The role of NGOs in Research

Working Group Research
Working Group Research

• Established in Windhoek, 2015
• Meetings and minisymposiums during the ICH meetings
• Jeju: Symposium focusing on identifying and inventorying of ICH
• Mauritius: focusing on Participatory approaches involving communities
The role of NGOs in ICH research

On a national and regional level (thereby implementing the 2003 Convention)

On an international level (this is related to and serving the UNESCO 2003 Convention in its work: Intergovernmental Committee)
Contributors

• Albert van der Zeijden (Dutch Centre for Intangible Cultural Heritage - Coordinator Working Group Research of the ICH-NGO Forum),

• Valentina Lapicciarella Zingari (Ph.D. Cultural Anthropologist, Facilitator, UNESCO Convention on Safeguarding of the Intangible Cultural Heritage, Simbdea - www.simbdea.it - UNESCO ICH accredited NGO) and

• Robert Baron (Folk Arts Program, New York State Council on the Arts, New York, NY, USA, also representing SIEF).

• Laurier Turgeon (Titulaire de la Chaire de recherche du Canada en patrimoine ethnologique; Université Laval, Québec, Canada),
Role of NGOs fostering Research

1. Strengthening community involvement in research
2. Knowledge: sharing authority among scholars and community researchers and enabling community driven research;
3. the co-construction of new knowledge through participatory and interactive approaches, mutual construction of knowledge, while also involving both local and academic knowledge.
4. Inventorying: working on participatory ICH inventories
5. Safeguarding methodologies: working on participatory methodologies involving communities
6. Training / empowering communities: include field schools and workshops for training in technical use of documentary equipment, methods of interviewing and observation, ethics, etc.,
7. platforms for community members to present research including social media, the internet, public programs (exhibitions, performances and demonstrations) and activities in schools;
8. youth research projects, use of archives as a stimulus to research about current ICH, inclusion of multiple sectors of a community in research activities.
http://review.memoriamedia.net/
Involving communities in ICH research in the Netherlands

• Research Agenda
• Strengthening communities
• Participatory Approaches
Research Agenda

• Addressing challenges of communities
• Developing safeguarding methodologies
• Addressing larger societal issues such as
  - Controversial Heritage
  - ICH in urban contexts
  - Involving youngsters
  - Tangible and intangible
  - ICH and Tourism
• International relevance of these issues
Accredited NGOs in the process of Inventorying ICH in Italy. Networking, capacity building workshop and participatory research

Valentina Lapicciarella Zingari, working group research
BACKGROUND
Some key moments of shared reflections at the national and international level.
A changing paradigm of heritage: How to identify ICH together with communities/ NGOs? January 2013 in Milano

International SYMPOSIUM
On the occasion of the tenth anniversary of UNESCO’s
Convention for the Safeguarding of Intangible Cultural
Heritage (2003)
ICH-brokers, facilitators and mediators
Critical success(?)actors for the safeguarding
of Intangible Cultural Heritage
Brussels, November 8, 2013

Understanding the role of non-
governmental organizations (NGOs) as
cultural brokers

David Lewis
London School of Economics and
Political Science
ICH NGO Forum as an opportunity of networking between NGOs

AT THE NATIONAL LEVEL

The meeting between 3 accredited NGOs, active as national networks: SIMBDEA. museum and heritage anthropology network
UNPLI. National Union of “Pro-Loco”
AGA/AEJEST. Traditional Games and Sport Associations. A local association
of players/cultural bearers, becoming a national and European network

Open reflexion on what, how, with whom building a participatory identification and research process? The role of NGOs as BRIDGES
Looking inside the NGOs everyday life: the researcher’s view general self-confidence …

CASA COLOMBARE - AN ITALIAN ICH NGO at work!

Auto-Documentation: giving value to an Associative research project. The making of heritage and the communities in the process of awareness-raising.
RESEARCH, SAFEGUARDING AND VALORISATION OF TRADITIONAL GAMES AND SPORT AS ICH
A strong community-based vision
A participatory approach to heritage

■ 800 LUDIC COMMUNITIES IN ITALY

■ DOCUMENTING AN UNKNOWN ITALY

■ BRINGING TOGETHER COMMUNITIES OF PRACTICE, AS RESPONSIBLES OF THE ITALIAN LUDODIVERSITY
AGA Identifying ICH-TGS and the network of “ludic communities” before the interventions of Institutions and researchers
The Italian network of ludic communities: AGA/AEJEST and the researchers (SIMBDEA) in dialogue with

THE CENTRAL INSTITUTE FOR ANTHROPOLOGY OF THE MINISTRY OF CULTURE

On the ground. The days of intangible: to share a safeguarding project with communities and NGOs at the national level
• **NETWORKING.** Informal and free spirit of exchange between the communities
  To strengthen the **Italian and regional network of ICH - ludic communities**

• **TRAINING ACTIVITIES IN A COMMUNITY-BASED APPROACH. EMPOWERMENT OF THE COMMUNITIES**

• **The project TOCATì, A SHARED HERITAGE AND THE “days of intangible” AROUND ITALY.** Start-up November 2017.
• **BASED ON COMMUNITIES NARRATIVES**
THE INVENTORYING ICH PROJECT WITH LOMBARDY REGION

- **INVENTORING AND RESEARCHING** ON TGS IN A COMMUNITY-BASED PERSPECTIVE, WITH STRONG ATTENTION TO THE CONTEXT AND THE MEDIATION OF AGA (with full respect of the community-network)

CREATING A **WORKING GROUP RESEARCH INTEGRATING MEMBERS OF THE COMMUNITIES**, IN THE SPIRIT OF THE ITALIAN NGO NETWORK

PROCEEDING TO REINFORCE THE PROCESS **GUIDED BY THE COMMUNITIES OF PRACTICE (AGA)** INVOLVING THE RESEARCHERS AND INSTITUTIONS, WITH FULL RESPECT OF A COMMUNITY-BASED APPROACH, USING THE PARTICIPATORY WEB ICH PLATEFORM www.IntangibleSearch.eu

- **CREATIVE APPROACH TO DOCUMENTATION**. INVENTORYING AS **SHARED PROJECT OF DOCUMENTATION**, THE SOCIAL MEANS OF INTANGIBLE HERITAGE

- **INTEGRATED APPROACH TO HERITAGE**. ICH and urban spaces, ICH and sustainability... INVENTORYING AS A SOCIAL AND POLITICAL **PROCESS** FOR SAFEGUARDING, INVOLVING THE POLICY-MAKERS.

- **AWARENESS RAISING AND VISIBILITY** AT THE NATIONAL/INTERNATIONAL LEVEL
Boccia in mano ad un giocatore - Stefano Torrione
COMMUNITY NARRATIVES AND THE ROLE OF NGOS

GIRO DELLA ROUXTA A LILLIANES

Il 26 di dicembre, Santa Stefano, tutti gli anni, anche in condizioni climatiche avverse, a Lillianes si svolge il gioco tradizionale della rouxta. Al gioco partecipano persone coinvolte in comunità, di età varia, e la festa termina con una cena tra i partecipanti.

QUANDO
26 dicembre

CHI persone e comunità coinvolte

INFORMAZIONI AGGIUNTIVE
Links a Comunità Scuole Associazioni

INFORMAZIONI AGGIUNTIVE
Links ad altri websites

DESCRIZIONE INFORMATIVA
MODALITÀ DI TRASMISSIONE
MISURE DI SALVAGUARDIA
VITALITA' E VALORIZZAZIONE
BACKGROUND STORICO
Collaborating, Sharing Authority, Letting Go: Community Research Partnership Challenges and Opportunities

• Robert Baron
• NGO Forum
• Mauritius
• November 25, 2018
Dialogic Turns

• Late 20th Century, fundamental changes in how scholars, cultural organizations relate to communities
• Move from top down, all-knowing expert, to dialogic approach
• Mikhail Bakhtin – Meaning constructed through multiple voices, open and ongoing process, recognize bridges and divides
• In Anthropology, Ethnology, Folklore, Oral History, Ethnomusicology, shared authority in creating knowledge, co-authorship of texts
• Distribute curatorial authority & project direction, co-curation
Varieties of Community Research Partnerships

• While many research partnerships aim towards dialogism, with authority held in different ways by scholars or curators and community members, others yield authority and enable community control.
A Dialogic Museum

• Museum of Chinese in America founded 1980 as dialogic museum. Professional staff shares authority with community members for conceiving, developing and interpreting exhibitions, public programs.

• Historical expertise and local knowledge

[Images of Museum of Chinese in America]
Training for Documentation, Yielding Authority

• After hurricanes devastated New Orleans area folklorists develop “Surviving Katrina and Rita in Houston” community self-documentation project for relocated survivors.

• Participants taught how to collect narratives about experience of disaster and cultural recovery and interview each other. While folklorists gave technical advice about equipment and interviewing techniques, survivors had complete responsibility for interviewing and interpretation

• “Sovereignty over one’s story” the “guiding precept”, “natural narratives” shaped by speaker. Narrative truth, often different from what historian seeks.

• Survivors told they are the experts. Projects design, objectives framed by folklorists.

• “Solicitous listening” practiced, in contrast to oral history methodologies setting narrative agenda through directed interviews
Voices of Hurricane Katrina Survivors from the Surviving Katrina and Rita in Houston Project
(click on images to hear audio excerpts)
Training Community Scholars

• Field schools teach community members to use documentary equipment, fieldwork ethics, project design, grant writing and archival methods.

• Kentucky Arts Council community scholar program participants apply training to public programs such as an exhibition on funeral traditions and the Mountain Mushroom Festival featuring traditions associated with Morel mushrooms.
Kentucky Community Scholars Program

Community Scholars Program

What is it?
The Community Scholars Program trains members of a community in documentation, interpretation, and dissemination of their unique local cultural resources and traditional art forms. Training consists of several sessions and occurs twice a year in different communities across the state. Certification as a Community Scholar opens up many opportunities for future research projects. Click here for sample projects.

Who's eligible?
Any person or organization interested in conserving cultural heritage in Kentucky.

What's the deadline to apply?
Session dates and locations vary. Contact the Kentucky Arts Council for more information.

How do I apply?
Contact Marc Brown at Marc.Brown@ky.gov.

If I become a Community Scholar, what are my responsibilities?
- Participate in the Community Scholar training sessions in your area.
- Complete an introductory community documentation project.
- Participate in occasional professional development opportunities.
- Support and promote the traditional arts and culture of your area.
Think about Archiving, Sustainability, and Access

Whether you’re documenting with a specific end product in mind, or trying to preserve folklife for the future, it’s important to think about what’s going to happen to the materials you collect and create. If all goes well, you’ll have many digital still photographs, sound recordings, video recordings, and word processing files. In addition, you may pick up, for example, a few maps, posters of events you documented in the community, a program booklet or two, a few handcrafted items offered as a gift by an appreciative artist, and assorted expense receipts, letters, and other paper items. Before you begin, consider how, and maybe where, your collection can be safeguarded, carefully preserved, and made accessible to interested parties.

Fieldworker John Ole Tingay shares data from his laptop with other field workers and with Laskipsa Maasai community members during the Cultural Documentation Training Program for Indigenous Communities in Il Ngwot village, Kenya. Photo by Githu Shankar.

Remember, ideally, your collection will be interesting not only to you but to others as well. But if the collection remains under your bed, no one will ever know it’s there. If you’d like to allow others to use your collection, think about where you might place it to make that possible. Community libraries, local and regional museums, and state and local historical societies often maintain folklife and local history collections, and many universities also house archives of folklife materials. Staff members of these institutions and organizations may
Consider the Ethics of Your Project

Typically, we record the folk life of particular communities and groups because we respect them and think their traditions are important and interesting. Obviously, we don’t want to do anything to harm the communities we study, or the individuals within them. Since our interviewees are giving us their time and trust, it’s also important that we be honest and truthful with them. For these reasons, you shouldn’t record anyone without their knowledge, do research under false pretenses, or lie to the community you’re studying. You shouldn’t use their voices or images without permission. You don’t want to use the information they give you in a way they don’t approve of, or publish it in ways that will harm or embarrass them. All of this requires care on your part.

In ethnographic fieldwork, it is crucial to establish a rapport with your interviewees. Part of this is remembering to treat them fairly, as you would any friend. A strong set of ethical principles built into the project helps. Folklorist Beverly Robinson (right) clearly had a great rapport with Jessie Lee Smith. They were photographed by Carl Fleischhauer on the porch of Smith’s home in Tifton, Georgia, August, 1977. South-Central Georgia Folklife Project Collection.
Record and Conduct Your Interview (Audio)

At the start of the recording, make a brief opening statement that specifies the date and place of the interview, the names of the people on the recording, yourself included, and the general topic of the interview. It's best to keep the recording device running throughout the interview, and only turn it off when you're asked to do so or when an interruption requires it. Careful listening is critical to the interview process. Although you're recording it for later, you need to be listening in the moment, so you can guide the conversation and be sure you've covered the topics you need to cover. Avoid looking at your list of questions too often, or adjusting the equipment unless it's absolutely necessary. Your attention to what the interviewee is saying not only helps you guide the interview, it encourages the interviewee. Speak directly to the person and respond to statements in an encouraging way. Avoid overusing such expressions as "I see" or "uh-huh" while your interviewee is talking. Although this is polite in everyday conversation, it mars the recording, distracts listeners, and makes it difficult to use the audio for production. Nodding in approval usually works well.

There are many venues and opportunities for folklife and oral history interviews today. StoryCorps provides a model in which two people have a conversation in a controlled environment with good recording equipment and technical support. Photo by Rob Lowell.
Rule of Thirds: More Examples

In these examples, the first image centers the main subject, while the second employs the "rule of thirds," in which points of interest such as people’s faces occur one-third of the way from the top and one-third of the way from the side. Note that centering the image can provide basic, stable composition, while the rule of thirds can add visual interest. In photos it is a simple matter to crop images, but for video you will need to frame the shot so it follows the rule of thirds. When framing interview videos, centering works well if you plan to present the whole video for people to watch. A combination approach, in which some are centered and others employ the rule of thirds, works well if you plan to edit clips from the interviews into a longer film.

The first pair of images, by photographer Stephen Winick, shows Steve LaRance performing an invocation at the Library of Congress on May 18, 2016. The second, which is by William Smoak, shows AFC fieldworker Carl Fichtl with cowboy Myron Smart in Nevada in April, 1980.
Recording on Location

The best on-location recording techniques for art forms like concerts, parades, and weddings are beyond the scope of our advice, but we’ll provide some links to further resources on our website at www.loc.gov/folklore/fieldwork. For purely documentary purposes, it may be worthwhile to just set up your camera on a tripod with the whole performance within the shot. For audio, you could point
two directional microphones toward the performance about 6 inches apart and at a 110-degree angle, or two omnidirectional mics about two feet apart and parallel to one another, or even use a single stereo mic. It may not make for the best audio or video, but reviewing recordings like this can still teach you a lot about the art forms you’re studying.

Although equipment changes a lot in the half-century between these photos, the basics are the same: a recording device, a microphone, and a set of headphones for monitoring. On top, Joseph S. Hall records a story by 86-year-old Steve Woody, a life-long resident of the Smoky Mountains, in 1938. This National Park Service photo is also included in Hall’s collection at AFT. Hall used a car on the scene because car batteries were required to power his magnetic disc recorder. On the bottom, Mary Huford interviews bluegrass musician Everett Lilly during a 1986 Fourth of July celebration on Kayford Mountain, in West Virginia, as part of the American Folklife Center’s Coal River Folklife Project. Photo by Terry Elders.
Appendix: Sample Forms

AUDIO AND VIDEO RECORDING LOG

Title
Names of interviewer(s) and interviewee(s)

Place
Date
Description
Language
Formats
Rights
Keyword Tags

Additional Notes:

TOPIC SUMMARY
Time or meter Topic

________________________________________________________________________________

________________________________________________________________________________

________________________________________________________________________________

________________________________________________________________________________

________________________________________________________________________________

________________________________________________________________________________
RELEASE FORM

I, ________________, am a participant in the ________________ project (hereinafter "project"). I understand that the purpose of the project is to collect audio- and video-tapes and selected related documentary materials (such as photographs and manuscripts) that may be deposited in the permanent collections of _________________. The deposited documentary materials may be used for scholarly, educational, and other purposes. I understand that the ________________ plan to retain the product of my participation as part of its permanent collection and that the materials may be used for exhibition, publication, presentation on the World Wide Web and successor technologies, and for promotion of the institution and its activities in any medium.

I hereby grant to ________________ ownership of the physical property delivered to the institution and the right to use the property that is the product of my participation (for example, my interview, performance, photographs, and written materials) as stated above. By giving permission, I understand that I do not give up any copyright or performance rights that I may hold.

I also grant to ________________ my absolute and irrevocable consent for any photograph(s) provided by me or taken of me in the course of my participation in the project to be used, published, and copied by ________________ and its assignees in any medium.

I agree that ________________ may use my name, video or photographic image or likeness, statements, performance, and voice reproduction, or other sound effects without further approval on my part.

ACCEPTED AND AGREED

Signature __________________________
Date __________________________
Printed name __________________________
Address __________________________
Zip __________________________
Telephone ( ) ________________
Fax ( ) ________________
Email __________________________

Note: for further examples of release forms, see our online resources at:

www.doc.gov/folklife/fieldwork/
User Generated Content in a Wired World

• Cultural groups now document their own traditions to an unprecedented extent through phone cameras and inexpensive cameras and video equipment. They use multiple platforms -- YouTube, Instagram, Facebook, blogs, etc.

• City Lore’s Place Matters Program is centered on content created for its web site by city residents documenting places of local historical and cultural significance.

• The Place Matters web site includes a tool kit instructing users in documentation practices.

• The site includes both user generated content and places documented and interpreted by City Lore, which acknowledges its curatorial authority in creating content and shaping the overall site.
Places connect us to the past, host community and cultural traditions, and keep local environments distinctive. City Lore and the Municipal Art Society founded the Place Matters project in 1998 to identify, promote, and protect such places in New York City.

PLACE OF THE MONTH
Barbicide
In honor of Jazz Appreciation Month, we are pleased to highlight Barbicide, a beloved bar and live music venue, as April’s Place of the Month.
Barbicide takes its name from an area in northern France known for its large North African population and the recent stories that popularized Haji—a form of Algerian folk music—in the early 1990s.
Read More: Barbies

PLACE MATTERS
Place Matters ESRI Map
Click on the map above to see the many wonderful sites included in the The Census of Places That Matter, a grassroots survey of places in the five boroughs that the public finds important. The Census was created to help battle the ways that preservation is understood and practiced in New York City. The Census offers an alternative approach to identifying, celebrating, and preserving places that matter to the people and communities that live near them.

PLACE MATTERS USA Consulting Nationalwise
Since our first national conference in 1996, Place Matters has documented, mentored and educated the places that matter and the people and communities that care about them.

NEWS
RESOURCES

Toolkit

The Place Matters Toolkit is a guidebook to help you identify, promote, and protect places that you care about. As we develop and post new material, let us know if you have ideas for new topics, or if a topic covered here requires more explanation.

This Toolkit was made possible with support from the J.M. Kaplan Fund and the New York Community Trust.

Place Matters staff are available to lead workshops and talks in community and classroom settings. Contact Marc Reenan at mreenan@citytore.org.

- Introduction
- Defining Your Project
- Explaining Your Place
- Protecting Your Place
- Protecting Your Place
- Appendices
- Acknowledgements

Submit your name:
Issues and Opportunities

• Community cultural self-determination is the ideal. A human right.
• However, authority retained to varying degrees even when shared, asymmetries of authority.
• Local & vernacular knowledge as well as academic expertise should be valued and can be brought together when appropriate.
• Multiple methods of training need to be developed, including using virtual platforms for learning and products.
• Community partners can also research impact of ICH
COLLABORATIVE RESEARCH STRATEGIES IN THE USES OF ICH IN SITUATIONS OF NATURAL AND SOCIAL CRISIS

Street in Les Cayes, Haïti, after hurricane Matthew, 2016

Laurier TURGEON
Canada Research Chair in Intangible Cultural Heritage
Laval University, Québec City, Canada
ICH NGO Forum Meeting, Mauritius, 25 November 2018
TWO CASE STUDIES OF AREAS SEVERELY AFFECTED BY CLIMATE CHANGE: CANADIAN NORTH AND HAÎTI

Collaborative research and the co-construction of knowledge can be very effective means for helping the populations of these regions in adapting to climate change
• Climate change has become a direct threat to intangible cultural heritage as well as natural and built heritage.

• The tendency has been to attempt to safeguard through inventorying, awareness raising and transmission of the ICH of these populations.

• I believe much more can be done to replace this rather passive approach.

• ICH can itself be used as an active agent of adaptation to climate change.

• Traditional knowledge of nature and the universe, rites and rituals, oral traditions, can all be used effectively to help communities adapt to the changing environment and contribute to their revitalization after disaster.
• Collaboration between inuit communities and scientific communities can help track down new migration movements of animals and find new sources of food.
City of Jérémie two days after the hurricane Matthew in 2016
Jérémie two days after Matthew
Voudou ceremonies of reconciliation to rebuild social cohesion and a sense of belonging to place.
Effective forms of collaboration:

- Organization of field schools with the communities in the disaster areas
to do collaborative projects which can directly and immediately benefit communities;

- **Call sent to communities to submit projects to get financial aid and guidance;**

- Experiment together new forms of applied knowledge
Thank you!
Laurier Turgeon  
(Université Laval, Québec, Canada)