidelines document requires researchers who work for AIATSIS to abide by its central principles. In particular the document upholds the rights of Aboriginal and Torres Strait Islander peoples to provide their informed consent for a research project and to retain rights to the intangible cultural heritage recorded through the research process.

AIATSIS employs research staff and it provides grant funds to other researchers. Anyone working for the organisation must abide by the *Guidelines* document. The AIATSIS Council take advice from a Research Committee and a separate Ethics Committee in relation to determining the excellence of a research project. The Ethics Committee reviews grant applications to ensure that the proposals recognise the *Guidelines*. In particular they look to see if:

- There is a signed agreement in place between the researchers and the Indigenous community;
- Plain English descriptions of project have been supplied to the community;
- There is provision for events to explain the results of research to the community;
- There is recognition of Indigenous knowledge holders in the project as researchers or in a substantive advisory capacity;
- That there will be checks with the community on material to be published;
- Arrangements are in place for performers to give permission for recordings to be made and to be provided information about the purposes for the recordings;
- Arrangements are in place that recognise the ongoing rights of intangible property owners once the research materials are archived within AIATSIS;
- Arrangements are in place for dealing with intangible cultural heritage in respect to possible commercialisation, and;
- Australian copyright and moral rights laws are adhered to.

The format of these arrangements may vary between different projects. The *Guidelines* do not proscribe particular arrangements but do identify essential principals in the formulation of a good project.

Over time the effect of the introduction of these *Guidelines* has seen the development of much better working relations between researchers and Aboriginal and Torres Strait Islander people. AIATSIS has been at the forefront in modelling best practice, and through its grants processes, has encouraged universities to adhere to more appropriate ethical practice. Multiple professional bodies, most Australian universities, government agencies and a number of international agencies including WIPO, the International Association of Sound Archivists and the Canadian Research Ethics Boards now refer researchers to our documentation for advice in respect to the ethics of working with Aboriginal and Torres Strait Islander peoples.

In relation to its collections AIATSIS does not require transfer of ownership of intangible cultural heritage materials on receiving collections. The organisation is occasionally treated more like a 'keeping place'. Upon deposit of collections, AIATSIS records the appropriate level of access for the material that the community determines. For example some collections are received on the basis that they remain secret only to senior community custodians. The names of individuals or community organisations which retain rights in the material are also recorded. AIATSIS maintains a unique system of graded access and use conditions which allow the organisation to achieve a balance between community control of materials and the access needs of researchers and the broader Australian community.

AIATSIS publishes its catalogue and the access and use restrictions regarding collections on the web. If researchers wish to access materials, AIATSIS asks that they first obtain the permission of the rights holders. However for some materials there is completely open access bestowed by the community. In this instance the users would be required to abide by Australian copyright and moral rights laws. Under Australian copyright law the recorder of intangible cultural heritage owns the copyright. However, a feature of the operation of the Guidelines is that AIATSIS is seeing research contracts or protocol documents being developed that restore ownership of copyright to Indigenous participants in recognition that copyright laws can cut across Indigenous rights to control cultural property; for example contracts can be developed that transfer the copyright from the recorder back to the community, or create opportunities for the sharing of copyright. This is now an area of considerable creativity as researchers and communities try to give form to more equitable working arrangements.

As an example of such working arrangements I would cite the protocol documents developed by the successful Australian Research Council Linkage grant funded project “Deepening Histories of Place: Exploring Indigenous Landscapes of National and International Significance”. This is a project that includes multiple research partners, government agencies and commercial interests including: The Australian National University; Sydney University; Australian Institute of Aboriginal and Torres Strait Islander Studies; National Film and Sound Archive; Ronin Films; Director of National Parks, Federal Department of Environment; Office of Environment and Heritage New South Wales; and Northern Territory Government. The research locations include key Australian national parks: Uluru; Kakadu; and Blue Mountains. The research will provide more detailed understanding of the Indigenous cultural and historical importance of these locales than is currently available to park visitors and provide the research in easily accessible formats. So the products of the research will include detailed PhD level research, records of cultural heritage in a variety of multi-media formats, publications, and ultimately downloadable interpretative products that may be used by tourists in enriching their visit.

The development of specific project guidelines to structure ethical research relationships through a protocol document between Indigenous knowledge holders, researchers and the cultural institutions involved in the project is also seen as a major product. It is also hoped that the protocols will be used as a model by other researchers working on other projects in developing their relationships with Indigenous communities. For this reason the protocols will be published on the web. The Deepening Histories of Place Protocols were developed by the project team in association with Indigenous lawyer Terri Janke who has extensive background in the drafting of such agreements in Australia.

The primary aim of the protocols is to protect Indigenous people’s rights to control their cultural and intellectual property or ICIP according to their cultural laws. These rights are at present only partially protected under Australian Intellectual Property, or IP, black letter law. The rules and framework of relationships that the protocols provides, and are required to be adhered to by all the project partners, help meet the gap in protection represented by the distinction between ICIP and IP.

The protocols document explains these different concepts for the participants and assists in identifying the multilayered interrelationships of ICIP and IP that accrue as researchers work with Indigenous people and start to produce research materials for public consumption. Similarly the protocols addresses the issue of the archiving of the final research materials and possible new uses of these materials in subsequent research.

In keeping with the principle of informed consent, the document attempts to achieve a balance between Plain English and legally robust language. In recognition that the different participants enter into the project with different motivations, and to assist in negotiations around these different motivations, the protocol strives for a balance between ensuring Indigenous control and structuring the processes of providing consent and payment for publication and production of multimedia products for a broad audience. The protocols will work in conjunction with a set of five clearance forms and there is a checklist that advises researchers when these consents are required.

The five clearance forms comprise:

- Community clearance – for researching or filming on Indigenous country – signed by a representative community organisation with broad responsibility for representing Indigenous interests in a particular region, usually a land council;
- Individual clearance form – for an individual to clear filming, photography or sound recordings, the effect of this form is to return copyright to the performer whilst providing the researcher with a licence to use the material for the project;
- Individual (under 18) clearance form – signed by parent or guardian;
- Copyright clearance form – signed by copyright owner under Australian copyright law;
- Archival material clearance form – to be used where relevant archival materials have been found and to ensure Indigenous agreement to use such material in the Deepening Histories project – signed by the representative community organisation.

It is hoped that, taken together with the AIATSIS *Guidelines for Ethical Research in Indigenous Studies*, this material provides an insight into the process of negotiating research agreements in the Australian context. None of these materials are meant to be proscriptive or simply transferrable to other research projects, rather, they provide an example of the kinds of issues that can be addressed in negotiations around a project. Such negotiations are meant to occur in a free manner and this means that the ultimate form of research agreements or protocols will depend upon the interests of the parties involved and the cultural and historical context in which the negotiations take place.

Further Reading

Guidelines for Ethical Research in Australian Indigenous Studies,
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Deepening Histories of Place

<http://acih.anu.edu.au/research/project/deepening-histories-place>

Documentation for Practitioners

Gopal Venu

Director, Natana Kairali

Performer of Khutiyattam

Indian performing art traditions can broadly be classified into three categories: *Margi* or Classical, *Desi* or Folk, and *Anushthanam* or Ritualistic. If we examine the history of all our art forms, we will understand that their artistic value was maintained through regular practice, stage performance, research and documentation. There are hundreds of palm leaf manuscripts that are the proof to the detailed research that has gone into every concept that concern different arts. These studies were done jointly by the practitioners, and those scholars who had a thorough knowledge of the subject. This is the background of the way in which our forms had survived up until the first decade of the twentieth century. Perhaps it can be claimed that the largest of such a collection is found in India. Without any hesitations it can be said that one of the great wonders of the world of theatre and dance is Bharata's Natya Sastra (The great treatise on dramaturgy in Sanskrit by Sage Bharata, written at some time between 2nd Century B.C. and 2nd Century A.D). Though the treatises on Natya composed prior to Bharata are not available to us, it may be said that our serious attempts to analyse and study theatre and dance and document such an endeavour has a history as old as Indian civilization. Following the foot steps of the Natya Sastra, in Sanskrit and other regional languages many treatises were written about theatre and dance. In all these works we will be able to find elaborations on dance styles and concepts that were in vogue in those times. When we read these works closely we will find that these treatises were composed by those who had practical knowledge in these styles or the practitioners themselves. Those manuals composed by the practitioners, often restrict their circulation with in their community and were considered to be the most sacred knowledge and therefore the secrecy was maintained. It also has to be added here that our ancestors wrote in detail what they were convinced was endemic and rare knowledge essential for the sustenance and growth of the art. This was their gift to the future generations.

There were significant changes by the middle of the twentieth century in the way art was sustained. Especially as part of the family or Gurukula (teacher – disciple learning system) tradition. Once institutions were established in order to teach traditional dance and other art forms, the training period was considerably shortened. In the new system, only a small part of the knowledge can be imparted therefore many rare aspects of the art form could be wiped off the face of the earth for the simple reason that, they are not properly inscribed any where. They have been sustained only through oral traditions.

For the past three decades I have been associated with the activities to preserve rare and traditional knowledge which is oral, difficult to comprehend and intangible since it is stored in the recesses of the human mind. Several authentic documentations in visual, aural have been prepared in collaboration with the national cultural institutes in India such as Sangeet Natak Akademi (National Akademi of Music, Dance and Drama), Indira Gandhi National Centre for the Arts etc. The details of two of the most important documentations are given below:

- 1) The Sangeet Natak Akademi has documented the legendary maestro of Kutiyattam Guru Ammannur Madhava Chakyar who passed away in 2008. From 1979 onwards his performances interviews and demonstrations have been documented on several occasions. One of the rarest of their collection is a 13 hours filming of Asokavanikankam play which had not been performed for a very long time. This was performed in 1982 at the Koodalmanikyam temple in Irinjalakuda.
- 2) The Indira Gandhi National Centre for the Arts (IGNCA) Delhi, in collaboration with Natanakairali (Research and Performing Centre for the Traditional Arts), Irinjalakuda, Kerala, organized a unique festival of Pavakathakali along with a workshop, bringing back the art form its village trails where it once thrived. From the native village of the puppeteers the ten days journey with workshops and performances have been fully documented in 2011.

Such documentations helped to revive art forms as the interest shown and the process of documentation itself brings the art forms in focus and is exposed to media persons and is preserved safely. But most of the documentations in fact are used by outside experts such as researchers and the media for their own purposes. So far there are no dissemination national policies developed in India for making copies available to the ICH successors. This is a serious issue to be discussed because it is a very essential tool for the succession and vitalization. Now we have to discuss also the ways and means for the artistes to prepare their own documentation and shall try to keep as simple as possible so that its utilization will be fully served because they are aware of the material available and the portions covered in the documentation. We have already experimented to develop our own documentation. The artistes can themselves decide what are the portions to be documented. The documented material in our context serve mainly as resource for the creative work.

The mudras or hand gestures in theatre and dance of India are a complete means of communication like spoken language. Sometimes it is possible to express more powerfully some emotions through mudras rather than with spoken language. One of the most refined means of expression in Kutiyattam (Sanskrit theatre) Kathakali (classical dance drama) and Mohiniyattam (classical dance of women) is the use of mudras or hand gestures. In my humble way I tried to create a system of inscription to notate this language of gesticulation and could record around 2000 hand gestures of Kutiyattam, Kathakali and Mohiniyattam and to publish in several volumes. What gives me satisfaction and happiness is that this work has unexpectedly come closer to ordinary people. Dance students in Kerala and elsewhere, as well as connoisseurs use my notations as handy ready reference.

The author

Gopal Venu is a performer, teacher and scholar of Kutiyattam and a senior disciple of Guru Ammannur Madhava Chakyar. He is also the founder of Natanakairali (Research and Performing Centre for Traditional Arts) and co-founder of Ammannur Chachu Chakyar Smaraka Gurukulam (Training Centre for Kootiyattam). His major contributions are his adaptations of Mahakavi Kalidasa's plays Abhijnana Sakuntalam and Vikramorvaseeyam and Bhasa's play Urubhangam and Dutavakyam for Kutiyattam. He has authored 14 books on the performing arts of Kerala, including Production of a play in kutiyattam (1989), In to the World of Kootiyattam, Kathakali Kutiyattam and other Performing Arts (2005) and Language of Kathakali.

Venu has notated the hand gestures of classical theatre and dance forms such as Kutiyattam, Kathakali and Mohiniyattam and has published several volumes of mudras.

Venu is also a visiting Master Teacher of Kutiyattam at the National School of Drama in Delhi as well as ITI (Intercultural Theatre Institute) in Singapore. Venu has been selected for several honours and awards, which include “Kerala Sahitya Academy Award”, “ Kerala Sangeetha Nataka Academy Award”, “Kerala Kalamandalam(Deemed University for Arts and Culture) Award”, Painkulam Rama Chakyar Smaraka Puraskaram(2009) and the prestigious “Nikkei Asia Prize for culture”(Japan)2007. He is also a General Council Member of the Sangeet Natak Akademi, the national academy of performing arts and the Kulapathy of the Ammannur Chachu Chakyar Smaraka Gurukulam and the Chairman of Natanakairali(Research and Performing Centre for the Traditional arts).

Communities and documentation in Indonesian safeguarding policies

Wim van Zanten

Leiden University

Introduction

A very crucial component of safeguarding intangible cultural heritage (ICH) is the transmission of knowledge and skills. Documentation can play an important role in this, but it should not be a purpose in itself. In this presentation I shall discuss Indonesian policies towards safeguarding. In particular I shall look how the Indonesian government operated within the context of the 2003 UNESCO convention for the safeguarding of living culture.

The 2003 convention includes three international lists:

1. List of ICH in need of urgent safeguarding (USL);
2. Representative list of the ICH of humanity (RL);
3. Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention (BP).

From an international perspective Indonesia has been rather successful in the 2003 convention: all its nominations for these international lists have been accepted. I shall discuss the enlisted Indonesian batik and *angklung* in more detail. On the whole, Indonesian communities are involved in the safeguarding process. However, it may be that there is too much focus on commercial aspects, such as patents and tourism, and this causes some problems with the involvement of minorities.

I shall argue that documentation can be an important means for safeguarding, but only if it respects the relationship between a community and their living culture (ICH). This can only be achieved if the community is seriously involved in the process of documentation.

1. The power to define; communities

In the 1972 UNESCO 'World Heritage convention' the task for 'protection' of the world cultural and natural heritage was entirely entrusted to the state members. Communities were not mentioned. The UNESCO *Recommendation* (1989) recognizes the relation between living culture and communities but the possible role of communities in safeguarding was not yet mentioned. This changed with the 2003 convention, in which the role of the communities was considered to be very important.

First, the 2003 convention is about ICH '... that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage.' (article 2). Further, '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.’ (article 15).

This emphasis on the active role of communities is very interesting, because state parties ratify conventions and not communities. The convention text clearly formulates that in safeguarding the essential question is what the living culture means to the community. This means that the decision process should not be influenced by value judgments of government officials. Safeguarding is about establishing proper conditions for continuity of production and re-creation in communities. This should take place in the context of ‘mutual respect among communities’ as the convention is only concerned with ICH ‘as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.’ (article 2, definitions).

One of the possible safeguarding measures is documentation (articles 2, 13). It is very important to pay attention to the quality of the documentation. Documentation of ICH is a representation of a community. We should not underestimate presenting an appropriate representation of a community. I shall especially look at the documentation that is used in an international context (such as used for the lists – RL and USL – and the Best Practices). It is easy to say that ‘grass-root’-level NGOs should be involved in the documentation and other safeguarding measures, but it is more difficult to achieve this, and it seems that in several cases it was not even attempted.

2. Cultural policies in Indonesia

Cultural policies have always had the attention of the Indonesians. In the beginning of 1945 multicultural Indonesia prepared itself for political independence of Japan and the Netherlands. Indonesians set up a committee to look into all kinds of issues, including the cultural ones:

‘what kinds of knowledge and what values should be taught in the schools, what social, spiritual, and artistic traditions should be supported by the government – in short, what sort of people should Indonesians strive to become?’ (Yampolsky 1995: 701).

In the 1945 constitution the relation between the regional and the national level are mentioned. The question was: what is ‘national culture’? The constitution mentions that ‘Earlier and indigenous cultures as represented by the local cultures all over Indonesia are a definite part of national culture’, and that ‘existing values, basic conceptions and convictions found throughout Indonesia provide additional impetus to the development of national culture.’

On this basis, Indonesia’s cultural policy in 1985 may be said to consist of, among other things, the

‘preservation of what are considered to be the “highlights” of local cultures. [...] Preservation and protection of the spiritual cultural heritage is likewise included in the field of traditional music, dance and other arts and crafts, which when no longer relevant to modern Indonesian life will be documented for the sake of scientific

study and research, and if still considered important will be taught in both formal and informal education.’ (Soebadio 1985: 18–19).

Haryati Soebadio, director-general of culture from 1983 to 1987, also writes:

‘In short, Indonesia’s cultural policy should aim at enhancing development through a dynamic type of national culture – a culture that is able to cope and agree with the specific needs of a country in the process of development and which also has a strong personal identity, able to withstand negative external influence as well as internal conflicts as a result of development. At the same time, it should be able to recognize and absorb positive influence and change in both the material and the spiritual sense.’ (Soebadio 1985: 12).

In 2003, the Indonesian minister for Culture and Tourism, I Gde Ardika, formulated why we should safeguard our heritage in a foreword to a book *Intangible Cultural Heritage: The issue in Indonesia today* (Edi Sedyawati, ed., 2003). The minister wanted a better balance between the spiritual and the material:

‘the world population seems already for a long time hit by the illness of imbalance between the attitudes towards material and spiritual matters.’

He also remarked:

‘the developed countries that at the end became rich countries in a material sense contributed greatly to this situation of imbalance, because the life style of their citizens that was oriented towards the material became a model or a parameter for the success in life.’

The Indonesian minister pointed out that in the international world ‘development’ was not measured by cultural richness, but by material things like the per capita income. The paradigm about human life had changed from human beings that were social and loved each other to human beings in competition with each other and who saw the others as rivals that had to be beaten. According to the minister, the world family was no longer attached by ‘threads of love’, but by competition. Indonesia was one of the countries that had suffered from this paradigm change (Ardika 2003: xix–xxi).

3. Indonesia and the 2003 UNESCO convention

Indonesia ratified (‘accepted’) the 2003 convention on 15 October 2007. It has been modest in nominating items for the international lists and on the whole the nomination files are of reasonable quality, although these contain a few incorrect statements. Each of the six Indonesian nominations was inscribed in one of the international lists. The Wayang puppet theater and the Indonesian Kris had been a Masterpiece before. I shall discuss the two inscriptions in 2009 (batik) and the one in 2010 (*angklung*) in more detail.

Year	Item	Inscribed on
2008	The wayang puppet theatre (2003 Masterpiece)	Representative List
	The Indonesian kris (2005 Masterpiece)	Representative List
2009	Indonesian batik	Representative List
	Education and training in Indonesian batik...	Best Practices
2010	Indonesian <i>angklung</i>	Representative List
2011	Saman dance	Urgent Safeguarding List

Batik

Batik is a technique to decorate cloth (traditionally cotton) by putting hot wax onto the cloth and then dyeing the non-waxed parts of the cloth in a colour bath. This process of waxing parts and dyeing the other parts of the cloth is repeated for each colour that is applied. There are two main techniques of applying the wax by hand: by drawing with a ‘pen’ connected to a small wax container (*canting*; this produces *batik tulis*, ‘written’ batik) or by stamp (*cap*).

Batik is still important in Javanese, Sundanese, Balinese and several other communities in Indonesia. Batik is daily dress, but also official dress at receptions, visits to music and theatre performances, weddings, etc. ‘Overall, batik culture [...] is still healthy and visible in Indonesia’, it says in the nomination file. However, this hand-production process is very labour-intensive and the largest threat is competition from factory-made printed cloths that are much cheaper to produce.

The 7-minute film about batik on the UNESCO site ends with the poetic text (6:09–6:31):

‘In the beginning there was a dot. Then time passed. The dots evolved into an artwork in the form of a decorated textile. Only those who possess great diligence and extreme patience will come to peace with time, creating a work of high artistic sensibility.’

This text indicates the importance of feeling the ‘correct’ flow of time according to Indonesian and Javanese culture that can only be achieved by patience and diligence. This culturally correct flow of time is something missing in examples of ICH items put on the international lists by other countries.¹

¹ In a presentation at Kyushu University, Fukuoka, on 8 January 2012, I mentioned the video film about Tango that is on the Representative List (Argentina and Uruguay, 2009) as a film that violates this respect for the cultural flow of time. The UNESCO films are supposed to aim at encouraging ‘dialogue which respects cultural diversity’. Hence the unity of time and place is important, because we have to look at living culture that is meaningful to a particular cultural community. This requires an anthropological approach to the filming. This restricts the film makers’ artistic freedom in producing anything they feel appropriate. Scholars should more systematically investigate and critically comment on these materials used for visibility and awareness raising purposes on the UNESCO site.

In the smaller communities the knowledge of making batik is often still largely transferred in an oral and non-formal way. However, the process of making batik has also been well documented, already for a long time by several individuals and communities.

The Indonesian nomination of batik for the RL is also interesting, because it was accompanied by a nomination for the list of Best Practices (also enlisted in 2009): 'Education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in Pekalongan'.

This programme aims to bring 'batik culture [...] into formal educational institutions such as elementary, junior, senior, vocational schools and polytechnics, without changing the traditional oral methods of instruction.' The main objectives of the programme are: 'to increase the awareness and appreciation of the cultural heritage of Indonesian batik, including its history, cultural values and traditional skills.' (nomination file, p.3). Staff of the Batik Museum and school teachers will be trained and help 'batik craftspersons' to pass on the knowledge and skills to the pupils of the different schools. Sponsors were sought among batik producers and also the city government of Pekalongan was asked for support. This process will regularly be evaluated.

The combination of the available objects and documentation in the Batik Museum and the transmission of knowledge in a new, formal way seems to be a very good solution for raising awareness for and the visibility of batik.

Angklung

Angklung, a set of shaken bamboos, was proposed by the Indonesian government and inscribed on the Representative List in 2010. In the nomination text file² and film on the UNESCO site the emphasis is very much on the diatonic³ *angklung* as developed since around 1938 by Daeng Soetigna and practiced in the Saung Angklung Udjo. This is a group of well-known performers and makers of *angklung* instruments in Bandung that regularly performs for Indonesian and foreign tourists. The group also makes and sells *angklung* sets for primary and secondary schools, institutes for higher education, etc. Like the batik nomination, this *angklung* nomination is also strong, because there is a clear process of transmission of knowledge aimed at pupils in the formal schooling system.

However, the Indonesian government also very much emphasized possible economic profits and tried to counteract the property claims by neighbouring Malaysia on items of living culture occurring in both countries, including *angklung* and batik. On 8 August 2008 the Indonesian Minister for Cooperations and Small and Medium-sized Businesses, Suryadharma Ali, remarked: "... just yesterday I asked the Saung Angklung Udjo and it appeared that their

2 One example of a clearly wrong statement in the nomination file is (p.5): '*angka* means pitch/tone'. *Angka* means cipher in Indonesian and Sundanese. I suppose this mistake comes from the fact that in the early 1920s Machyar Kusumadinata developed a notation system for Sundanese music that used ciphers (*angka*) to represent notes.

3 That is, tuned according to the Western system.

product has not yet a patent. However, it seems that many small and medium-sized businesses have products of quality and originality.” (*Pikiran Rakyat* 2008). The focus on ownership was repeated by Tjetjep Suparman, Director General for Cultural Values, Arts and Film: ‘The diversity of Indonesian’s culture must be preserved and safeguarded, particularly in order to prevent allegation of the culture as other countries’ asset.’ (*Practical Handbook* 2010:7). Let us hope that the Indonesian government will not over-commercialize *angklung*, something that has been warned against several times in the context of the 2003 convention.

This nomination mentions, but gives further little attention to, older forms of *angklung* that have existed in West Java for several centuries and are still being practiced by minority groups, like the Baduy. In the film on the UNESCO site (from 3:37–4:04), it says that a Baduy group is playing *angklung*. However, this ‘Baduy’ *angklung* group was not filmed in their village Kanekes (for instance, because in Kanekes there are no concrete floors on which people dance), but presumably in Rangkasbitung. The men of this ‘Baduy’ *angklung* group are wearing slippers, sandals and long trousers, all things that are forbidden to Baduy men (van Zanten 1995:519, 2004:126).⁴ Hence it seems very unlikely that the filmed group that is also shown on the first slide on the UNESCO site are Baduy people.

During my fieldwork in 1993 and 2003 I had noted that the local government in Rangkasbitung collected Baduy instruments and trained non-Baduy people to play these instruments in Rangkasbitung, that is, in a region where no Baduy live. This was considered the best way of safeguarding Baduy living culture, according to a local official from Rangkasbitung in 1993 (Van Zanten 2004:143). It seems that what I had noted in 1993 and 2003 was still being continued in 2009–10. These policies are similar to what Czermac, Delanghe and Weng (2003:3) remark for colonial times: ‘Historically, “cultural preservation” was one of the tasks of colonizers and others from the West who collected cultural artifacts and brought them back to be studied and exhibited in European museums.’

Moreover, in the UNESCO film the pictures of men planting rice in wet rice fields (*sawah*), just before the Baduy *angklung* is shown, suggest a wrong association, as the Baduy are only allowed to use dry rice fields (*huma*). These dry rice fields are an essential part of their religious belief system. The Baduy may only play *angklung* for three months during the rice planting season. This is correctly said in the film, but in the book given to participants of the Committee meeting in Bali, November 2011, it says that ‘The Baduy Kanekes of South Banten also plays [sic] the *angklung* at time of cropping or yielding paddy fields.’ (*The Intangible* 2010:50).

It seems that with this nomination for the Representative List the Indonesian government did not ‘endeavour to ensure the widest possible participation’ of the Baduy. The Baduy have apparently not been involved in this part of the nomination process. However, this is a very important condition according to article 15 of the 2003 convention.

4 These days there are several films on YouTube with Baduy in which it is very clear that they walk barefoot, even if they go to visit high officials, like during the Seba ceremony in May 2011; see <<http://www.youtube.com/watch?v=jqQizBLpbd4>>.

4. Documentation for and by communities

Documenting intangible cultural heritage is not the same as passing on the repertoire of a performing art or knowledge about the making of batik.

However, documentation could

1. enhance visibility inside and outside the community concerned;
2. be used for analysis and support the process of transmission.

Also for the visibility purposes, it is important to have good quality documentation that faithfully reflects what a particular item of living culture means to a community. This means that also in the details the documentation should be of good quality, which is not always the case. Some nomination files are very poor and not fair and respectful to the community concerned. It is time that scholars and NGOs are allowed to become more involved in the 2003 convention. There should also be a discussion on how files published on the UNESCO site could be improved, if these show serious shortcomings. Bad documentation will damage the community, the convention and UNESCO.

It would be ideal, if communities could document their own living culture and make it available in a documentation centre. However, documentation work is also not easy and requires special skills. For some groups, like the Baduy, it is even forbidden to write or use cameras. Elsewhere I have explained how complicated 'prior informed consent' is in the case of the Baduy (van Zanten 2009). A close cooperation between communities, NGOs, individual researchers and governments seems the best solution for achieving better technical and ethnographic documentation.

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Annexes

Annex I: IRCI's pilot project by Misako Ohnuki

Annex II: General Information

Annex III: List of Participants

Annex IV: Programme

Annex V: Text of the "Convention for the Safeguarding of
Intangible Cultural Heritage"

Annex II: General Information

Backgrounds:

To date, video records and photographs are one of the significant tools for the communities in the process of safeguarding intangible cultural heritage on the verge of extinction. However, in most of the State Parties of the 2003 Convention, 89 % of which are developing countries, those records, if at all available, have been produced and used by outside experts such as researchers and the media for their own purposes, without reference to the community. Accordingly, there are few actual case-studies in which the needs of those passing on a practice are reflected in the conduct when recording an item of intangible cultural heritage, or that the recorded “contents” are shared between the recorders and the ICH successors (i.e. the subject of the video recording), and “utilized” as a tool for the succession and vitalization of the intangible cultural heritage. Therefore the C2C in Japan decided to have an intensive meeting to share current information on research activities in the State Parties and non-State Parties, and to have discussion in particular in line with the Article 15 of the 2003 Convention “Participation of communities, groups and individuals”.

Objectives:

- 1) Sharing some good practices and on-going practices on documenting community’s intangible cultural heritage
- 2) Discussion on approaches for documenting intangible cultural heritage that may be used by communities as a tool for the safeguarding of their ICH
- 3) Discussion on the urgent needs and priorities in the communities
- 4) Recommendation on the international cooperation planned as C2 Centre’s future project in relation to the Article 15 of the Convention

Dates: 3–4 March 2012

Venue: Sunshine City Conference Room4

Hotel: Prince Hotel Sunshine City

<http://www.princehotels.com/en/>

Add: 1-5, Higashi-Ikebukuro 3-chome, Toshima-ku, Tokyo, 170-8440 Japan

Phone: +81-3-3988-1111

*you will be picked up at the airport by the travel agent and guide to the Limousine Bus Station.

Schedule: as attached

Expected outcomes:

- Some proposals to be shared in “The First Biennial Meeting of the Forum of ICH-Researchers” planned in June 2012.
- Publishing of shared experience reports (observers are also requested to submit reports on good practices)

Organiser: International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (UNESCO Category II Centre in Japan)

Participants: as attached

Contact: Ohnuki Misako,
Deputy Director,
International Research Centre for Intangible Cultural Heritage
in the Asia-Pacific Region (UNESCO Category II Centre in Japan)
c/o Sakai City Museum,
2-cho Mozusekiun-cho, Sakai-ku,
Sakai City, Osaka, 590-0802 Japan
Tel:+81-72-275-8050
Fax:+81-72-275-8151
Mobile: 81-(0)80-1371-7778
Email: misaikoohnuki@gmail.com

Annex III: List of Participants

Experts:

Ms. Shubha Chaudhuri

Associate Director General,
Archives and Research Centre for Ethnomusicology,
American Institute of Indian Studies

Ms. Harriet Jane Deacon

Correspondent
The Archival Platform South Africa

Mr. Kono Toshiyuki

Professor of Faculty of Law,
Kyushu University, Japan
President of the third session of the General Assembly of
the Convention for the Safeguarding of Intangible Cultural Heritage
Research Subject

Ms. Metje Postma

Lecturer,
Institute Cultural Anthropology and Development Sociology
Leiden University
Research Subject

Ms. Laurajane Smith

Research Academic
School of Archaeology and Anthropology
Australian National University

Mr. Luke Taylor

Deputy Principal,
Australian Institute of Aboriginal and
Torres Strait Islander Studies (AIATSIS)

Mr. Gopal Venu

Director, Natana Kairali
(Research and Performing Centre for Traditional Arts)
Performer of Khutiyattam

Mr. Wim van Zanten

Guest staff member
Department of Cultural Anthropology and Development Sociology
Leiden University
Experts on the 2003 Convention

Ms. Ohnuki Misako

Deputy Director,
International Research Centre for Intangible Cultural Heritage
in the Asia-Pacific Region (UNESCO Category II Centre in Japan)

Observers:

Mr. Endo Shigekazu

Practitioner,
Kurokawa Noh
Ohgi-Kaikan

Mr. Maruyama Hiroshi

Assistant Researcher
Department of Music & Literature
Tokyo University of the Arts

Mr. Otsuka Hideaki

Nagahama Hikiyama Cultural Association
Practitioner

Mr. Ruben Pauwels

Assistant Professor
Kyushu University

Mr. Shimizu Jun

Film producer
New York University

Annex IV: Programme

Day1: 3 March, Saturday 2012

- 09:00 – 09:15 Opening and Introduction of Participants
- 09:15 – 09:30 Introduction of Programme and Expected Outcomes
Misako Ohnuki
- 09:30 – 10:00 Keynote Speech “2003 Convention and Community’s Participation
for Safeguarding ICH”
Mr. Kono Toshiyuki
- 10:00 – 11:00 Session 1: Presentation by 3 Experts (15–20 minutes each)
Mr. Wim Van Zanten
Ms. Laurajane Smith
Mr. Luke Taylor
- 11:00 – 12:00 Session 2: Q&A and Discussion
- 12:00 – 13:00 Lunch
- 13:00 – 14:00 Session 3: Presentation by 3 Experts (15–20 minutes each)
Ms. Shubha Chaudhuri
Mr. Gopal Venu
Ms. Metje Postma
- 14:00 – 15:00 Session 4: Q&A and Discussion
- 15:00 – 15:30 Coffee Break
- 15:30 – 17:00 Group work I “identification the problem and needs on documentation
as a tool for community’s ICH safeguarding”

Day 2: 4 March, Sunday 2012

- 09:00 – 09:15 Summary of the Day1 session
- 09:15 – 11:00 Group work II on problem solving and recommendations
- 11:00 – 12:00 Session 5: Other topics
- 12:00 – 13:00 Lunch
- 13:00 – 14:30 Summary of Day 1 and 2
- 14:30 – 15:00 Closing

*Venue: Sunshine City Conference Room4



Annex V: Text of the “Convention for the Safeguarding of Intangible Cultural Heritage”

Paris, 17 October 2003

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

Referring to existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966,

Considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

Considering the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage,

Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

Being aware of the universal will and the common concern to safeguard the intangible cultural heritage of humanity,

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity,

Noting the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

Noting further that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

Considering that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

Recalling UNESCO's programmes relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

Considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them,

Adopts this Convention on this seventeenth day of October 2003.

I. General provisions

Article 1 – Purposes of the Convention

The purposes of this Convention are:

- (a) to safeguard the intangible cultural heritage;
- (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- (c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
- (d) to provide for international cooperation and assistance.

Article 2 – Definitions

For the purposes of this Convention,

1. The “intangible cultural heritage” means 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 this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested *inter alia* in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
 - (b) performing arts;
 - (c) social practices, rituals and festive events;
 - (d) knowledge and practices concerning nature and the universe;
 - (e) traditional craftsmanship.
3. “Safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, 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 such heritage.
4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.
5. This Convention applies *mutatis mutandis* to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

Article 3 – Relationship to other international instruments

Nothing in this Convention may be interpreted as:

- (a) altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or
- (b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

II. Organs of the Convention

Article 4 – General Assembly of the States Parties

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as “the General Assembly”. The General Assembly is the sovereign body of this Convention.
2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.
3. The General Assembly shall adopt its own Rules of Procedure.

Article 5 – Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as “the Committee”, is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34.
2. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.

Article 6 – Election and terms of office of States Members of the Committee

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.
2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.
3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.
4. Every two years, the General Assembly shall renew half of the States Members of the Committee.
5. It shall also elect as many States Members of the Committee as required to fill vacancies.
6. A State Member of the Committee may not be elected for two consecutive terms.
7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.

Article 7 – Functions of the Committee

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

- (a) promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
- (b) provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;
- (c) prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;
- (d) seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;
- (e) prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;

- (f) examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;
- (g) examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:
 - (i) inscription on the lists and proposals mentioned under Articles 16, 17 and 18;
 - (ii) the granting of international assistance in accordance with Article 22.

Article 8 – Working methods of the Committee

1. The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.
2. The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.
3. The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.
4. The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the intangible cultural heritage, in order to consult them on specific matters.

Article 9 – Accreditation of advisory organizations

1. The Committee shall propose to the General Assembly the accreditation of nongovernmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.
2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

Article 10 – The Secretariat

1. The Committee shall be assisted by the UNESCO Secretariat.
2. The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation of their decisions.

III. Safeguarding of the intangible cultural heritage at the national level

Article 11 – Role of States Parties

Each State Party shall:

- (a) take the necessary measures to ensure the safeguarding of the intangible cultural

heritage present in its territory;

- (b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant nongovernmental organizations.

Article 12 – Inventories

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

Article 13 – Other measures for safeguarding

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to:

- (a) 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;
- (b) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- (c) 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;
- (d) adopt appropriate legal, technical, administrative and financial measures aimed at:
 - (i) fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;
 - (ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;
 - (iii) establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

Article 14 – Education, awareness-raising and capacity-building

Each State Party shall endeavour, by all appropriate means, to:

- (a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:

- (i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
 - (ii) specific educational and training programmes within the communities and groups concerned;
 - (iii) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and
 - (iv) non-formal means of transmitting knowledge;
- (b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;
 - (c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

Article 15 – Participation of communities, groups and individuals

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.

IV. Safeguarding of the intangible cultural heritage at the international level

Article 16 – Representative List of the Intangible Cultural Heritage of Humanity

1. In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.
2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List.

Article 17 – List of Intangible Cultural Heritage in Need of Urgent Safeguarding

1. With a view to taking appropriate safeguarding measures, the Committee shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned.
2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this List.
3. In cases of extreme urgency – the objective criteria of which shall be approved by the General Assembly upon the proposal of the Committee – the Committee may inscribe an item of the heritage concerned on the List mentioned in paragraph 1, in consultation with the State Party concerned.

Article 18 – Programmes, projects and activities for the safeguarding of the intangible cultural heritage

1. On the basis of proposals submitted by States Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically select and promote national, subregional and regional programmes, projects and activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.
2. To this end, it shall receive, examine and approve requests for international assistance from States Parties for the preparation of such proposals.
3. The Committee shall accompany the implementation of such projects, programmes and activities by disseminating best practices using means to be determined by it.

V. International cooperation and assistance

Article 19 – Cooperation

1. For the purposes of this Convention, international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the intangible cultural heritage.
2. Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of intangible cultural heritage is of general interest to humanity, and to that end undertake to cooperate at the bilateral, subregional, regional and international levels.

Article 20 – Purposes of international assistance

International assistance may be granted for the following purposes:

- (a) the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- (b) the preparation of inventories in the sense of Articles 11 and 12;
- (c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at the safeguarding of the intangible cultural heritage;
- (d) any other purpose the Committee may deem necessary.

Article 21 – Forms of international assistance

The assistance granted by the Committee to a State Party shall be governed by the operational directives foreseen in Article 7 and by the agreement referred to in Article 24, and may take the following forms:

- (a) studies concerning various aspects of safeguarding;

- (b) the provision of experts and practitioners;
- (c) the training of all necessary staff;
- (d) the elaboration of standard-setting and other measures;
- (e) the creation and operation of infrastructures;
- (f) the supply of equipment and know-how;
- (g) other forms of financial and technical assistance, including, where appropriate, the granting of low-interest loans and donations.

Article 22 – Conditions governing international assistance

1. The Committee shall establish the procedure for examining requests for international assistance, and shall specify what information shall be included in the requests, such as the measures envisaged and the interventions required, together with an assessment of their cost.
2. In emergencies, requests for assistance shall be examined by the Committee as a matter of priority.
3. In order to reach a decision, the Committee shall undertake such studies and consultations as it deems necessary.

Article 23 – Requests for international assistance

1. Each State Party may submit to the Committee a request for international assistance for the safeguarding of the intangible cultural heritage present in its territory.
2. Such a request may also be jointly submitted by two or more States Parties.
3. The request shall include the information stipulated in Article 22, paragraph 1, together with the necessary documentation.

Article 24 – Role of beneficiary States Parties

1. In conformity with the provisions of this Convention, the international assistance granted shall be regulated by means of an agreement between the beneficiary State Party and the Committee.
2. As a general rule, the beneficiary State Party shall, within the limits of its resources, share the cost of the safeguarding measures for which international assistance is provided.
3. The beneficiary State Party shall submit to the Committee a report on the use made of the assistance provided for the safeguarding of the intangible cultural heritage.

VI. Intangible Cultural Heritage Fund

Article 25 – Nature and resources of the Fund

1. A “Fund for the Safeguarding of the Intangible Cultural Heritage”, hereinafter referred to as “the Fund”, is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:
 - (a) contributions made by States Parties;
 - (b) funds appropriated for this purpose by the General Conference of UNESCO;
 - (c) contributions, gifts or bequests which may be made by:
 - (i) other States;
 - (ii) organizations and programmes of the United Nations system, particularly the United Nations Development Programme, as well as other international organizations,
 - (iii) public or private bodies or individuals;
 - (d) any interest due on the resources of the Fund;
 - (e) funds raised through collections, and receipts from events organized for the benefit of the Fund;
 - (f) any other resources authorized by the Fund’s regulations, to be drawn up by the Committee.
4. The use of resources by the Committee shall be decided on the basis of guidelines laid down by the General Assembly.
5. The Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by the Committee.
6. No political, economic or other conditions which are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.

Article 26 – Contributions of States Parties to the Fund

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay into the Fund, at least every two years, a contribution, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly. This decision of the General Assembly shall be taken by a majority of the States Parties present and voting which have not made the declaration referred to in

paragraph 2 of this Article. In no case shall the contribution of the State Party exceed 1% of its contribution to the regular budget of UNESCO.

2. However, each State referred to in Article 32 or in Article 33 of this Convention may declare, at the time of the deposit of its instruments of ratification, acceptance, approval or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.

3. A State Party to this Convention which has made the declaration referred to in paragraph 2 of this Article shall endeavour to withdraw the said declaration by notifying the Director-General of UNESCO. However, the withdrawal of the declaration shall not take effect in regard to the contribution due by the State until the date on which the subsequent session of the General Assembly opens.

4. In order to enable the Committee to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article shall be paid on a regular basis, at least every two years, and should be as close as possible to the contributions they would have owed if they had been bound by the provisions of paragraph 1 of this Article.

5. Any State Party to this Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the Committee; this provision shall not apply to the first election. The term of office of any such State which is already a Member of the Committee shall come to an end at the time of the elections provided for in Article 6 of this Convention.

Article 27 – Voluntary supplementary contributions to the Fund

States Parties wishing to provide voluntary contributions in addition to those foreseen under Article 26 shall inform the Committee, as soon as possible, so as to enable it to plan its operations accordingly.

Article 28 – International fund-raising campaigns

The States Parties shall, insofar as is possible, lend their support to international fund-raising campaigns organized for the benefit of the Fund under the auspices of UNESCO.

VII. Reports

Article 29 – Reports by the States Parties

The States Parties shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention.

Article 30 – Reports by the Committee

1. On the basis of its activities and the reports by States Parties referred to in Article 29, the Committee shall submit a report to the General Assembly at each of its sessions.

2. The report shall be brought to the attention of the General Conference of UNESCO.

VIII. Transitional clause

Article 31 – Relationship to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity

1. The Committee shall incorporate in the Representative List of the Intangible Cultural Heritage of Humanity the items proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity” before the entry into force of this Convention.
2. The incorporation of these items in the Representative List of the Intangible Cultural Heritage of Humanity shall in no way prejudice the criteria for future inscriptions decided upon in accordance with Article 16, paragraph 2.
3. No further Proclamation will be made after the entry into force of this Convention.

IX. Final clauses

Article 32 – Ratification, acceptance or approval

1. This Convention shall be subject to ratification, acceptance or approval by States Members of UNESCO in accordance with their respective constitutional procedures.
2. The instruments of ratification, acceptance or approval shall be deposited with the Director-General of UNESCO.

Article 33 – Accession

1. This Convention shall be open to accession by all States not Members of UNESCO that are invited by the General Conference of UNESCO to accede to it.
2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.
3. The instrument of accession shall be deposited with the Director-General of UNESCO.

Article 34 – Entry into force

This Convention shall enter into force three months after the date of the deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other State Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

Article 35 – Federal or non-unitary constitutional systems

The following provisions shall apply to States Parties which have a federal or non-unitary constitutional system:

- (a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States Parties which are not federal States;
- (b) with regard to the provisions of this Convention, the implementation of which comes under the jurisdiction of individual constituent States, countries, provinces or cantons which are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

Article 36 – Denunciation

1. Each State Party may denounce this Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of UNESCO.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the denouncing State Party until the date on which the withdrawal takes effect.

Article 37 – Depositary functions

The Director-General of UNESCO, as the Depositary of this Convention, shall inform the States Members of the Organization, the States not Members of the Organization referred to in Article 33, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 32 and 33, and of the denunciations provided for in Article 36.

Article 38 – Amendments

1. A State Party may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all States Parties. If, within six months from the date of the circulation of the communication, not less than one half of the States Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the General Assembly for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of States Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted for ratification, acceptance, approval or accession to the States Parties.

4. Amendments shall enter into force, but solely with respect to the States Parties that have ratified, accepted, approved or acceded to them, three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the States Parties. Thereafter, for each State Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that State Party of its instrument of ratification, acceptance, approval or accession.

5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 5 concerning the number of States Members of the Committee. These amendments shall enter into force at the time they are adopted.

6. A State which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered:

- (a) as a Party to this Convention as so amended; and
- (b) as a Party to the unamended Convention in relation to any State Party not bound by the amendments.

Article 39 – Authoritative texts

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, the six texts being equally authoritative.

Article 40 – Registration

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.

