

The role of NGOs in Research

Working Group Research

ICHNGO FORUM
INTANGIBLE CULTURAL HERITAGE AND CIVIL SOCIETY



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 resear

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.

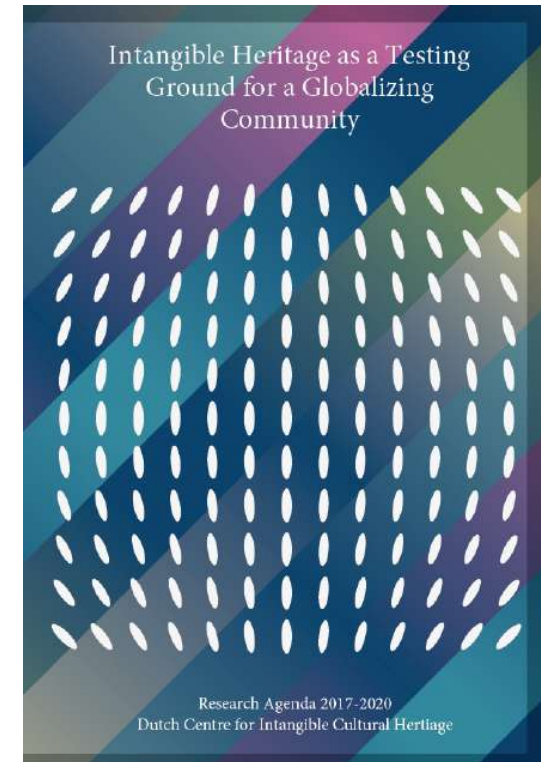


MEMORIAMEDIA review
CALL for PAPERS
PARTICIPATORY METHODOLOGIES and
INTANGIBLE CULTURAL HERITAGE

<http://review.memoriamedia.net/>

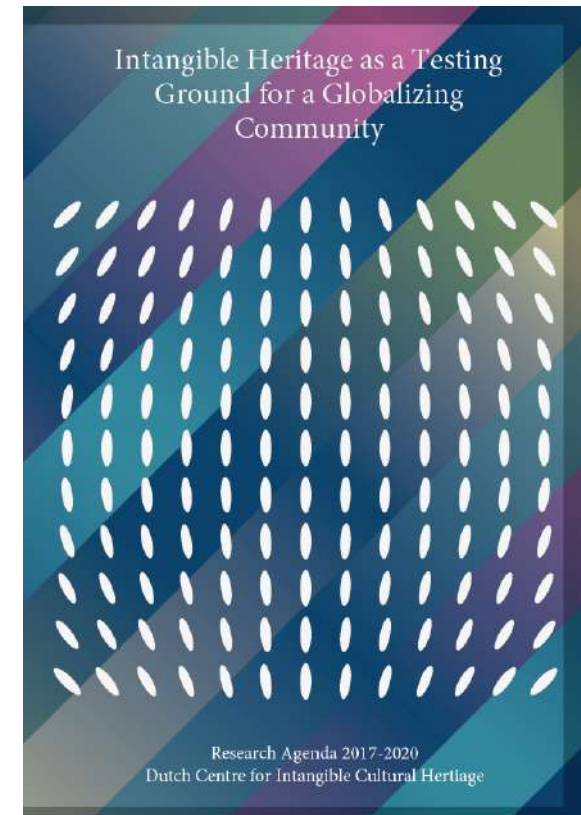
Involving communities in ICH research in the Netherlands

- 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



The role of accredited NGOs in the implementation of UNESCO 2003 Convention
13 COM. 25 November, Mauritius

**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

E-CHI ETNOGRAFIE F. ALDO. SVIZZERE PER LA VALORIZZAZIONE DEL PATRIMONIO IMMATERIALE

24 - 25 gennaio 2013
IL PATRIMONIO CULTURALE IMMATERIALE TRA SOCIETA' CIVILE RICERCA E ISTITUZIONI

The Intangible Cultural Heritage (ICH) between civil society research and institutions

1908
1930
1935
1953
1960
1965
2011

1920 1970 2011

1937
1930
1950
1929
2012

Regione Lombardia
Istruzione, Formazione e Cultura

Background: a European and International reflection. Brussels, November 2013



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(f)actors for the safeguarding
of Intangible Cultural Heritage*

Brussels, November 6, 2013

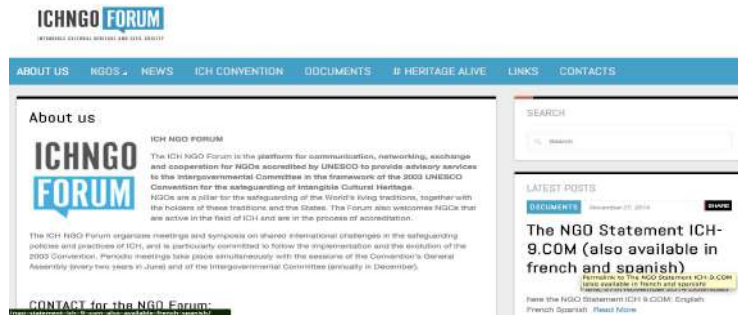
**Understanding the role of non-
governmental organizations (NGOs) as
cultural brokers**

David Lewis
London School of Economics and
Political Science



*Organized by FARO, tapis plein, Vrije Universiteit Brussel/
BREL in cooperation with Nederlands Centrum voor
Volkscultuur en Immaterieel Erfgoed (VIE), ICE-netwerk
www.immaterieelerfgoed.be, LECA-CAG-Het Firmament-
Resonant-ETWIE-tapis plein-FARO & the heritage Cells in
Flanders, the Flemish UNESCO Commission and the Unesco
ICH NGO Forum.*





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!

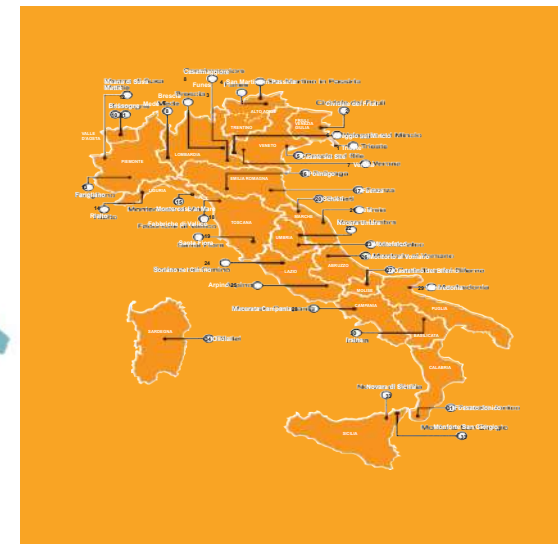
Auto-Documentation: giving value to an Associative research project. The making of heritage and the communities in the process of awareness-raising.

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**



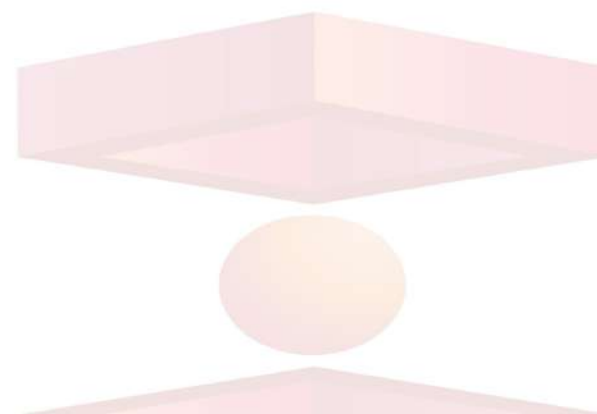
The Italian network of ludic communities: AGA/AEJEST and the researchers (SIMBDEA) in dialogue with

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**



LE GIORNATE DELL'IMMATERIALE





- **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 PLATFORM** 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

DESCRIZIONE
INFORMATIVA

MODALITA' DI
TRASMISSIONE

MISURE DI
SALVAGUARDIA

VITALITA' E
VALORIZZAZIONE

BACKGROUND
STORICO

CHI persone e
comunità
coinvolte

← INDIETRO

CATEGORIA

RITTE E PRATICHE SOCIALI

TAG

GIOCO PATOIS
PRATICHE SOCIALI

DOVE

Lillianes (AO), Valle d'Aosta -
Italia

Il percorso effettuato dai giocatori della
rouotta non è prestabilito, è deciso sul
momento. Il gioco avviene, generalmente,
nei prati, nelle strade secondarie di
Lillianes.



QUANDO

26 dicembre

CHI



Agnesod Patrice
(Informatore)



Squinabol Kristine
(Informatore)

GIOCO DELLA ROUOTTA A LILLIANES

(Djuc da rouotta a liane)

Il 26 di dicembre, Santo Stefano, tutti gli anni, anche in condizioni climatiche avverse, a Lillianes si svolge il gioco tradizionale della *rouotta*. Al gioco popolare, partecipano all'incirca una trentina di persone, al di sopra dei sedici anni, che gareggiano individualmente. Tra questi ogni anno viene nominato un arbitro, figura molto importante, la quale ha l'arduo compito di attribuire le penalità. Infatti, il gioco possiede un regolamento scritto. Questo prevede: gli orari, i luoghi, il tipo di boccia, l'ammontare delle penalità, l'età minima e il comportamento dei partecipanti, le modalità di pagamento della cena, il menù tipico, l'attribuzione del trofeo e degli altri premi. La partecipazione al gioco prevede un'iscrizione, poco prima dell'inizio della gara; tutti gli iscritti si presentano muniti di una boccia, generalmente di legno. Il gioco si fa nei prati di Lillianes, ma il percorso è deciso sul momento; inizia alle 14:00 e termina verso le 17:30, quando il buio della sera impedisce la prosecuzione dello stesso. Il funzionamento della *rouotta* è il seguente: la prima giocata spetta al veterano, mentre le successive mosse vengono decise da uno dei tre giocatori le cui bocce, nel turno precedente, sono andate più distanti dal *cochonnet*/boccino. Egli lancia il *cochonnet* gridando "*cochon en avant*/cochon in avanti", dopo aver spiegato la posizione da tenere in fase di tiro e dove deve passare la boccia; i giocatori che lo seguono devono urlare "... *apreu mè*/dopo di me", indicando colui/colei che dovrà giocare dopo di lui. Tutti i concorrenti a chiamata, devono compiere il lancio seguendo le stesse modalità, senza dimenticare di chiamare il concorrente successivo; l'ultimo, deve annunciare la fine della mano gridando "*ramassa*/raccolgie". Le penalità vengono assegnate per la posizione della traiettoria errata, se si è tra i cinque che si sono allontanati di più con la loro boccia dal *cochonnet*. Inoltre, dimenticare i richiami rituali in natale, cui sono ritratt, oltre a provocare la derisione degli altri giocatori attraverso il coro collettivo "*ou cu, ou cu, ou cu/il sedere, il sedere, il sedere*", comporta l'attribuzione di ulteriori penalità". Durante l'esecuzione delle giocate, come già accennato, i partecipanti, quasi tutti autoctoni si esprimono in francoprovenzale. La peculiarità di questo gioco è proprio il clima divertito che si viene ad instaurare durante le giocate. La tradizione vuole che il pomeriggio di gioco si concluda con una cena tra i partecipanti, dal menu tipico, che prevede riso al formaggio. Al termine della cena si procede alla premiazione ufficiale: due sculture in legno o in pietra ollare vengono assegnate a chi ha sommato meno penalità (premio *cochon en avant*) e a chi ne ha ricevute di più (premio *ramassa*). Il vincitore riceve il trofeo ufficiale della *rouotta*, che passa di anno in anno da un trionfatore all'altro. Lo dovrà restituire l'anno seguente, dopo aver aggiunto il proprio nome sull'albo in legno annesso alla scultura. Particolare poi, è l'attribuzione del costo della cena: questo viene suddiviso per il numero totale dei punti riportati da tutti, poi si fa una percentuale, di modo che chi ha ottenuto più penalità nel gioco pagherà la cena più cara.

NOTIZIE STORICO-CRITICHE

TESTO DISPONIBILE IN: [ITA](#) | [ENG](#) | [DEU](#) |

PER SAPERE DI PIÙ

Siti web

* Archivi Assessorato Istruzione e Cultura
- [BREIL](#)

Bibliografia

* Daudry Pierino
*Rivista annuale della Federaxon Sport
Nostra Terra - Lo joué d'les omo*
Tipografia Valdoostana 1966
* Sesano Fabrizio
*Lillianes-Valle d'Aosta, il paese delle
castagne*
Medea 2008

A CURA DI

ITALIA Regione Valle d'Aosta - Ufficio
Regionale per l'Etnologia e la Linguistica -
Stephanie Baile

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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



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)



Lumar LeBlanc



Dr. Bong Mui



Dione Morgan



Henry Armstrong Jr



Linda Jeffers



Felicia Lipp



Denise Robinson



Glen Guidroz



Lexi Castro

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



Vibrant Communities

List of community scholars

Sample projects

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 Mark Brown at Mark.Brown@ky.gov.

If I become a Community Scholar, what are my responsibilities?

- Participate in six 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.

Folklife & Fieldwork

An Introduction to
Cultural Documentation



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 Tingoy shares data from his laptop with other fieldworkers and with Laikipia Maasai community members during the Cultural Documentation Training Program for Indigenous Communities in Il Ngwesi village, Kenya. Photo by Guha 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 folklife 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



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.

10

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.

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



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.

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.

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 Smock, shows AFC fieldworker Carl Fleischhauer 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/folklife/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



Although equipment changed 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 1939. This National Park Service photo is also included in Hall's collections at AFC. Hall needed a car on the scene because car batteries were required to power his massive disc recorder. On the bottom, Mary Hufford interviews bluegrass musician Everett Lilly during a 1996 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 Eiler.

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.

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 _____ plans 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.loc.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.

-

placeMATTERS

a joint project of City Lore and the Municipal Art Society

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



Barbès

In honor of Jazz Appreciation Month, we are pleased to highlight Barbès, a beloved bar and live music venue, as April's Place of the Month.

Barbès takes its name from an area in northern Paris known for its large North African population and the record stores that popularized Rai—a form of Algerian folk music—in the early 1980s.

Read More: [Barbès](#)
[Read more](#)

PLACES THAT MATTER



Place Matters ESRI Map

Click on the map above to see the many wonderful sites included on 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 broaden 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 who love them.

NEWS



PLACE MATTERS USA



Consulting Nationwide

Since our first national conference in 1996, Place Matters has documented, celebrated and advocated for places that anchor traditions, tell our history, and make New York City distinctive. After more than 15 years of developing successful creative placemaking initiatives in our home town, we are pleased to offer our services nationwide.

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Census of Places that Matter

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[Explaining Your Place](#)
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RESOURCES

Toolkit



The Place Matters Toolkit is a guidebook to help you identify, promote, and protect places that you care about. We expect the Toolkit to evolve 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 also are available to lead workshops and talks in community and classroom settings. Contact Marci Reaven at mreaven@citylore.org.

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SITE SEARCH:

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 CRISES



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 HAÏTI

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



Jacmel Carnaval, Haïti, 2017

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
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