

# **LET'S DOCUMENT OUR ANCESTORS' EXPERIENCE**

**“A guide to Community – Self documentation  
of Intangible Cultural Heritage (ICH)”**

2018

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## LIST OF ACRONYMS

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<b>CCFU</b>	:	Cross Cultural Foundation of Uganda
<b>CD</b>	:	Compact Disc
<b>DVCAM</b>	:	Digital Video Camcorder
<b>DVD</b>	:	Digital Versatile Disk
<b>EZT</b>	:	Engabu Za Tooro
<b>HD</b>	:	High Definition
<b>HDV</b>	:	High Definition Video
<b>ICH</b>	:	Intangible cultural heritage
<b>MGLSD</b>	:	Ministry of Gender, Labor and Social development
<b>MP3</b>	:	MPEG audio layer 3
<b>MP4</b>	:	MPEG audio layer 4
<b>MPEG</b>	:	Moving Picture Expert Group
<b>NGO</b>	:	Non Governmental Organization
<b>SD</b>	:	Secure Digital
<b>UNESCO</b>	:	United Nations Educational Scientific and Cultural Organization
<b>USL</b>	:	Urgent Safeguarding List
<b>WIPO</b>	:	World Intellectual Property Organization

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## A. INTRODUCTION

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On 17 October 2003 the General Conference of UNESCO, meeting in Paris adopted the 2003 UNESCO Convention for Safeguarding of Intangible Cultural Heritage and Uganda ratified the convention in May 2009.

In November 2010, during the 5th Session of the Convention's Intergovernmental Committee meeting in Nairobi, Engabu Za Tooro became the first Ugandan NGO to be recommended for accreditation to provide advisory services to the Intergovernmental Committee and subsequently, in December 2012, was accredited along with tens of other NGOs from around the world by the decision of the General Assembly of State Parties, sitting in Paris **(Decision 4.GA-2012)**.

In 2011, Engabu Za Tooro participated in two international capacity building workshops on the convention and in the same year started facilitating communities in western Uganda to inventory and nominate elements of their Intangible Cultural Heritage for possible inscriptions under the convention.

In 2013 "Empaako tradition of the Batooro, Banyoro, Batuku, Banyabindi and Batagwenda" of western Uganda was inscribed on Urgent Safeguarding List by the 8th session of Intergovernmental Committee sitting in Baku, Azerbaijan **(Decision 8.COM 7.a.12)**. In 2015, the 10th session of Intergovernmental Committee sitting in Windhoek, Namibia, inscribed "Koogere Oral tradition of Basongora, Banyabindi and Batooro peoples", **(Decision 10.COM 10.a.8)** on Urgent Safeguarding List both facilitated by Engabu Za Tooro.

In 2014, Engabu Za Tooro elaborated an International Assistance Request *titled Community-Self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda* which was approved in 2017. Developing this practical guide to community self-documentation of ICH is one of the activities of that project. It is developed following the principles of the 2003 UNESCO Convention for safeguarding Intangible Cultural Heritage.

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This document “A guide to community-self documentation of Intangible Cultural Heritage (ICH)” will therefore serve the following purposes;

- Introduce the concept of community-self documentation of ICH and guide on how it can be practically implemented.
- Serve as a training manual to trainees who are preparing to implement a project of community-self documentation of ICH.

In this vein, in the first place, it will serve as training manual in workshops and guide the entire process of documentation in the project “UGA 01210 Community-self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda” which pilots the concept of community-self documentation of ICH.

- This guide document, after successfully guiding the pilot community-self documentation project which will in turn validate it, will be generally availed to guide any other project of community-self documentation of ICH in Uganda or elsewhere.

The Background briefly explains the key concepts and principles of the 2003 UNESCO convention for Safeguarding of the Intangible Cultural Heritage which provide the ideological context under which the practical guide is developed and explains the general ICH Safeguarding measures as a background to exploring further documentation as one of the measures of Safeguarding Intangible Cultural Heritage. The rest of the chapters analyse practical steps and procedures of ICH documentation with a bias on the concept of community-self documentation of ICH.

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## **B. BACKGROUND**

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### **a) Explanation of Key Concepts of the 2003 UNESCO Convention for safeguarding of Intangible Cultural Heritage.**

#### **I) What is Intangible Cultural Heritage?**

##### **1- The ICH definition in the text of the convention (Article 2)**

*The UNESCO convention for the Safeguarding of Intangible Cultural Heritage defines Intangible Cultural Heritage "as the practices, representations, expressions, knowledge and skills as well as 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 purpose 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- Key elements of the definition of ICH in the text of the convention**

- i. Practices, knowledge, representation, expression and skills.
- ii. Communities, groups or in some cases individuals recognize as their cultural heritage.
- iii. May have associated artefacts, objects, instruments and cultural spaces.
- iv. Has been transmitted from generation to generation.
- v. Is constantly recreated by the communities, groups or in some cases individuals, in response to their environment, interaction with nature and their history.
- vi. It gives them a sense of identity and continuity.



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- vii. Promoting respect for cultural diversity and human creativity.
  - viii. Compatible with existing international human Rights instruments, requirements for mutual respect among communities, groups and individuals and of sustainable development.

## **II) What does Safeguarding Intangible Cultural Heritage mean?**

Safeguarding means ensuring viability of the Intangible Cultural Heritage. It is about ensuring transfer of knowledge, skills, practices, representations, expressions and meaning or communicating heritage from generation to generation. There should be intergenerational communication.

## **III) What does viability of Intangible Cultural Heritage mean?**

Viability of Intangible Cultural Heritage means its level of continued enactment and transmission or how it is finding expression today. This also implies its level of relevancy and desirability. The threats to an Intangible Cultural Heritage undermine the level of its continued enactment and transmission and hence its relevancy and desirability.

But the Safeguarding measures remove those threats to ensure continued enactment and transmission and hence its relevancy and desirability. Viability of an Intangible Cultural Heritage element should be understood along a continuum or in degrees. The lowest degree of viability means critically endangered or threatened by disappearance or extinction. When you are asked about the viability of an Intangible Cultural Heritage element you bring out the two sides. The available level of enactment and transmission and the extent of deficiency, weakness or attack and hence threats. It can be possible to have an Intangible Cultural Heritage element which is a hundred percent viable and hence has no threats at all. An Intangible Cultural Heritage element which has no any, degree of viability means it has faced extinction and does not attract Safeguarding, according to the 2003 convention. Safeguarding according to the convention, does not include re-creating what used to exist but removing threats to something which still exists.

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#### **IV) What is enactment and Transmission of Intangible Cultural Heritage**

Enactment is the practicing, enjoying or living the experience and reality of an Intangible Cultural Heritage element while Transmission are those moments and actions by which knowledge, skills, meaning and values of an Intangible Cultural Heritage element are transferred from the old to the young generations. Transmission therefore, necessarily involve intergenerational communication of heritage. In a medical school, for instance, there is purely transmission of knowledge and skills and in the Medical theatre, there is purely practicing medical skills and knowledge. During the session of making baskets where both skilled and unskilled and then young and old are present, there is transmission and sharing of basket making knowledge and skills. But during domestic and community activities where baskets are used, there is practicing, enjoying and living the reality of basket making.

However, in many elements of Intangible Cultural Heritage, transmission is fused with enactment. In the process of practicing, enjoying and living the reality of an Intangible Cultural Heritage element, its skills, knowledge and meaning is equally being transmitted from the old to the young.

When sharing a story during a story telling session around the fire place, where skilled and unskilled story tellers, young and old are present, it serves for both enactment and transmission. The reality of the story is being lived and enjoyed and at the same time, story telling skills and knowledge of the story is being transmitted from the old to the young people and from the skilled story tellers to unskilled. An Intangible Cultural Heritage element can face threats both at the level of practicing and transmission and safeguarding measures are applied at both levels.

#### **V) The Traditional and new modes of transmission.**

The methods and ways how knowledge, skills and meaning of an Intangible Cultural Heritage element are transmitted from the old to the young ones, can be categorized as the traditional ones and the new and emerging ones. More often, threats to the viability of Intangible Cultural Heritage manifest in the weaknesses of the traditional modes of transmission in the face of the ever changing society.

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And safeguarding measures are in the form of providing re-enforcement to support the traditional modes to cope or to introduce new modes altogether.

Empaako element is traditionally transmitted by naming ceremonies and modern safeguarding measures are going to re-enforce naming ceremonies by ensuring availability of required knowledge through documentation and dissemination and mobilizing clan leaders to appreciate the need to observe these ceremonies. Modern safeguarding of Koogere Oral tradition is going to change traditional modes of transmission from story telling sessions and spontaneous entertainment to integrating the element into modern professional and stage performance and formal training and education. This is a case of adapting the element as a whole, but not just aspects of it, into the modern lifestyle. In trying to introduce new modes of transmission, one must establish that the old ones are completely obsolete, re-enforcing them can not help. In some cases new modes may be introduced alongside the old ones. In the case of Koogere Oral Tradition, the traditional story telling during women handcraft sessions, was maintained and re-enforced by creating incentives to group handcraft making.

In trying to introduce new modes of transmission, one must be careful not to dispossess the bearers of their element and its transmission processes. The new modes should be introduced in same context of the bearers. In the case of Koogere Oral Tradition, if the folk expressions are adopted by professional performers who essentially don't belong to the communities and the performances are outside the concerned communities, then those communities will have been dispossessed of their heritage.

The new modes, equally must maintain the meaning which the communities attach to the element. In the Example of Koogere oral tradition, if the communities attach spontaneity, listening and memorizing as values associated with the story, then make sure you maintain these values even when the story is adapted to modern stage.

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## VI) Practitioners, Bearers and Custodians of Intangible Cultural Heritage.

1- **Bearers** of Intangible Cultural Heritage are the natural descendants who automatically inherit the heritage. These are the owners of the heritage in general or people to whom that heritage provides a sense of identity and continuity.

2- **Practitioners** are people or categories of people with specialized roles in transmission and enactment of Intangible Cultural Heritage. Some elements involve professional and specialized roles taken up by different people among the bearers. For instance Runyege is a dance for the Batooro as bearers, but they are people who are specialized in drumming, singing, dancing and making the instruments. Not every Mutooro will necessarily dance Runyege or make the instruments. Practitioners therefore, are people who practically do things in the transmission and enactment of a heritage.

3- **Custodian** of an Intangible Cultural Heritage element are people who hold in trust the aspects and values of a heritage on behalf of the general bearers, as ultimate points of reference. They may keep custody of the material aspect or live as symbols of the values and meaning of that heritage on behalf of others. In some cases they offer sacrifices or perform rituals to perpetuate the heritage, on behalf of its bearers. For instance, Kings or ritual leaders are custodians or symbolic representatives of the Intangible Cultural Heritage of the whole community. These terms are closely related, you select one or the other according to the aspect you want to emphasize.

## VII) What are the Domains of Intangible Cultural heritage?

- 1- Oral traditions and expressions including language as a vehicle of Intangible Cultural Heritage.
- 2- Performing Arts.
- 3- Social Practices, Rituals and festival Events.
- 4- Knowledge and practices concerning nature and the universe.
- 5- Traditional craftsmanship.

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## **VIII) What is an element of intangible cultural heritage?**

### **1-Definition of an element of ICH**

An element is a complete unit of Intangible Cultural Heritage. It is a cultural process which has got a beginning and an end and hence complete in itself.

The definition and Domains of Intangible Cultural Heritage present characteristics of Intangible Cultural Heritage in general, but the element gives parameters of a unit of Intangible Cultural Heritage.

### **2- Characteristics of an element of ICH**

The characteristics of an element of Intangible Cultural Heritage include the following:

- (i) The name or title which should be direct and exhaustive in indicating a complete cultural process.
- (ii) The bearer communities and the custodians and practitioners with their segregated roles.
- (iii) The scope of the geographical area and territories where it is practiced.
- (iv) Its viability or how it finds expression today. This may include its threats and existing safeguarding efforts.
- (v) Its current social and cultural functions today.
- (vi) Its modes of transmitting its knowledge and skills.

These must be determined with the bearer communities and they constitute its identification and definition as an Intangible Cultural Heritage element.

## **IX) What are threats and risks to the viability of an Intangible Cultural Heritage element?**

Threats are the current impediments to enactment and transmission of an element of Intangible Cultural Heritage. The risks are possible and future impediments to the enactment and transmission of the element.

The following leads can help in understanding and analyzing threats or impediments to transmission and enactment of an element.

- 
- (i) Threats can affect at the level of both transmission and enactment.
  - (ii) There are common expressions that imply generic threats to Intangible Cultural Heritage in general. Such expressions among others include; globalization, communication technology replacing traditional communication, disinterest of the youth in traditional practices and general decline of the population in appreciating the traditional culture. Such generic factors should be customized to a particular element and be described in specific, particular and immediate terms of the element and its immediate context.
  - (iii) Describe threats which have possible response within the means of the communities, assisted by the State Party and possibly the international community.
  - (iv) When threats of an element are removed, the element gains viability but when they are not addressed can slowly lead to extinction or disappearance of the element.
  - (v) Threats are more often a result of weaknesses of the traditional modes of transmission or methods of enactment in the face of changing lifestyles of society.

Therefore these modes and methods can be re-enforced with modern techniques or introduction of new modes altogether, but the meaning, principle and social values of the element are maintained.

- (vi) Don't present the threats as what the concerned communities have failed to do, but present the situation as it obtains.

Extinction or disappearance of an element of Intangible Cultural Heritage is a point where, there is no trace of transmission neither enactment. A cultural element can exist in name, words and history of the people, when practicing it has completely ceased. For instance, the Banyabindi community of Western Uganda, traditionally were a pottery community, producing and supplying pottery products in the whole of the then Bunyoro Kitara Empire. But that skill has ceased in practice and transmission, although it is alive in the oral history of the community and their name itself "Binyabindi" originate from that skill and their historical role in the Empire.

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The traditional Empaako naming system, as an example, has thus the following threats as established in the nomination file and all subsequent documents.

- (i) Diminishing observance and performance of naming ceremonies (affecting transmission and practice)
- (ii) Loss of knowledge of the naming ceremonies (affecting transmission and practice).
- (iii) Reducing use of the Empaako in daily life (affecting practice)
- (iv) Attack to the practice from some emerging religious groups (affecting both practice and transmission)

The threats for Koogere Oral Tradition include;

- (i) Diminishing number of master story tellers (affecting transmission and practice).
- (ii) Disappearance of social context where it is traditionally practiced and transmitted (affecting transmission and practice).
- (iii) Increasing separation of education and recreation, the fusion that propels its practice and transmission.
- (iv) Declining use of its language.

## **X) What is community participation?**

### **1- The definition of ICH community**

The UNESCO 2003 Convention text does not directly define a community. But the practical application of the convention imply a community as a collectivity of all those for whom an element of Intangible Cultural Heritage constitutes a source of identity and continuity and hence the bearers. Collectivities which can be further segregated by other factors but subscribing to the same element will be communities of that ICH element.

A community of an element of Intangible Cultural Heritage will be further subdivided between the practitioners and custodians and can further be subdivided for practical operation, by age, hence children, youth and elderly and by gender.

The gate keepers or entry points to the community may be traditional institutions like families, clans and chiefdoms and modern social groupings, like cultural Associations, non-governmental organizations and community-Based Organizations.

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## **2- Principles underlying community participation;**

(i) The convention recognize that the communities, groups and in some cases individuals create, maintain and transmit Intangible Cultural Heritage. The State Parties are only support agencies to the communities in safeguarding the communities' Intangible Cultural Heritage.

(ii) In any action on safeguarding of Intangible Cultural Heritage, the community members should be the drivers and others are only supportive actors.

(iii) The community should provide free, prior and informed consent before any action on it's ICH.

### **b) General overview of ICH safeguarding measures.**

#### **I) General characteristics of safeguarding measures**

1. The convention text give some general safeguarding measures of ICH that include; identification, inventorying, transmission, raising awareness, documentation, capacity building, revitalization, promotion, research, preservation, formal and informal education and enhancement.

2. The safeguarding of Intangible Cultural Heritage in the framework of the 2003 UNESCO Convention makes identification and inventorying as basic safeguarding measures where all others are built.

3. The measures like raising awareness, capacity building and documentation tend to be the most common measures and applying on all elements of Intangible Cultural Heritage.

#### **II) Explanation of 12 Key Safeguarding measures**

##### **1. Identification**

This is official naming of an element of Intangible Cultural Heritage, describing its context and distinguishing it from other related elements. This should be done with full participation of communities, groups or individuals concerned.

##### **2. Inventorying**

This is identification of an element of Intangible Cultural Heritage with a view of safeguarding it. It goes beyond naming, describing its context and distinguishing it from others to assessing its current viability.



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There should be a criteria for inventorying a particular element or elements before others. Such criteria could be for example, the level of risk of disappearance or level of representativeness of intangible cultural heritage of a particular community. An inventory, also aims at safeguarding.

Therefore it should be disseminated as much as possible to raise awareness. Methods of disseminating inventory could include; a paper list, multimedia database and other types of publication.

Inventorying should be done with consent and demonstrable participation of concerned communities. There should be a specific institution that is responsible for maintaining the inventory and such inventory should be periodically updated.

### **3. Raising awareness.**

This is encouraging the understanding, appreciation and recognition of the value of Intangible Cultural Heritage and generating respect for it and its practitioners. Raising awareness can also ignite further safeguarding actions. Awareness can be raised among the bearers and practitioners, other stakeholders and the general public.

Awareness raising actions can target a particular element or group of elements or Intangible Cultural Heritage in general.

The 2003 UNESCO convention itself is an instrument aimed at raising awareness of Intangible Cultural Heritage in general and at National and International levels (Article 1c,) while through different mechanisms of the convention, awareness about individual elements is also raised. For instance, inscription to different lists itself, is raising awareness of those elements of ICH.

Different strategies can be applied to raise awareness depending on the context and nature of different elements but dissemination of inventories, documentations and research on an element, particularly raise awareness of that particular element.

In raising awareness of particular ICH element, caution must be taken on the following:

- Actions of raising awareness of a particular element should originate from an arrangement that secured the free, prior and informed consent of the concerned communities

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and that their participation is fully enlisted and they are the beneficiaries of any outputs of such awareness raising actions.

- Actions of raising awareness should fully respect the customary practices and beliefs governing access to specific aspects of such heritage, particularly the secret and sacred aspects.
- Actions should not decontextualise the manifestations and expressions of the heritage, should not mark the concerned communities as not participating in contemporary life, should not justify any social, political, religious, linguistic or gender-based biases, should not lead to over commercialization and unsustainable tourism and should not facilitate misappropriation of knowledge and skills.

The major strategies of raising awareness of the value of Empaako heritage as an example, will include online and offline dissemination of research reports and documentation outputs of ceremonies and practices associated with Empaako naming system.

The dissemination will mainly target the young people and hence enhance intergenerational communication of Empaako heritage.

#### **4. Capacity building.**

This is provision of skills, knowledge, information and equipment related to a particular undertaking in order to overcome limitations. The convention for Safeguarding Intangible Cultural Heritage sees safeguarding heritage as a perpetual process and so the capacities of communities should be strengthened to continue with safeguarding efforts in the future. The community capacity can be built to safeguard a particular element or ICH in general. In the Safeguarding programme of Empaako heritage, the capacity of the communities will be built in the area of documentation and dissemination

#### **5. Research.**

This is a scientific investigation and exploration of forms, social, cultural and economic functions, modes of transmission, artistic and aesthetic features, history and dynamics of creation and recreation of an element or group of elements of Intangible Cultural Heritage. Research can generate knowledge that lead to designing further safeguarding programmes and dissemination of research findings, raise awareness about the value of that heritage.

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In the overall programme of safeguarding Empaako heritage, research will be done on the creation and recreation of Empaako heritage and the role of the clan institutions in the transmission of that heritage.

#### **6. Revitalization**

This is bringing back to life or restoring the vitality of practices and expressions of Intangible Cultural Heritage which were seriously weakened. Revitalization, therefore is an outcome of actions in safeguarding efforts but not a process. Observance of naming ceremonies will be revitalized as an outcome of mobilization of practitioners, raising awareness and documentation.

#### **7. Preservation**

These are efforts aimed at maintaining a piece of heritage as it was, for the future generations. This concept apply better on the tangible aspects because the intangible expressions, knowledge, skills and practices are essentially maintained through transmission and practice.

#### **8. Promotion**

This is drawing public attention to respect an element of Intangible Cultural Heritage. It is a tool for raising awareness to the value of the heritage both within and outside its communities.

#### **9. Protection**

This refers to deliberate measures often taken by official authorities to secure an Intangible Cultural Heritage element element or some aspects of it, from the perceived or actual threats to its continued practice or enactment.

#### **10. Transmission through formal and non-formal education.**

This refers to giving of knowledge and skills related to particular element or Intangible Cultural Heritage in general, in a formal or informal arrangement. Intangible Cultural Heritage education, for instance, can be part of school curriculum and seminars, theatres and workshops can pass on knowledge and skills about an element of Intangible Cultural Heritage.

The documented ceremonies and practices of Empaako naming system, as well as narrations of Koogere Oral tradition, will become educational material in schools and adult literacy training

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and also will be adapted to community theatre and hence transmission of these elements of heritage through formal and informal education.

### **11. Enhancement**

This refers to efforts that create enabling environment for transmission and enactment of elements of Intangible Cultural Heritage.

### **12. Documentation**

This is capturing, recording and packaging information, knowledge and images on a subject for easy and effective storage and sharing.

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## C. DOCUMENTATION AND INTAGIBLE CULTURAL HERITAGE

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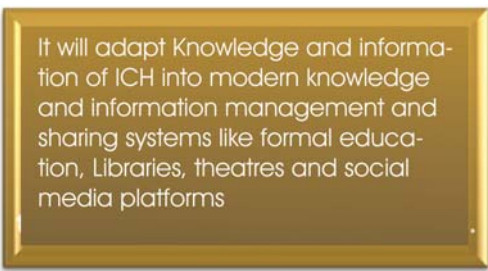
### a) Documentation as an Essential Safeguarding Measure of ICH.

World development is rapidly introducing new knowledge capturing and information storage, sharing and communication technologies.

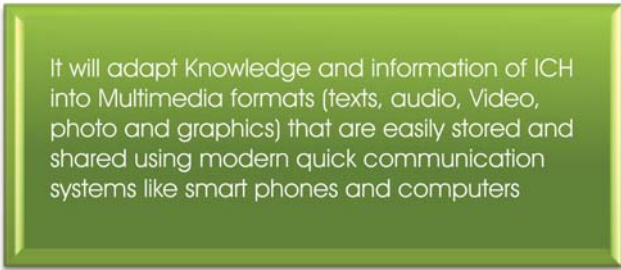
These technologies normally leave behind the communities' knowledge and information in Intangible Cultural Heritage, which is often in oral form. Despite the presence of many popular websites and social media platforms where people often interact, there is limited content on ICH. This is often the basis of the threat of Intangible Cultural Heritage. The worlds knowledge and information storage, sharing and communicating is increasingly shifting to print media, electronic media and internet and associated digital gadgets like DVD, flash disks and memory cards. If the Intangible Cultural Heritage of the community is not adaptable to these platforms, then it is disappearing on the world scene. If the past cannot be put on these platforms, then it is disconnected from the current and future generations. So documentation, in its different forms, enables Intangible Cultural Heritage to be adaptable to these ever changing information and knowledge sharing, storing and communicating technologies. Documentation will therefore, make three important steps to Intangible Cultural Heritage.



It will adapt knowledge and information of ICH into modern archiving systems like Museums, Libraries and websites



It will adapt Knowledge and information of ICH into modern knowledge and information management and sharing systems like formal education, Libraries, theatres and social media platforms



It will adapt Knowledge and information of ICH into Multimedia formats (texts, audio, Video, photo and graphics) that are easily stored and shared using modern quick communication systems like smart phones and computers

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Documenting Intangible Cultural Heritage for safeguarding it is a bridge between the past and the future, or capturing the past in order to make it accessible by the present and the future generations.

Documentation is an essential safeguarding measure of Intangible Cultural Heritage and which relate and link with others.

- Identification and definition give a background to documentation.
- Research facilitate documentation or the two complement each other.
- Documentation give raise to raising awareness, provide material for formal and informal education hence transmission and support promotion and enhancement.

### **b) The difference between ICH documentation and other types of documentation.**

1) In ICH documentation the major objective is to enable continued enactment and transmission of the heritage while in other types of documentation the major objective is to prove a given point or keep a recording of a subject. We look at the following documentation areas which are not necessarily Intangible Cultural Heritage documentation.

(i) Documentation for generating information to inform monitoring and evaluation of a programme.

***Here you want to prove whether the programme is realizing expected results or not.***

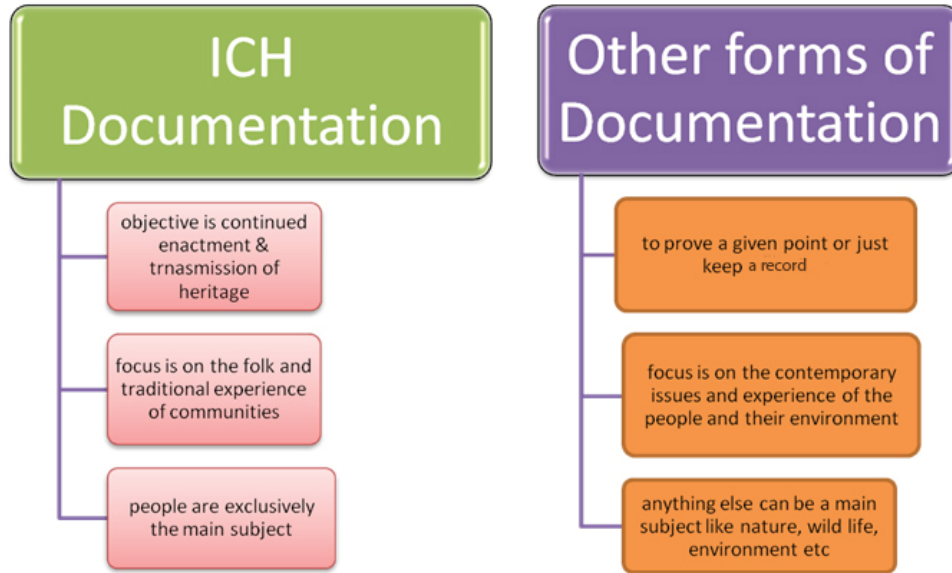
(ii) Documentation for generating information to inform monitoring an electoral process.

***Here you want to prove at the end, whether the elections met the goal of being free and fair or not.***

(iii) Documenting a conference or a wedding party is aimed at generating information to prove that it took place and it was successful and to keep record for future references.

In these types of documentation, the point one wants to prove will determine the format or the way issues will be arranged to bring out the intended message. And therefore it will determine

the concept and scope or what to include and the specific objectives.



### c) Application of the video and film production concepts to ICH documentation

Video production is a recording of an occurrence or a phenomenon in real, authentic and natural form. For instance, recording a ceremony, a ritual, results of a programme etc. as they are in their natural, authentic and real form. A film production, on the other hand, is recording of an occurrence, a phenomena or on a subject by imagining and acting it. In film production, the content is fiction which may be reflecting a real situation or presenting deliberate message. For instance one can act a film on the rule of Idd Amin of Uganda, liberation struggle of Nelson Mandela etc. In this case Historical facts are presented in acted and recorded episodes. One can produce a film to bring out messages on a particular subject.

He develops and acts episodes which bring up the message on the subject. Documentation of Intangible Cultural Heritage falls under video production because it records real, authentic and natural expressions of the people in order to facilitate its continued enactment and transmission. Producing a film on an Intangible Cultural Heritage element would mean acting the expression of ICH which would not aim at strengthening natural enactment and transmission of that expression.

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## D. FORMS OF DOCUMENTATION

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### a) Traditional Forms of Documentation

In oral traditions of the Batooro, we find there proverbs and sayings that emphasize the significance of documentation. Examples of such proverbs include;

**Ekitahandikire Kijuunda** (*What is not written rots*)

**Ekitezaire Kicweeka** (*What has not regenerated itself faces extinction*)

**Ekihandiikire nikyo kiroho, Ekitahandiikire tikiroho.** (*What is written is what exists and what is not written, does not exist.*)

***“Please identify in the oral traditions of your community any sayings that emphasize the need to document”.***

Documentation of knowledge and information of Intangible Cultural Heritage in the history of our communities has undergone an evolutionary process with some stages that can be identified as follows;

#### I) Keeping record of knowledge and information exclusively in human memory.

Using Tooro community in western Uganda, long time ago, every adult was a book of knowledge, every senior elder was an encyclopedia, every specialized professional was a text book of specialized knowledge and entire community was a body of knowledge, kept in both individual memory and collective memory. It should be noted that this keeping of knowledge and information of Intangible Cultural Heritage in human memory, is no longer reliable. In the past, life was simple with limited interactions but today the complexity of life has necessitated people to replace the role of natural memory and oral sharing with modern recording and disseminating technologies.

#### II) Keeping information and knowledge in objects and artifacts.

In the past, people kept rudimentary archives and small museums in their homes, especially bedrooms of family heads. Objects, which were a kind of a record of significant events in the family and community, were kept for so many years and past on from one generation to another. These could mainly be religious objects and symbols of significant events like



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marriage ceremonies, royal coronations, wars, conquests and lyrics of important people. To complete the record, there had to be the living custodians who would explain them orally to the young generations.

### **III) Writing down family lineage and history and individuals' wills.**

Before introduction of writing, the wills were given orally to several trusted personalities who come and reveal the information after burial of the will owner. The family lineage and history was passed on to young people orally, in the day today life especially during family evening re-creation around the fire place. With introduction of writing skills, it became crucial, in order to avoid doubt and distortion, to leave written information with the lyrics of a thumb prints of the deceased as evidence.

### **IV) Weaving, painting, curving and samplers.**

The products of these traditional skills, more often would portray some information and messages and ultimately act as a form of keeping record and transmitting information.

### **V) Composition and performance.**

All folk and traditional performances like songs, poems, music, proverbs, sayings and dances, depict collective experiences of the communities which is incarnated in performances. So the traditional skill of composition was a form of documenting experiences and values of the community in order to share and transmit them from generation to generation.

### **b. Modern forms of documentation:**

Documentation may take different forms depending on the nature of the subject being documented and several forms may be combined in documenting one particular subject. These forms include the following;

#### **I) Writing texts**

Writing is making marks which represent letters, words or numbers on a surface such as a paper or computer screen using a pen, pencil or keyboard. This process therefore, is used to record thoughts, facts and messages; it is a scientific process by which the invisible and intangible message, thoughts and knowledge are presented or reproduced in a visible and tangible form for effective sharing, storing and transmission.

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In documentation of ICH, this is the third person reporting information and knowledge in writing, about a subject. He or she gets the information from interviewing informers or the subject itself, observations and his personal knowledge, interpretations and perceptions about the subject. The output in this form of documentation can take text formats like documents, reports, catalogues, periodicals, magazines, articles, books etc. This form of documentation can combine with other forms like photography and transcription in its final output and can also be facilitated by audio recording as a method of data collection.

## **II) Transcription**

This is capturing knowledge and information by directly describing a physical object, an image, a phenomenon, or process and recording in writing the oral information and knowledge, directly from the subject of documentation e.g. describing a dance, writing down an oral song, an interview and describing an object etc. This may also involve translation from one language to another. Transcription involves direct speech from the subject itself but not reported speech.

## **III) Photography**

This is capturing the still image of the physical aspect of a subject, artistic impression or symbol of a subject using a camera. This is the most common form of documentation but more often it does not complete a story by itself.

## **IV) Audio-recording**

This is capturing the oral materials using an audio recording device. This oral material can be produced in audio formats or transcribed and then produced in a written text that can be translated to different languages.

## **V) Audio-visual recording**

This is capturing the voice, movement and actions using audio-visual recording devices. This can be edited and put in different digital formats.

## **VI) Visual Art representations.**

This is use of artistic skills to make representations of the knowledge, information and images of the subject of documentation.

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For instance Empaako are 12 magic words shared and transmitted orally. Visual artists can design them in artistic pieces in different forms. Handcraft, weaving and designs products can present images of certain subjects and hence documentation by visual art representations. All monuments are forms of documentation by visual art representations.

### **VII) Lithography**

This is printing pictures on a stone or metal block with images that have been drawn with a thick substance that attracts ink.

### **VIII) Artistic Composition:**

An artist can compose on knowledge and information of ICH and produce it in an art piece in order to perpetuate and disseminate that knowledge and information. Artists from Empaako communities have composed and produced several artistic pieces on the heritage.

### **IX) Collecting and assembling existing materials.**

This is a process of collecting and assembling existing materials about a subject. These materials can be in form of books, manuscripts, photographs or any evidence about the reality of a subject. This method may combine with others to make an output of documentation. For instance in documentation of Empaako heritage, all existing materials will be collected, reviewed and archived in a small Empaako museum and documentation centre.

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## **E. FORMS OF COMMUNITY KNOWLEDGE, INFORMATION AND EXPRESSION THAT MAY FORM ICH FOR DOCUMENTATION.**

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Knowledge, information and expression of communities which may form material for documentation have different starting points which may determine whether certain knowledge is ICH material or not.

**a) *Folklore, art and expressions.***

This is knowledge and expressions of a community which have been shared and transmitted from generation to generation and their starting point may not be allocated time in history. They symbolize identity, wisdom and values of the communities and the factual value of the contents is not necessary.

**b) *Traditional beliefs systems.*** This is knowledge and expressions that may be generated and informed by the traditional collective beliefs of communities.

**c) *The traditional knowledge and information.***

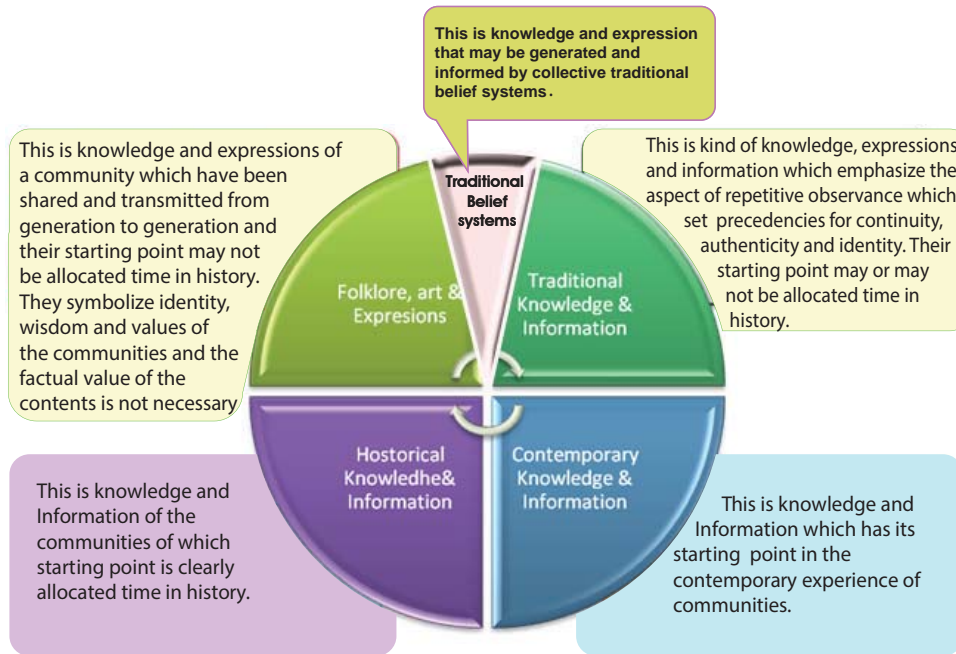
This is kind of knowledge, expressions and information which emphasize the aspect of repetitive observance which set precedents for continuity, authenticity and identity. Their starting point may or may not be allocated time in history.

**d) *Historical knowledge and information.***

This is knowledge and information of the communities of which starting point is clearly allocated time in history.

**e) *Contemporary knowledge and information.***

This is knowledge and information which has its starting point in the contemporary experience of communities.



Therefore, something to qualify as heritage must have collective value, proven transmission value from generation to generation and symbolic value. So material as subject of Intangible Cultural Heritage documentation will mainly come from the folk knowledge, traditional knowledge and minimal from historical knowledge, Therefore, the knowledge and information of which starting point is from the contemporary experience do not form material for ICH documentation because it has not evolved to prove transmission value, symbolic value and cannot provide a sense of identity and continuity of the community. The contemporary experience of the communities therefore should be documented under contemporary documentation of contemporary experience but not as Intangible Cultural Heritage documentation.

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## **F. THE CONCEPT OF COMMUNITY-SELF DOCUMENTATION OF ICH**

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### **a) What is community-self documentation of Intangible Cultural Heritage?**

The UNESCO Convention for Safeguarding of the Intangible Cultural Heritage, emphasize the communities, groups or in some cases individuals who create Intangible Cultural Heritage to be the primary drivers of its safeguarding. Community-self documentation of ICH, therefore is that documentation of ICH which is inspired, initiated, executed and utilized by the community itself.

#### **I) Inspired by the community.**

This means documentation of ICH that is based on the community's natural instinct of self-preservation which, among others, covers preservation of identity and heritage.

#### **II) Initiated by the community**

This means that documentation of ICH, as an activity, it is conceived by the community members and not externally introduced to them.

#### **III) Executed by the community.**

This means that documentation of ICH which essentially relies on community-based skills, competencies, finances and material resources. The external skills, competencies, finances and materials may be involved but attracted by the foundation of available community human, moral and material resources and those external resources play complimentary, supplementary and supportive roles.

#### **IV) Utilized by the community for its own cultural regeneration.**

This means any outputs of the ICH documentation activity will, in the first place, strengthen the safeguarding of the Intangible Cultural Heritage and if there are any financial and material proceeds will belong to members of the community or the bearers of that ICH.

On the over all, it is that documentation activity which is driven by the community philosophy, aspiration, solidarity and self-help spirit.

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## **b) Sustainability of community-self documentation of Intangible Cultural Heritage.**

### **I) Documentation of ICH may not attract commercial investment.**

The sole purpose of documentation of Intangible Cultural Heritage is enabling continued enactment and transmission, so it is centred on the symbolic value of the heritage.

This means that this documentation will not easily attract commercial investment because its design does not promise commercial proceeds. Documentation of ICH is purely inspired by the desire to safeguard the heritage which does not involve expectation of material proceeds.

Therefore, individuals who are struggling with the question of survival are not likely to invest in projects of symbolic value like documentation of ICH. So, the question is where will the communities get resources for continued documentation of their ICH?

### **II) Envisioned source of funding for ICH Documentation**

#### **1. Funding from government institutions**

The UNESCO convention for safeguarding Intangible Cultural Heritage envisions local, regional and central governments of State Parties as concerned with the safeguarding of Intangible Cultural Heritage as a critical national value. This is the spirit which the convention inspires. So these governments will put deliberate measures including budgetary provisions to protect such national values which cannot survive by the forces of demand and supply. For instance in (Article 13(d), III) the convention expects government to establish documentation institutions among other initiatives.

However, practically, this may not give results in some countries, especially among those categorized as least developed. Such countries are struggling with competing priorities like infrastructure, health, disaster management, security etc and cultural heritage may not appear on the list of priorities. In some cases there is also need to sensitize policy makers to appreciate the role of culture in national development, for them to begin

providing for culture in local and central government plans and budgets.

***Does your Local government at Sub County and district levels and then the central government, provide for culture in their plans and budgets? Is it possible for communities to access support for on-going documentation of ICH from there?***

## **2. Mobilizing resources through community institutions.**

Human societies have got natural mechanisms of protecting peoples' heritage and identity. These mechanisms include institutions like families, clans, community associations and cultural institutions. These institutions attract contributions from their members and modern corporates to support symbolic projects which cannot be left to the market forces. This is why communities cannot fail to get resources from within themselves for activities like marriage and burial ceremonies. However the following challenges obtain;

(i) Documentation is essentially a modern method of safeguarding ICH and it is not built in the consciousness of the communities. So it cannot easily attract contributions through the traditional community mechanisms. There is need for deliberate community education to raise awareness on the need to incorporate documentation among the communities self-help programmes.

(ii) In many cases, community institutions have been disrupted by individual interests and cannot win confidence of the people and corporates to contribute resources for projects like documentation. And leadership of such institutions may even not have the vision and will to genuinely develop such a programme and market it for support.

***“Can your community institution like elders council, chieftdom, kingship, clans, community association etc understand your ICH documentation project as falling in their natural mandate and genuinely help you to mobilize resources from community and Government officials and corporates?”***

### **c) Documenting the elements of ICH which have commercial demand.**

Although essentially ICH is for symbolic value of the community's identity and heritage, some elements can attract some level of commercial demand and therefore people documenting them can attract financial proceeds. Let us note some possible examples;



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1) In Uganda, folk performances have taken a share of entertainment market and corporates use folk groups and performance in promoting their products. So someone producing and performing folk dances can attract proceeds.

2) Uganda's education and cultural policies are increasingly introducing the teaching of vernaculars and cultural education. This means that documentation outputs on language, indigenous knowledge and oral traditions, will eventually be demanded commercially in the education system.

However, the convention in (OD 116-117) cautions against over commercialization of ICH which can compromise symbolic values which people attach to the heritage. The following are examples of the possible areas of risk of commercial drive, undermining the symbolic value of the heritage.

(i) If the desire to sell ICH documentation outputs can limit distribution, availability and accessibility to the ICH for its enactment and transmission.

(ii) If the commercial drive can lead to decontextualisation of the element of ICH.

(iii) If the commercial drive can lead to adaptations of the element of ICH to a level of losing its authenticity.

"As an example, these are aspects or outputs of documentation of Empaako naming system that will be adapted to commercial distribution?"

- Visual Art representation of the 12 magic names – Empaako.
- A bridged guidelines on Empaako naming ceremonies.
- A bridged guidelines on traditional marriage ceremonies.
- A bridged guidelines on the ceremony of installing a heir(kugweta)

#### **d) Intangible Cultural Heritage and tourism**

Many countries associate culture and heritage with tourism. While practically, culture and heritage are indeed central aspects of tourism, this association if not carefully handled can give impression, that the country appreciates culture and heritage through the lenses of foreign exchange from tourism.

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This would imply leaning more on the commercial values of culture and heritage than their symbolic values of national identity, pride and aspirations. This attitude is further illustrated by making culture and heritage a department of Tourism Ministry which imply hospitality for foreign exchange, instead of associating cultural heritage with Ministry of Education which would imply transmission of skills and national values and aspirations.

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## **G. PROFESSIONS AND SPECIALTIES INVOLVED IN DOCUMENTATION OF INTANGIBLE CULTURAL HERITAGE.**

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### **a) Professions and specialties.**

- 1- Videography
- 2- Photography
- 3- Photo editing
- 4- Audio-Visual editing
- 5- Script writing
- 6- Language editing and translations
- 7- Text and graphic design and printing
- 8- Language specialization
- 9- Writing
- 10- Anthropological research
- 11- Cultural leadership
- 12- Song writing and composition
- 13- Multimedia content developers for web.

### **b) Talents**

- 1- Traditional story tellers
- 2- Folk performers
- 3- Cultural resource peoples and community sages.
- 4- Traditional historians
- 5- Traditional ritual leaders or guides.
- 6- Practitioners and custodians of particular ICH elements.
- 7- Visual artists.
- 8- Weaving and crafts people.
- 9- Traditional Artisans
- 10- Apprentices.

You don't have to engage all these professions in every single piece of ICH documentation, but you must use at least some of these in any piece of ICH documentation.

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## **H. SHARED HERITAGE AND SHARED RESPONSIBILITY TO SAFEGUARD IT**

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### **Roles in community-self documentation of ICH**

#### **a) Documentation of ICH as a collective Community Action**

Ideally, community-self documentation of Intangible Cultural Heritage is a collective community action based on the principles of community solidarity and self-help. The principles of the UNESCO 2003 convention for safeguarding of the Intangible Cultural Heritage encourage broader participation and cooperation of all stakeholders in any activity of safeguarding the Intangible Cultural Heritage.

The objective of documenting Intangible Cultural Heritage is to safeguard it and safeguarding of heritage is a collective aspiration and therefore, the action should be a collective community action. However individual or a group passion can initiate but must mobilize the participation of all stakeholders and avoid undertaking the documentation of community ICH as a private business.

#### **b) Identification of specific roles in community-self documentation of ICH.**

The following roles can be identified in a community-self documentation of an Intangible Cultural Heritage element element.

##### **I) The Mission bearer**

This is someone who conceives the mission of undertaking a documentation of an ICH element. This can be an independent individual or group or an institution.

##### **II) The mobiliser of a community action for documentation of Intangible Cultural Heritage.**

This is someone with influence to inspire stakeholders to action on culture and heritage.

This could be a community association leader, a cultural institution leader, a government leader, a celebrity, an elder, senior citizen, a clan leader, an NGO activist etc who can reasonably attract audience of the community.

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The challenge here is that in some communities, leaders in institutions which are naturally expected to be concerned with cultural issues, may not have the passion and vision to initiate a project idea of ICH documentation. People from the communities which traditionally have a monarchical structure are oriented to waiting for commands from institution leaders like Chiefs, Kings, Clan Leaders and ritual leaders. It takes a lot of society education to appreciate that any bearer of that heritage is equally concerned and can take initiative than always waiting for institution leaders. Any body who can attract a reasonable community attention, should be able to initiate and inspire a community action on documentation of ICH.

### **III) Resource Mobiliser for ICH documentation**

This is someone who understands that resources are in so many forms, from so many sources and mobilized by so many methods. Community-self documentation of ICH project should clearly be designed as a community self-help action. Every stakeholder contributes what he has that relate to the progress of the activity.

### **IV) Cultural resourceful people.**

These are the people who have the knowledge that is going to be documented. They are knowledgeable and informed about the ICH element which is to be documented. They should be identified and mobilized for the activity.

### **V) Cultural performers.**

These are people who perform the actions and expressions that are going to be documented like folk dancers, poets, story tellers, ritual performers etc. They should be identified and mobilized.

### **VI) Community-based professionals in ICH documentation fields.**

Professionals based at community level who are in the fields relevant to documentation of Intangible Cultural Heritage should be identified and mobilized to play their technical roles in the community-self documentation of ICH. Those roles, for example, include audio-visual recording, transcription, audio visual editing, text editing, photography etc.

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In such community self-help project, organizers should exhaust resources and capacity available in the community, before hiring from outside the community. Experts, contractors and consultants from outside the community may be hired to re-inforce capacity available in the community.

**VII) Community owned physical and social infrastructure.**

Community-physical infrastructure like community hall, centres, libraries, museums etc would be used in coordination of the project. Community social infrastructure like cultural institutions, clan systems, community associations and community based groups would also be used for mobilization and coordination of the project.

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## **I. THE ROLE OF THE YOUTH AND THE GENDER QUESTION IN DOCUMENTATION OF ICH**

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### **a) The position of the Youth in Community-self documentation of Intangible Cultural Heritage.**

#### **I) Documentation implies intergenerational transmission of ICH**

Safeguarding Intangible Cultural Heritage which is the sole purpose of its documentation, implies enabling enactment and transmission which means communicating heritage across generations. Documentation itself is a bridge between the past and the future. In documentation, elders are giving knowledge and information of the communities ICH to the youth to take it on into the future. If the youth are indifferent, then the documentation of ICH is in vain.

#### **II) Youth participation should be integrated in all roles.**

It is important to ensure that, the youth participation is realized in all stages of the documentation and that the whole documentation exercise is a communication between the elders and youth. The youth can easily be engaged in the roles like performing the folk expressions and the technical roles of documentation and as apprentices in all senior roles.

#### **III) The position of women in community-self documentation of Intangible Cultural Heritage.**

In many manifestations of Intangible Cultural Heritage, women are given subsidiary roles, while their male counterparts dominate the strategic and leadership roles.

This has led to having less women with roles like mission bearing, initiating action, inspiring action and mobilizing resources for ICH safeguarding activities like documentation.

Cultural communities, should be sensitized to appreciate that in the contemporary world, no human effort can succeed where participation of women is either completely excluded or marginalized. Therefore efforts should be made to balance the gender participation. Women can increasingly be encouraged to participate in roles where they are predominantly withdrawn because of just attitudes generated by the traditional system of gender role divisions which is no longer tenable.

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However there are ICH with gender role divisions as part of the tradition and adjusting these roles means adjusting the tradition. Although adjustment of these traditions can be advised, documentation should not be seen, as an effort to coerce tradition bearers to adjust their traditions. We document what exists and what the heritage bearers tell us.



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## **J. OBTAINING COMMUNITY CONSENT AND RESPECTING COMMUNITY SECRECY**

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### **a) The principle of free, prior, sustained and informed consent.**

This is a principle applied in capturing evidence of community consent to any action or engagement with their Intangible Cultural Heritage. The expression of consent should be provided in an atmosphere that is free of any deceptions, coercion, intimidation or manipulation. This consent should be provided before the intended action and given sufficient time but not in a hurry or given during or after the action. It should not be given in the darkness of ignorance but sufficient information on possible consequences, benefits and any possible negative outcomes.

### **b) The principle of community secrecy in ICH documentation.**

In many instances, the bearers of Intangible Cultural Heritage will consider some aspects of their heritage as a secret. This should not surprise someone doing documentation and it should be respected. You cannot document information which the bearers believe its accessibility should be restricted.

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## **K. PREPARING TO DOCUMENT AN ELEMENT OF INTANGIBLE CULTURAL HERITAGE**

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### **a) Knowing the underlying principles in documentation of an element of Intangible Cultural Heritage.**

- An element of Intangible Cultural Heritage is part of a larger cultural entity.
- Documentation is intended to describe and understand that element of Intangible Cultural Heritage but not to freeze it.
- Documentation is meant to describe the element at its current status but not merely to prescribe or give opinion of what it should be.
- Documentation is supposed to be objective and captures all perspectives of those involved with element.
- Documentation under the Intangible Cultural Heritage, UNESCO convention is for enhancing viability or continued practicing and performing the element but not merely to create archive, academic or museum material.
- Documentation is an ongoing process but not a definitive and closed action.
- Don't create a replica of what used to exist or re-create lost meaning of an expression but document what exists.

### **b) Identifying the element of Intangible Cultural Heritage to be documented and determining the objectives of documenting it.**

Here you identify a particular element to be documented and immediate objectives of documenting it which could include:-

1- The level of threat of extinction: This is a desire to document an element in order to save it from disappearing.

2- The level of representativeness to the living heritage and identity of a particular community can be a reason to document it.

### **c) Identify the domain of the element to be documented**

ICH elements belong to 5 domains but one element can fall in more than one domains. Identify the dominant domain as well as the subsidiary domains where the element falls.

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## d) Knowing what to document about an element of ICH

### I) The definition, the meaning and brief description of the element

Name and state the element, giving its brief description.

### II) Background information on the element

This is the attempt to explore the origins or existing theories of origin, the history and associated myths, stories and beliefs about the element. This also explores the places where the element is practiced and the bearer communities with their variations.

### III) The context questions about the element

These questions include;

- The **WHAT** question:

What term would describe the element? It may not be a single term but several of them.

- The **WHOM** question:

This seeks to bring out the practitioners, custodians, bearers or people or groups of people with different roles in the performance or practice of the element of Intangible Cultural Heritage.

- The **WHY** question:

This points to the social and cultural purpose and meaning for the bearers. For some elements it may extend to bring out the beneficiaries, customers, consumers, recipients and audience.

- The **WHEN** question:

This points to the time, season, occasion or reason for the practice or performance of the element.

- The **WHERE** question:

This brings out the place or location where an element is practiced or performed.

### IV) Documenting roles in the practicing of the element

Identify and justify roles in practicing the element. Who does what, when and why, in the process of performing the element? Are there variations among different groups and communities that practice the element?

### **V) Documenting the process of practicing or performing an element**

You identify the stages of performing or practicing the element, their connectedness and how they build from the beginning to the climax and then the end. Note the variations which may exist among different groups and communities that practice the element. Example: The process of a typical Empaako naming ceremony among the Batooro.

### **VI) Documenting transmission processes**

How are skills, knowledge and meaning transmitted from one person to another or from one generation to another? Is there any special training or apprenticeship. Look at both the traditional and modern modes of transmission.

### **VII) Documenting the tangible aspects of the element**

Identify and describe the tangible objects and physical spaces associated with the element. Example: the key objects used in Empaako naming ceremony.

**As an example these are tangible objects used in Empaako naming Ceremony**



### **VIII) Documenting the current viability of the element**

How is the element finding expression or space in the current context? Focus is put on assessing the strength of the modes of transmission and practicing and availability of the associated tangible objects and spaces. Is there any link with any modern economic activities? Can the element have economic value?

### **IX) Documenting connections of the element**

ICH elements can be interconnected and linked to one another. Identify and describe other elements that this element is linked to.

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## **X Credit and references**

Identify and acknowledge people, institution (s) or groups which provided the knowledge for the documentation process, making them stand out for any further references. Also quote any published materials you consulted.

## **XI) Determining the method of documentation which is appropriate to a particular element of Intangible Cultural Heritage**

The nature and domain of the element of Intangible Cultural Heritage determine the appropriate method of its documentation. A particular element can be documented using more than one methods of documentation but there should be a dominant method most appropriate to the documentation of the element. For instance, a folk dance can better be documented using filming and transcription while herbal medicine is better documented by written text and photography than filming.

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## L. DATA COLLECTION

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Data collection is the process and act of collecting and gathering the information and knowledge about the element or the subject of documentation in the raw form and which will be processed to get the final productions or documentation output.

### **a) The primary source of information and knowledge in data collection**

This is where knowledge and information is gathered by directly recording the practice or performance of an element of Intangible Cultural Heritage in its natural context.

The data collection team directly participates in, observes and records the proceedings of the practice or performances.

In this recording, there is no questionnaires and no script to guide on what to record but you record what is happening as it is happening. For instance, to record and transcribe a ritual, a dance or weaving skills as it is taking place.

The practice or performance being recorded can be in its natural context or a context arranged purposely for the recording. The script is only required at the editing level purposely to allocate time of the final production since the production must have less time than the natural flow of the performance. This source of information is unavoidable in community self-documentation of Intangible Cultural Heritage where practitioners record their own heritage.

### **b) The secondary source of information and knowledge in data collection**

This is knowledge and information got from the secondary sources than directly from the subject or the practice itself. These sources include literature review and interviews.

This secondary source of information is supplementary to the primary sources. In most cases, the primary and secondary sources of information are combined in data collection for ICH documentation. This means that as you directly record the proceedings of a practice or performance, you also interview

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and review literature to get the origin, background, connections, context, viability, deep meaning and interpretations of the practice which you cannot get by recording its proceedings.

### **c) Preparations and Planning for Data Collection**

Any successful action must be effectively planned. There should be sufficient preparations which handle every detail without taking anything for granted or leaving anything to chance.

Data collection action is central in the documentation exercise and therefore needs sufficient planning and preparation. The following issues can generate the planning questions for data collection.

#### **(i) The time issue**

Is the date and time for data collection collectively decided upon by all stakeholders involved and well communicated to all members. Is it arrived at through analyzing all dependant factors like the daily schedule of the interviewees, predictable weather conditions etc?

#### **(ii) The target place of data collection**

Is the particular place of data collection well selected and effectively communicated. Has the selection of the place considered the factors, like appropriateness and availability of information that is being sought.

#### **(iii) Constitution of the action team**

Is the data collection team well and carefully constituted and making use of the highest available technical and cultural resource persons. Are the roles clearly identifies, segregated and communicated.

#### **(iv) The logistics issues**

Are the required logistics all mobilized and organized. Such logistics include equipment, transport, lunch, refreshment, communication etc.

#### **(v) Legitimacy and communication issues**

Are all the people who need to know about the action, even if they may not need to be members of action team, informed?

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These may be authorities in the community like local government officials and cultural leaders.

**(vi) Proper identification of targeted respondents**

Are key respondents who are believed to have the required information and knowledge well identified and the appropriate approach to them established? Is their consent sought and are they well informed of the interview and its purpose and expectations.

**(vii) Background information and literature review issues**

Is there need to first collect and review existing literature on the element to be documented? Does such literature exist and has it been collected and reviewed?

**(viii) Training and rehearsal issues**

Is there need to train members of the data collection team or doing some rehearsals on their roles in data collection exercise? Can the team meet and rehearse on how members will carry out their roles in data collection.

**(ix) Developing interview questions**

These are specific and detailed questions about what you need to know and document in order to constitute the complete knowledge about the element. These questions are drafted from the guiding sub topics on documenting an ICH element as discussed before.

**d) The act of interviewing in data collection for ICH documentation**

**I) Definition of interview**

It is an art and act of collecting information on a particular subject from a person or persons through a conversation dominated by questions, answers and recording mechanisms.

**II) Different forms of organizing interview questions**

You may need to develop the interview questions in different forms, depending on the topic on which data is being collected and the education level of the targeted respondents.



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Different forms of presenting interview questions may include the following;

**1. Questionnaires**

This is more structured, comprehensive and generates consistent data. This is appropriate to averagely educated respondents who may even fill in the questionnaire themselves and are able to give direct, concrete and precise answers. It is also more appropriate to a topic that requires common facts than opinions and perspectives.

**2. Semi-structured interview guides**

This is made in form of outlined guiding topics or questions and it allows much interaction and conversation along different sub-topics and issues. It allows generation of opinion and perspective based knowledge in addition to commonly established facts about issues and topics.

**3. The free form**

There can be a form of which structure will be determined by the ideas of the respondents.

**4. Recording sheets**

This has an indexing numbering system for capturing content for recording.

**5. Accompanying forms**

These are forms for capturing information on granting free, prior and informed consent and permission for accessing relevant materials and places.

## Case study

### Semi-structured interview guide

## Guiding Questions for compiling a Complete Story/Knowledge of Empaako Naming system

### A) Definition of Empaako

1. State the general name of the practice and the 12 Empaako in their right spelling according to the Runyoro-Rutooro Orthography.
2. Briefly explain their social and cultural purposes and usage

### B) Background information about Empaako practice

1. Give theories and myths which explain the origin of Empaako naming system.
2. Outline all the known communities and their ancestral places that practice Empaako naming system.
3. Categorise different meanings and perspectives of the 12 Empaako and the existing attempts to translate and describe the practice into English.
  - a) Attempts of English translation and explanations of Empaako practice.
  - b) The literal meanings of the 12 Empaako
  - c) The evolved meanings by associating Empaako to some personalities, creatures, situations, family beliefs etc.
  - d) The functional meanings of the 12 Empaako words in their social-cultural context.
  - e) Highlight the social, cultural and spiritual meaning and value of Empaako practice for its communities.

### C) Roles in transmission and practice of Empaako.

1. Are there defined particular people who play key roles in performing Empaako naming rituals?
2. Are there role differentiations when using Empaako in different interactions?

### D) Transmission Processes of Empaako

1. What are the different ways of acquiring Empaako?
2. What are the clearly defined stages in the Empakao naming ceremony for a baby at birth and an adult at adoption and social integration level? Are there variations in these stages based on different Empaako communities?
3. Identify the key rituals and their meanings and interpretations in Empaako naming ceremony for a baby at birth and an adult at adoption and social integration level and relate with the current modern concepts of sustainable development.

4. Are there special skills and knowledge in the performance of Empaako naming ceremonies and how are these skills and knowledge passed on from one generation to another? How were they passed on traditionally? Are there any modern ways like integration in formal education system, informal training sessions, festivals, seminars, workshops etc.

**E) Enactment Processes of Empaako**

1. Identify all key human interactions where Empaako is essentially used i.e. the scope of its usage in human life and social interactions.
2. What are the defined stages and roles in using Empaako in social interactions like greetings, expressing thanks etc.?

**F) The tangible objects and physical spaces critically associated with Empaako transmission and enactment.**

1. What are the objects, tools, costumes and physical places that are critically associated with Empaako naming ceremonies and Empaako enactment in social interactions?

**G) The current viability of Empaako Practice**

1. What challenges face Empaako naming ceremonies today and how can such challenges be handled?
2. What challenges face the traditional use of Empaako in the context of life styles today? Can such challenges be handled?
3. To what extent are the objects and spaces required in Empaako naming ceremonies available and relevant in life styles today?
4. Can Empaako practice have any relevancy to any economic activities in the present life?

**H) Other ICH elements closely connected to Empaako practice**

1. Identify other cultural elements or practices which are closely linked to Empaako and describe the linkage and relationship.

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### **III) Principles of conducting an effective interview in ICH documentation**

1. The interviewer should understand and be familiar with the topic which is a subject of the interview.
2. Interviewers should introduce themselves to the interviewee and thoroughly explain the purpose of the interviews in terms of objectives of the project under which the interview is conducted.
3. The interviewer should organize appropriate recording equipment with its sufficient inputs like batteries, discs etc.
4. There should be sufficient rapport between interviewer and interviewee, and the atmosphere of comfort and ease.
5. Ensuring appropriate location for interview which considers easy accessibility, providing comfort and ease for the interviewee and avoids destructions and background noise.
6. The interviewer should be an active listener with focused gestures and eye contact.
7. The interviewer should avoid pre-conceived views and imposing personal opinion on the respondent through practices like leading questions. E.g. "NRM has performed very well, what do you think?"
8. The interviewer keeps an open mind and avoids assumptions about the thoughts of the respondent.

### **IV) Some techniques for an effective interview**

- Apply open-ended and closed ended questioning appropriately. For instance on a particular issues begin with open-ended question to open up the respondent to give wider information and then end with closed ended questions to get concrete opinion on the issue.

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E.g. How do you rate the performance of NRM government” (open ended) then “Do you support NRM government? Yes or No? (Closed ended)

- Use of paraphrasing and raising the same question in different ways to make sure that the interviewee understands it well in order to give appropriate answer.
- Apply appropriate body language and facial expressions that bring out active listening and demonstrate appreciation of the respondents’ answers.
- Cross check the responses by asking clarifications
- Don’t interrupt responses and how they are being recorded by inappropriate reactions of acknowledging responses.

#### **V) Steps in carrying out an interview session**

1. Begin with exchanging greetings as much as possible according to the culture of the interviewee.
2. Self-introduction of the interviewers.
3. Introducing the purpose and expectations of the interview
4. Begin asking general questions to set the mode.
5. Engage the more specific and detailed questions
6. Provide opportunity for the interviewee also to ask questions, if any.
7. Express gratitude for the time and information given
8. Close the interview session and say bye
9. Review the notes and the questionnaire to identify questions that are well answered, and those which are not well answered and those which are not answered at all.

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## **M. PROCESSING OF DATA AND FINAL PRODUCTIONS**

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### **a) Data processing**

Depending on the nature of raw data and the expected form of output, data processing involves the following possible activities and specialties;

1. Audio editing
2. Video editing
3. Photo editing
4. Data analysis
5. Text compilation
6. Text editing
7. Designing
8. Graphics
9. Transcription

### **b) Video production scripts**

A script in production is the creator's idea visualized in a storyboard. It is a developed concept of the production.

#### **I) The purpose of the script**

1. It presents the idea and concept of the production
2. It safeguards the objectives of the production
3. It guides the production process, determining the parameters and the scope of coverage.

#### **II) Two levels of script in audio visual production.**

##### **1. The recording script**

This guides the recording exercise in the field and enables to record the relevant material according to the objectives of the production. In ICH documentation where you intend to record a practice or a performance in its natural form, you may not need an external recording guide but recording proceedings as they are happening. There is no external creator of the concept and your role is to record and appreciate the existing concept. For example in recording for making a documentary on the result of a project, one creates a concept and objectives and the shooting should be guided to pick only those episodes and give them a flow which bring out the intended story and objective.

## 2. The video editing script.

This script guides the editing of the raw data into a final product. This essentially removes gaps, repetitions and allocates time to episodes and actions in the film, in respect to importance and emphasis. This script is required even in recording of a performance or practice in its natural form. You may have a performance naturally taking two hours but you need to present it in a video production of thirty minutes.

### Sample Structure of a video editing script

No.	PRACTICE	SCENE	CHARACTER(S)	SHOTS	AUDIO	DURATION
1						
2						
3						
4						

### III) The final outputs of documentation will take the following forms:-

- A document or publication which can take so many forms like book, report, article, periodical, magazine, brochure, anthology, storybook, posters and catalogue.
- Audio recording of several possible vocal expressions like narrative, interview, conversation, recitals, recitations, sermon, reported speech, singing etc. These can be produced into sound bites, magazine or series and stored in CD's, memory cards, flash discs, hard discs, MP3, Mp4, Podcasts and played on any digital gadgets like smart phones, computer, radio, television etc.
- Audio-Visual recordings which can be produced into several formats like documentary, video, magazine, series, features, clips, footage, film etc. These can be stored on CD memory cards, flash disc, hard disc, MP3, MP4, Vodocasts and played on any digital gadget like smart phones, computer, television etc.
- Visual Art representation in several forms like art pieces, monuments, galleries, museum, crafts, Lithographs. etc
- Online constructions like websites, Data bank, platforms, forum, online communities etc.
- Performed expressions like songs, music, drama, poem, skits etc. which may be physically performed on stage or any space.

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### **c) Primary and secondary documentation**

The primary documentation is the process of collecting information, recording information, capturing information and packaging it into the first basic product which can be either an audio-visual production and / or the text.

The secondary documentation on the other hand, is the process of packaging information from the primary product which is an audio-visual production or / and text into different formats for different audiences and channels of dissemination. Secondary documentation therefore is at the level of dissemination. For instance, if the primary documentation product is an audio-visual production, the products of the secondary documentation can include a documentary, a feature, magazine etc. And if the primary documentation output is a text, the products at secondary documentation level could include articles adapted to different media formats like dairies, magazines, journals etc.



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## **N. ARCHIVES AND DEPOSITORIES FOR ICH DOCUMENTATION OUTPUTS.**

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### **a) Definition of Archiving.**

Archiving is putting in the safest custody for future consultation, while an archive is a collection of historical records. Keeping for future consultation is a universal human practice. Almost every person and institution keep important information for future consultation. A good archive system should have the following characteristics;

- (i) Keeping the materials securely preserved.
- (ii) Keeping the materials for a very long period.
- (iii) Allowing maximum accessibility for consultation without compromising the security of the materials.

### **b) The evolution of archiving system.**

With the constantly developing technology of managing information and knowledge, the archiving system can also be considered along evolutionary stages as follows;

#### **(i) Rudimentary home archives.**

Traditionally, homes keep important materials especially in the room of the head of the family. This form of archiving has limited accessibility for consultation since it must be at the will of one custodian. It also has a risk of unfavorable environmental conditions which may destroy the information over time.

#### **(ii) Home libraries (book and video libraries)**

These are mainly home libraries in the common rooms. The preservation of the information will depend on the family discipline, regarding use and maintenance of home properties. Accessibility to such information is restricted to family members and those with personal contact to a family member.

#### **(iii) Community libraries and archives.**

These get more professional and accessibility is governed by established rules and procedures.

#### **(iv) Public museums, libraries and archives;**

Accessibility is open to the public and governed by established rules and procedures.

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## **(v) Internet Archives/Electronic archiving**

In this method, the information is digitized and uploaded on the internet. Such information is universally accessible from anywhere, at anytime and at a cost only of accessing the internet. The information also has no risk of being destroyed but only the task of maintaining accessibility to the internet.

## **c) Depositories**

**I)** A depository is a place for storing something and in this case a place where ICH knowledge and information is stored.

**II)** The difference between an archive and a depository. An archive emphasize keeping a historical record of something which you do not need regularly while a depository emphasize a secured and specialized place for storage of something which you may even need regularly.

## **III) Possible depositories of ICH documentation outputs.**

### **1. Homesteads of clan leaders.**

The clans are basic cultural institutions in many communities that practice and transmit the Intangible Cultural Heritage.

### **2. Headquarters of Cultural Institutions.**

The Cultural Institutions which may include Chiefdoms and Kingships for communities where they exist, are expected to be custodians of the cultural heritage of the communities.

#### **(i) Cultural Centres in Communities.**

These are expected to be collection centres and points of reference for cultural information.

#### **(ii) Headquarters of cultural departments in local governments.**

In the case of Uganda, sub county and district local governments have departments that are responsible for cultural matters and these should be depositories for outputs of ICH documentation.

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**(iii) Government national institutions responsible for culture.**

These would include; the ministry responsible for culture, the national theatre, national museum and national library.

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## **O. DISSEMINATION OF A DOCUMENTATION OF ICH.**

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This is the process of getting the documented knowledge and information to the intended users or consumers. Any ICH documentation effort must demonstrate dissemination process.

### **a) Restricted and unrestricted dissemination.**

Restricted dissemination is where accessibility has restrictive terms like costs and unrestricted dissemination, accessibility has no restrictive terms.

Dissemination of outputs of documentation of Intangible Cultural Heritage should not have restrictive terms which are not culturally determined.

### **b) Process dissemination and product dissemination**

Process dissemination is where you disseminate bits and pieces in the process of primary documentation, before the final product. This is like sharing the process of documentation to prepare the users for the final product. It can also serve as publicity and raising the visibility of the documentation project.

On the other hand, product dissemination is sharing the final product of primary documentation. This dissemination may also be done through activities of secondary dissemination or activities of adapting documentation product to different audiences and communication channels.

### **c) The target population for dissemination of ICH documentation output.**

These are the people whom you want to use or consume your documented knowledge and information. They can also be divided into primary and secondary target users.

## **I) Primary Target users**

In documentation of Intangible Cultural Heritage, the primary target users are the bearers, custodians and practitioners of the heritage. This is in line with the sole objective of documenting ICH in order to safeguard it through enabling enactment

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and transmission and hence strengthening its viability. The primary target users can also be subdivided into youth and elders and in this case the youth are the critical target since documentation essentially pick knowledge from elders and it should pass it on to the youth and hence enabling intergenerational communication of heritage. If the bearers, custodians and practitioners are not made the primary target users, then the documentation would be facilitating misappropriation, de-contextualization and denaturalization of the Intangible Cultural Heritage. This is dangerous to people's ICH.

## **II) Secondary Target users**

The secondary target users would be, any other interested parties, after the bearers, custodians and practitioners. These secondary parties could include tourists, researchers, business people etc.

### **d) Objectives of dissemination of output of documented Intangible Cultural Heritage.**

#### **The objectives may include the following;**

1. The dissemination activities can aim at imparting skills of enactment and transmission of the concerned Intangible Cultural Heritage especially to the youth bearers.
2. Dissemination can aim at informing and imparting knowledge of the Intangible Cultural Heritage to the youth bearers.
3. Dissemination can aim at raising awareness and appreciation of the importance of the concerned Intangible Cultural Heritage.
4. Dissemination can aim at promoting the documented intangible cultural heritage element.

The planners of the documentation project should determine the dissemination objectives.

### **e) Different methods of dissemination of the documentation outputs of Intangible Cultural Heritage.**

#### **I) Methods which have functions of both archiving and dissemination.**

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### **1. Libraries;**

These can be home libraries, institutions' resource centres, community libraries and public libraries.

### **2. Museums.**

These could be community museums, institution museums and public museums and galleries. These can either be specialized on a particular subject or general and allow a mix of subjects.

### **3. Galleries and craft centres.**

This is when documentation involved production of artistic representations which can be put in galleries and craft centres which can be institutional, community or public.

### **4. Documentation Centres**

These are centres for on-going collection, processing, archiving and distributing information and knowledge on ICH.

### **f) Adapting dissemination to social programmes.**

#### **I) Adapting dissemination to theatre.**

This could be community theatre, public theatre, open theatre or development theatre. This is precisely adapting the documented knowledge and information to composition of drama, plays and skits at the level of secondary documentation.

#### **II) Adapting dissemination to performing art.**

This is adapting the documented knowledge and information to production of performing art like music, songs and dance at a level of secondary documentation.

#### **III) Adapting dissemination to electronic media broadcasting.**

This is adapting the documented knowledge and information to electronic media productions on radio and television in formats like features, magazine, series etc.

#### **IV) Adapting dissemination to print media publications.**

This is reproducing the documented knowledge and information and publishing it as articles in media like newsletters, periodicals, dailies, magazines and journals.

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**V) Adapting dissemination to formal education programmes.**

The outputs of documented Intangible Cultural Heritage can be adopted as educational materials in the school system for relevant subjects and courses.

**VI Adapting dissemination to informal education programmes.**

This is adapting the documented knowledge and information to short period information, education and communication training activities in homes and communities like functional adult literacy training activities.

**VII) Adapting dissemination to professional presentations.**

This is adapting the documented knowledge and information to professional presentations in workshops, symposia, conferences and professional meetings.

**g) Online dissemination of Documented ICH**

Online dissemination makes the documented Intangible Cultural Heritage materials digitally accessible by anybody from any where in the world and at anytime.

The documented knowledge and information becomes easily transferable and easily shared. Both audio-visual and text materials can be disseminated on line. There can be several online formats and platforms used to disseminate documented ICH materials.

**i) Website**

You can create a website of the documented element of Intangible Cultural Heritage or upload video or text on an existing websites.

**ii) Online Community**

You can create an online community around the element of Intangible Cultural Heritage and share the documented materials or share the material on an existing relevant on-line community. As part of dissemination of the documented knowledge and information of Empaako heritage, an online community and database of Empaako bearers has been created [www.empaako.org](http://www.empaako.org).

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**iii) Online database**

An online database around the knowledge and information of the element of Intangible Cultural Heritage or around its bearers can be created.

**iv) Social media platforms**

Platforms like Twitter, facebook, whatsapp etc can be used to share the documented knowledge and information of an element of Intangible Cultural Heritage. Knowledge can be shared through the relevant groups, created on those platforms.



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## **P. TECHNICAL STANDARDS IN ICH DOCUMENTATION**

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### **a) Justification of technical standards in ICH documentation**

The audio-visual recording and photography in ICH documentation should produce quality outputs that meet international standards of broadcasting and printing. This is due to the fact that elements of ICH constitute a heritage of the bearers but also are of interest for humanity. Therefore their dissemination for universal sharing should not be limited by the quality of recording which is less than the highest that the world can provide. The quality of recording and photography should guarantee that the outputs can be digitally shared, transmitted, broadcasted and printed in all possible formats and over a long period of time and without losing the quality of images and the intended message.

### **b) Definition of technical terminologies related with audio-visual recording in documentation of ICH.**

#### **1. Credit**

This is a list of the cast and crew of a particular motion pictures, films, TV program etc. which normally ends with ownership rights and year of production.

#### **2. The script or concept**

This is a write-up which guides the assembling of both movement, expressions, actions and voices in a way that clearly brings-out the concept. This gives specifics on who or what, when, where, how and the duration appearance.

#### **3. Sound track**

This is an imported musical accompaniment which is used as an alternative sound track in areas which need or lack background tuneful support.

#### **4. Subtitle**

This is a caption displayed at the bottom of the cinema or television screen that translates or transcribes the narrative of the character.

#### **5. The voice over**

This is the voice of the commentator in the video production,

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giving third person observations and comments. This commentator is not with in the movie but his voice. Voicing the movies is a specialized discipline which may be acquired

## **6. Talking head**

This is a Television or film “close-up” of a person who is talking in a documentary or film regardless of expertise or authority.

## **7. Pixels**

This is rather logical than physical unit of programmable colors on a computer display or image which mainly depends on the “resolution” setting for the display screen.

### **c) Definition of Technical terminologies associated with photography in documentation.**

#### **1. Caption**

This is a small text, giving information about what is happening in the picture, normally given at the bottom of the picture or at another appropriate place. It should be brief and informative.

#### **2. Credit**

This is a list of the cast and crew of a particular motion pictures, films, TV program, which normally ends with ownership rights and year of production.

#### **3. Resolution of the photo**

This refers to the detail an image holds. Higher resolution means more image detail. This can be measured in various ways however an image resolution most often is guaranteed by line pair per millimeter of your device.

#### **4. Definition of an image**

This is a visual clearness of the image which can either be low or high definition where quality guarantees lie in the kit used.

#### **5. The pixels**

This is rather logical than physical unit of programmable color on a computer display or image which mainly depends on the “resolution” setting for the display screen.

#### **6. Horizontal and vertical dimensions**

This is how an image is captured horizontally and vertically. Is the

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horizontal longer than the vertical or vice versa. This is determined at the focusing and shooting of the image based on several factors about what the photographer wants to emphasize in his message. The vertical and horizontal dimensions of the image will determine the nature of space on paper or screen where it is going to be printed or displayed. "IMAGE DIMENSIONS" This is the size in length and width of a digital image depending on the photographer's concept.

## **7. Re-sampled photo**

This is using photographs in the current communication which are not original for the current purpose but were used in other contexts.

## **8. Text embedded in the images**

This is when you put words or figures in the image of the photo. Some people put there dates of production. There can also be image embedded in the text.

## **d) Specific recommendations to guarantee quality audio-visual recording and photography.**

### **I) Use of professional equipment.**

In the world today, many gadgets, ranging from the simplest to the most complex can record audio-visual images and shoot still images. But in ICH documentation, which is a conscious and deliberate undertaking, only professional equipment with recommended technical specifications, should be used to guarantee quality output. However, information which cannot be accessed by the current recording but was recorded in the past, can be incorporated as archive material which must be limited and not to dominate the production. Some examples of professional equipment with recommended technical specifications include:

### **1. Technical specifications of a professional Photo Camera**

A professional photo camera is a standard camera that gives several options of photo shooting. It mainly uses SD Cards for storage and its pixels are between 12 – 24 mega pixels. As part of the Kit, there is Tripod which is used to stabilize and elevate the camera, a flash unit or other photographic equipment. All photographic tripods have three legs and a mounting head to couple with the camera. The mounting head usually include a thumb screen that mates with female threaded receptacle on the camera, as well as a mechanism to be able

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to rotate and tilt the camera when it is mounted on the tripod. Examples of such professional camera include **Nikon a 7000** and **Canon Mark iv**.

## **2. Technical specifications of a professional standard audio recording equipment.**

The most important feature of standard audio recording equipment is digital recorder with greater mechanical robustness, reliability, clarity, low noise and able to deliver a life time field recording quality. It must have a multi-pattern micro phone with switches that allow changing the sensitivity pattern and ensure that it can be used for many subjects. The example includes a **field mixer / recorder, MKH8040** and a microphone like **Audio Technical BP4029**.

## **3. The technical specifications of professional Audio-Visual recording equipment.**

This should be a professional Digital HD Video Camera which captures both video and audio and has provision for external microphones with atleast two channel shoots and records SD or **HD with 3000 – 9000** effective pixels. Example is **Sony HXRNX5**. This needs to be supported by two professional lights.

***“In a training context, the facilitator should demonstrate the difference in quality of outputs between material recorded by any simple gadget and those recorded and photographed by a professional equipment”***

## **II) Use of professional people in technical roles.**

The community-self documentation of ICH is a participatory initiative, attracting all stakeholders. However this mass participation should not compromise the technical quality of outputs. Different stakeholders should participate in different roles, according to capacity. Community-self documentation of ICH also implies that the initiative relies on community resources which means human, technical, financial and infrastructural resources. Many stakeholders can participate in roles, like coordination, mobilization, fundraising and providing the cultural knowledge and information. But technical roles should be done or supervised by professionals in the specific areas. The documentation initiative can make use of community-based professionals to do the technical roles, but they should first undergo capacity building to appraise their skills, as part of the project and they should also be supervised by ex-

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perts to guarantee standard quality.

### **1. What are these technical roles in documentation of ICH?**

**(i) In photography they include; composition, focusing, angles, framing, shooting and photo editing and printing.**

**(ii) In audio-visual recording, they include; composition, focusing, angles, framing, shooting and audio-visual editing.**

The general technical roles which could be outsourced include developing the script or concept to guide the shooting and editing, branding, burning DVDs and layout, design, language editing and printing in the case of text documentation.

***“In a training context, the facilitator should demonstrate these roles, showing what can happen if they are not done properly by a professional person”***

### **III) Technical specifications of outputs of audio-visual recording.**

#### **1. Sound trucks and / or subtitles in international language.**

ICH expressions should be recorded in their natural context which may not be in any international language but native languages or vernaculars. This recorded ICH expression is, in the first place, for its bearers, but also for sharing with external communities who may not understand the native language which is used in the ICH expression. So it is recommended that there should be sound trucks and/or subtitles in an international language, used in the production to enable external people to understand the meaning of the expression.

**2. When subtitles are used, they should be separated from the images, for instance in .srt,.sub,.smi or rt files.**

**3. The video should be at least 700 pixels wide, and sharp enough for a full computer screen display.**

Recommended format may include; ***Blu-ray, HDV (DV or Mini DV tapes) DVD or DV (DV, muji DV or DVCAM tapes).***

**4. The video should have a clear title and credit notice.**

The title should be short, clear and informative, capturing the

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subject matter or the name of ICH element. The credit notice should state the copyright holder and the year of production. Community-self documentation is a community initiative but the community as a whole or its name, cannot hold the copyright. A lead person or an agency which has a legal personality should be identified and hold the copyright on behalf of the community. The credit notice may be arranged in the order of (name of rights owner), [year] e.g. *Engabu Za Tooro, 2013*.

#### **IV) Technical specifications for Photography.**

(i) The sharpness and resolution of the photo should be suitable for publication with horizontal and vertical dimensions of not less than 1800 pixels (or 15 x 20cm/6 x 8inch with printing resolution of no less than 300 dpi)

(ii) Photos should not involve embedded texts or dates within the images.

(iii) There should be an informative caption in international language provided for every photo.

(iv) The photo should show different aspects of the subject matter or the element of ICH being documented. Care should be taken not to take photos which may give extraneous, diversionary or confusing messages. Let photo images stick to the element but not commentaries one may wish to make or associate with the element.

(v) Photo images may not be scanned from an already printed photo or re sampled from a text where the original digital format can be accessed. Scanned or resampled photo images may only be used as archive material in a situation where fresh photographing of the particular object or expression cannot be achieved.

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