



METHODOLOGY FOR THE INVENTORY OF INTANGIBLE CULTURAL HERITAGE IN BIOSPHERE RESERVES

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Departament de Cultura
**Centre de Promoció
de la Cultura Popular
i Tradicional Catalana**

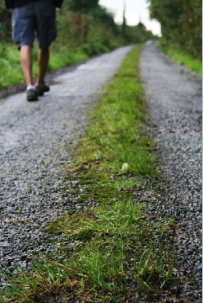


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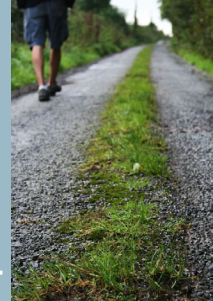
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INTRODUCTION



The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the General Conference of UNESCO on 17 October 2003 and entered into force on 20 April 2006. By 25 May 2011, it had been ratified by 136 states. This was the beginning of the development of the Convention and the implementation of the regulations it contains, which were developed and specified in the *Guidelines for the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage*. After long and intense debates between experts and authorities from institutions throughout the world, a new concept was born: Intangible Cultural Heritage.

One of the first and clearest obligations that the Convention establishes is the development of inventories of Intangible Cultural Heritage- a new concept and a difficult and timely task, considering that it did not establish criteria on how to make them.

Since its first day, the UNESCO Centre of Catalonia, an NGO accredited to attend the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, has followed the implementation of the Convention. It was decided to some guidelines that could facilitate the creation of the inventories. That was the beginning of the project to develop a methodology based on a specific experience. We could think of no better place to carry out the project than in a biosphere reserve, an initiative established by UNESCO, which also refers to a region where cultural practices of the community are especially valued.

In biosphere reserves, there is a strong and valued relationship between natural heritage and Intangible Cultural Heritage, “a guarantor of sustainable development”, as stated in the preamble to the Convention, and therefore one of the purposes of this initiative is to prevent depopulation of the territory because of lack of prospects and therefore to contribute to the sustainable development of the local community on the basis of traditional practices.

The Biosphere Reserve of Montseny was selected for its geographical proximity and because it is the sole site of its kind in region. With the collaboration of its administration, the project has taken shape and was made possible due to the support of the Biodiversity Foundation, affiliated with The Spanish Ministry of the Environment, Rural and Marine Affairs. From its beginning, it has benefitted from the collaboration of the Ethnological Museum of Montseny, La Gabella, a pioneer in the research and dissemination of everything related to Intangible Cultural Heritage. Between 1995 and 1999 the museum created the Inventory of Ethnologic Heritage of Montseny through research-driven programmes by the Centre for the Promotion of the Popular and Traditional Culture of Catalonia.

In short, the project, carried out between October 2009 and September 2011, consisted of the description of a methodology of previous work, the inventorying itself, the review of the methodology, which takes into account experience, and drafting the final methodology presented in the present text. The entire project was supervised by the coordinating body comprised of the Montseny Biosphere Reserve, Ethnological Museum of Montseny, the Centre for the Promotion of Popular and Traditional Culture of Catalonia and the UNESCO Centre of Catalonia, which is ultimately responsible for any shortcomings in the final result.

An expert team composed of an anthropologist, a historian and an environmental specialist was created to carry out the project. Their first task was to review completed and ongoing inventories of Intangible Cultural Heritage at an international level and design documenta-



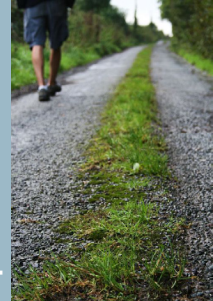
tion sheets to record information during fieldwork. The documentation was carried out at the same time drawing on the Inventory of Ethnological Heritage of Montseny

The fieldwork was carried out over a period of 12 months and included 99 visits and interviews with hundreds of people. The purpose of this part of the project was twofold: to determine whether previously documented elements effectively comply with the definition of Intangible Cultural Heritage and to identify new elements. After the fieldwork, a definitive list of elements was drawn up to create an inventory and the way in which these elements could contribute to sustainable development was analysed.

The methodology presented in the present text should be taken more as guidelines to help develop the inventory than as a manual of instructions to be strictly adhered to. Although designed with biosphere reserves in mind, the methodology takes Intangible Cultural Heritage into account, which contributes to sustainable development. This means that it can also be useful in other natural protected reserves. The methodology is divided into four stages that present guidelines on: (i) the information that must be present before considering to inventory; (ii) how to properly carry out the inventorying; (iii) the development of this process; (iv) the definitive description of the inventory. These four sections are followed by two additional sections that refer to (v) the inventory's use once it is finished and (vi) the economic aspects that affect the development of the inventory.

Each of these main sections begins with a general explanation and is accompanied by sections that explain what has been done at Montseny and practical recommendations we propose based on what we have learned from our experience.

BEFORE STARTING (STAGE 1: INFORMATION)



This methodology seeks to contribute to the inventorying mentioned in the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter, ‘the Convention’) and consequently falls under its framework. The preparation of an inventory of intangible culture must detail stakeholders, guidelines on how to organise the work, a schedule of activities, etc. It is advisable, almost essential, to take some questions into account and learn about what the Convention says before beginning.

What is Intangible Cultural Heritage?

The Convention establishes “Intangible Cultural Heritage” as a new concept that has been used generically to refer to the spheres of popular and traditional culture, ethnological heritage, folklore, etc., although it does not coincide exactly with any of them. The Convention recommends the generic term, “elements”, to describe each of these units of Intangible Cultural Heritage in the same way that architectural heritage refers to their units as “goods”.

In accordance with Article 2 of the Convention, “Intangible Cultural Heritage” is defined as: “Practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise 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.

The first part of this definition essentially describes the types of items referred to by the Convention. To further clarify, the Convention states that Intangible Cultural Heritage is manifested inter alia in the following domains:

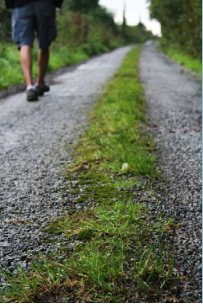
- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

It should be noted that this list is not exhaustive and gives considerable leeway to create other categories.

The second part of the definition lists additional criteria to distinguish which of the elements referred to in the first part of the definition may be considered Intangible Cultural Heritage. They derive a set of characteristics or “requirements” that an element must comply with to be considered Intangible Cultural Heritage. These requirements are primarily concerned with recognition by the community, intergenerational transmission, survival, and identity.

However, neither the Convention nor its operational guidelines specify how to distinguish these characteristics in practice. Therefore, this must be established prior to starting the inventorying.

The comparison of the definition with practical reality is one of the most fundamental and

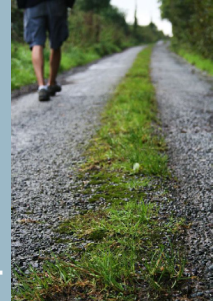


delicate aspects of the inventory of Intangible Cultural Heritage. It is not self-evident how to determine whether a certain situation constitutes Intangible Cultural Heritage as defined by the Convention. The categories established by the Convention help further clarify what this heritage is, but are not sufficient to clarify what type of specific elements embody this definition. However, the Convention establishes two lists of elements: the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of Intangible Cultural Heritage of Humanity. These lists give us a better idea of what kind of elements the Convention refers to.

The Masterpieces of Oral and Intangible Heritage of Humanity was established in 2008 and had been previously proclaimed as part of another programme in 2001, 2003 and 2005. It was a logical and necessary decision, but it should be noted that although directly related to what would later be defined as “Intangible Cultural Heritage”, the Masterpieces programme was created prior to the Convention. Therefore, the requirements and procedures to inscribe an element to Masterpieces of Oral and Intangible Heritage of Humanity were different from those set by the two Convention lists. In 2009, new items were added to this list, and to a lesser extent, to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which had already been made under the requirements of the Convention.

Nevertheless, at present, an observation of the lists shows that, different approaches coexist on different and comparable situations. An element is not necessarily bound to a region or people. Thus, for example, the New Year celebration (Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Neruz) in Azerbaijan, India, Iran, Kyrgyzstan, Pakistan, Turkey and Uzbekistan exist as a single element on the Representative List, whereas the procession of Corpus Christi in a single city, Bruges (Belgium), is also considered a single element. In contrast, all types of bobbin lace throughout Croatia are also a single element, whereas traditional carpet weaving techniques in Fars and Kashan, Iran are considered separate. Therefore, there is no single approach to Intangible Cultural Heritage and the same reality can be seen as one element or several. It is true that some aspects of the definition that refer to the sense of identity can help define the approach (the sense of local identity is stronger in the two Iranian cities than in Croatia) but there is always a degree of subjectivity.

Another aspect that must be taken into account is that people or organisations may interpret the concept of “Intangible Cultural Heritage” to have a different meaning and there may even be alternative definitions or concepts. Nevertheless, taking into account the process in which the term was recognized at the Convention, it seems unnecessary and even counterproductive to use an alternative meaning of the term “Intangible Cultural Heritage”, as this definition is the fruit of long and arduous debates between experts from around the world, a difficult process to repeat and one that lends consistency to the approach.



The experience at Montseny

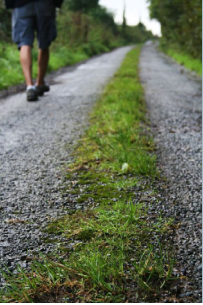
When our project was implemented at the Montseny Biosphere Reserve in 2009, the Convention was still a little-known document. Consequently, the concept of “Intangible Cultural Heritage” was unfamiliar to both the general population and those working in the field of ethnology and cultural heritage. Therefore, we found it appropriate to break down the five categories that the Convention establishes into subcategories that were socially and culturally pertinent to Montseny. Likewise, we sought to facilitate the understanding of the new concept and apply it to elements identified in the documentation stage and the fieldwork.

The process of defining the subcategories was parallel to the debate on what an inventory is (see below) and therefore we considered the possibility of carrying out a research project simultaneously. This was a determining factor that led to some confusion as we assigned elements to their subcategories.

Furthermore, the concern arose among the experts working on the project of how to create a coherent approach to the elements of the categories and subcategories, whether it should be more general or more specific. So, for instance, if every proverb or riddle we identified is considered to be an isolated element, it may seem logical that every word of the local Montseny vocabulary should also be an independent element. Similarly, every specific practice involving the cultivation of fruit trees might also be considered individual elements. We believe that this formal coherence, typical of classification, can come into conflict with some aspects inherent in the definition of Intangible Cultural Heritage in some cases. The farmers and community do not get a sense of identity from each individual task involved in cultivating fruit, but rather from the tasks involved in the activity as a whole. Moreover, a review of the many elements on the two lists of the Convention shows inconsistencies with regard to the degree of specificity. Therefore, to achieve greater coherence, we must go beyond what is derived from the Convention itself. Consequently, the identification of elements was not carried out with regard for consistency in the degree of specificity.

Therefore, we recommend:

- To begin the project with a thorough knowledge of the Convention, its resulting lists as well as other experiences with inventories carried out in accordance with the Convention.
- To bear in mind that the categories are neither exhaustive nor closed compartments.
- To assess the possibility of establishing subcategories adapted to situation of the inventoried region, as it can be a useful tool in facilitating the identification of Intangible Cultural Heritage, as long as the subcategories are clearly defined and logical with respect to the categories established by the Convention.
- To consider potential subcategories purely as a tool to facilitate identification without having the implications for possible research initiatives.
- To ensure that the search for a coherent approach to Intangible Cultural Heritage does not impede the inventorying.



What is an Inventory?

Another aspect to take into account is the meaning of the term “inventory”, as it must be clearly specified from the beginning. From an anthropological standpoint, there is a tendency to consider an inventory a research process, whereas the Convention and the operational directives appear to understand inventories as a catalogue or register of elements. There is no definitive specification of what an inventory is or what information should be included in it.

The experience at Montseny

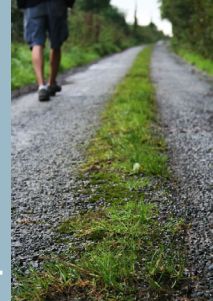
The Inventory of Ethnological Heritage of Montseny was essentially a register of elements, an approach that they believed might end up having little use. Because of this previous experience, the Ethnological Museum of Montseny, which has supported the project from its beginning, was originally in favour of inventorying with an anthropological approach, that is, more like research than a list of things. As the Museum combines its character of a local institution with its training and experience in the field of anthropology, we agreed to their approach and decided to take advantage of the inventorying to carry out further research in some areas.

The fieldwork had two functions: firstly, to verify that the elements identified in the documentation stage, largely from the Inventory of Ethnological Heritage of Montseny, complied with the definition of Intangible Cultural Heritage, as established by the Convention; and secondly, to identify new elements. Ultimately, it was decided that, in some fields, all pertinent information would be collected during the fieldwork on elements identified as parts of Intangible Cultural Heritage. Once the inventory had been completed, the information would be drawn up and exploited.

The result was that some of the sections of the documentation sheets were consistently filled in with basic information to describe them, while other sections were only filled in if there was additional information for further research. Moreover, as research is inherently unlimited, this activity tended to monopolise most of the time devoted to fieldwork. This was the cause of some confusion among members of the team about the purpose of fieldwork and the type of information to be collected.

Therefore, we recommend:

- To specify very clearly before beginning what kind of information is to be collected during the documentation stage and fieldwork. This information should be the same for all elements.
- To bear in mind in this reflection the information that might be of interest to the community concerned and the information that will be made public at the end of the project.
- To consult with experts on how to build an inventory while keeping in mind the general framework of the Convention.



Why an Inventory?

The inventory is not an end in itself. On the contrary, the Convention highlights the obligation to draw up inventories of intangible culture because that is the first step to safeguarding it, as Intangible Cultural Heritage cannot be protected if we do not know what specific elements comprise it. Inventorying is more than just a starting point, the very process of drawing it up is a tool in and of itself, as it publicises the Convention and the new concept of Intangible Cultural Heritage. This new concept transmits the value that UNESCO attaches to this part of cultures to all stakeholders, as it is might be considered to be opposed to the idea of development, as its origins go back in time.

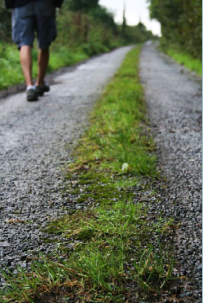
By contrast, Intangible Cultural Heritage is the basis of humanity's cultural diversity and we want to maintain and guarantee sustainable development. Raising awareness of its value encourages the whole society, individuals as well as organisations and institutions, to become involved in its safeguarding. It is also important to note that an inventory of Intangible Cultural Heritage can hardly be exhaustive. On one hand, because one of its defining features is that the community itself considers the elements to be heritage insofar as this consideration may evolve; elements may be added or removed. On the other hand, because reaching every culture is nearly impossible, new festivals, beliefs, customs, practices, and traditions can always be discovered. Finally, there will always exist some subjectivity when deciding which elements comply with the definition of Intangible Cultural Heritage as established by the Convention and the evaluation of the elements can depend on who assess them.

The experience at Montseny

Project stakeholders agreed from the beginning that this inventory has a very limited use by itself, knowing full well that it runs the risk of becoming a single document with little practical impact.

Therefore, we recommend:

- ➔ To make the inventory part of a broader process of safeguarding intangible culture, which includes research, advocacy, transmission, dissemination, etc.
- ➔ To bear in mind from the beginning that Intangible Cultural Heritage should contribute to sustainable development within the biosphere reserve.
- ➔ To make provisions for the dissemination of the results, especially to the community directly concerned.
- ➔ To disseminate the inventory via new technology, especially via the internet.

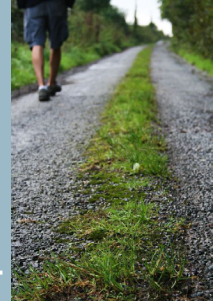


Other Experiences of Inventories

A review of similar completed and ongoing experiences can be useful in the first years of the implementation of the Convention. When we started our project, we researched them and how they had been developed. The following is a list of the most useful inventories we encountered.

- Intangible Cultural Heritage in Scotland (<http://ichscotland.org>). This Wikipedia project is a collaborative with information added by various people. It does not contain all the categories established by the Convention. When we encountered it, ICH Scotland included 17 elements, mostly festivals or fairs.
- Asia-Pacific Database on Intangible Cultural Heritage (<http://www.accu.or.jp/ich/en/>). This database is an inventory exclusively dedicated to performing arts. It also includes training courses in the field.
- Atlas of Intangible Cultural Heritage in Buenos Aires (<http://www.buenosaires.gov.ar/areas/cultura/cpphc/fcyr>). This inventory focuses on festivals, celebrations, and rituals.
- Directory of Intangible Cultural Heritage of Switzerland (<http://www.culturaldiversity.cioff.ch/en/index.html>). This is an inventory of actors of knowledge and traditions.
- Inventory of Intangible Heritage of Mexico (http://www.sic.gob.mx/index.php?table=frpintangible&estado_id=). This is likely the most complete inventory that we have encountered. It includes 248 elements and is supported by considerable methodological work.
- Inventory of Ethnologic Resources of Intangible (IREPI), in Quebec (<http://www.irepi.ulaval.ca/>). The purpose of this inventory is to expose and acknowledge bearers of tradition and allow the public to discover them for themselves.
- Participative Register of Intangible Cultural Heritage of Santander (Colombia) (<http://patrimoniosantander.co>). This register is divided into nine thematic categories, searchable by internet. Visitors to the site can also propose new elements.
- Intangible Cultural Heritage in China (<http://www.ihchina.cn/main.jsp>). Unfortunately, most of the information is only available in Chinese, but there is national list divided into nine categories, most of which are related to performing arts.
- Inventory of Intangible Cultural Heritage of France (http://www.culture.gouv.fr/culture/dp/ethno_spci/invent_invent.htm). This inventory includes 80 elements divided into seven categories: technical knowledge (savoir faire), ritual practice, sports practices, festivals, music and dance, games, storytelling. It is accompanied by a list of inventories related to Intangible Cultural Heritage.
- Inventory of Intangible Cultural Heritage of Cambodia (http://www.accu.or.jp/ich/en/pdf/c2005subreg_RP3.pdf). This inventory focuses on performing arts, but also includes 12 languages from minority ethnicities and a few other elements.

Additionally, other inventories were found in specific fields of Intangible Cultural Heritage such as festivals and handicrafts.



What is a Biosphere Reserve?

A biosphere reserve is an area established under the Man and the Biosphere Programme (MAB) of UNESCO. Its purpose is to conserve biodiversity and economic and social development in local communities. Biosphere reserves are areas designated to promote and demonstrate a balanced relationship between human society and nature and to learn practical lessons in sustainable development that can be applied to other territories and communities.

MAB, established in 1970, is an interdisciplinary research programme to promote capacity building that targets the ecological, social and economic dimensions of biodiversity loss and the reduction of this loss. It uses a network of biosphere reserves as a tool to share knowledge, research and monitor, educate and train, and make participative decisions.

There are currently 580 biosphere reserves in 114 countries, Spain ranks second with 40, along with Mexico (40) and the Russia Federation (40), behind the United States (47). Catalonia, the main area of activity for the UNESCO Centre of Catalonia, has only one: Montseny.

Sustainable Development

The classic definition of sustainable development, offered by the Brundtland Report (1987), calls it that which “satisfies the current human necessities without exposing next generations’ capacity of satisfying theirs”. More recent definitions have emerged, tending to define it more broadly by putting man at the centre of the discourse. Thus, we follow the approach of the UNDP (United Nations Development Programme) that states that sustainable development is “improving quality of life of people so as not to exceed the limits or carrying capacity of the ecosystem.” Improving quality of life is not only related with economic growth, but rather should be understood in the broader sense of personal and community development. In this sense, Intangible Cultural Heritage is a cultural reference point and a factor of social cohesion and integration in the region.



PROJECT DESIGN (STAGE 2: PREPARATION)

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Stakeholders and Organisational Structure

One of the aspects that the Convention highlights is that in comparison with other regulatory texts in the field of heritage, this one calls for and encourages participation of the whole society in the safeguarding of Intangible Cultural Heritage. It asks each State Party to endeavour to ensure the widest possible participation by communities, groups of individuals to keep this heritage alive. Therefore, it is essential to prescribe from the outset the involvement of each of the following agents:

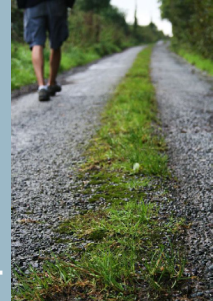
- Public administration competent in the implementation of the Convention to establish a general policy of safeguarding and validating it.
- Local institutions, both political and social or otherwise to act as representatives as well as community members involved in safeguarding cultural heritage.
- The biosphere reserve, through its management bodies, as they are the ones in the best conditions to take advantage of the work derived from inventorying.
- The experts, as their knowledge on the Convention or on elements of Intangible Cultural Heritage, the history of local cultures, on sustainable development, etc. is of great use to bring various elements into context.
- The communities, groups and individuals that recreate and transmit Intangible Cultural Heritage.

It is advisable to establish an organisational structure to collect contributions from all the stakeholders without hindering the flexibility in operation or necessary decisions. The roles of each of the bodies must be clearly established and meticulously follow the agreed mechanisms so that no party feel disregarded or assume a greater responsibility than assigned. In this regard, it is important to establish regular channels of information between all parties and regular meetings to monitor the project.

Although the Convention establishes the obligation to inventory Intangible Cultural Heritage, the safeguarding of this heritage affects, not only the government, but the whole society. Therefore, the initiative should not necessarily arise from them, but from any individual, community, organisation, or institution particularly concerned with that heritage. The important thing is that everyone is willing to collaborate for the shared benefit and that no one strives to seize exclusive prominence in the project.

The Experience at Montseny

Initially, we had planned an organisational structure headed by an institutional, rather than technical body, which represented institutions that supported the initial project. However, in the end, we decided on a more technical body and there has been no direct involvement of senior institutional members. Moreover, this body, comprised of representatives in the Catalan government, the biosphere reserve, and the Ethnological Museum of Montseny, did not have decision-making power, as the project was launched by the UNESCO Centre of Catalonia and was subjected to some conditioning factors derived from the economic support it received.

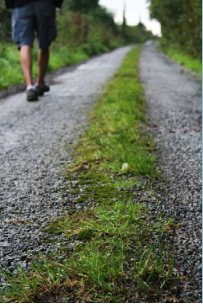


Furthermore, the selection of team members took into serious consideration the opinion of local institutions that collaborated in the project and it was decided that be people directly linked to the region. Therefore, the anthropologist contracted initially formed a part of the research team at the University of Barcelona and has worked at Montseny for years in collaboration with the Ethnological Museum. The historian is a native of the village of Sant Celoni, which is situated in the field of study. He has collaborated on various activities with the museum. The environmental specialist was born and lives on the biosphere reserve and has worked at the park on various occasions.

Therefore, we recommend:

- To allocate adequate time to establish a solid institutional framework. To reflect on a governing body that represents competent authorities in the field of Intangible Cultural Heritage (depending on the region), the biosphere reserve and local institutions. Depending on the administrative and social situations in the region, this framework can be extended to cover all necessary fields.
- To include the following in the organisational structure:
 - Governing body: an institutional political authority, which gives strength and cohesion to the overall project and ensures its future use. As a guide, they should meet every 6 months.
 - Coordinating body: must guide the inventorying and make important methodological, economic, institutional decisions. It must include biosphere reserve representatives, technical administration, experts, local stakeholders and an executive director. It must consist of 6-8 people, as more would impede in its performance. They should meet every 1-2 months (depending on the stage of the project) to correct, if necessary, any decisions or courses of action adopted.
 - Executive director: someone who implements the decisions of the coordinating body and supervises research team. The person must be in direct and constant contact with the technical and research teams to promptly solve any questions that may arise. The time commitment will allow the project to move forward at the pace expected by the governing and coordinating bodies.
 - Research team: should include specialists in anthropology, history and the environment, and would be responsible for carrying out the bulk of the identification of elements, either through documentation, such as fieldwork. Other specialists could be added to certain stages or areas of work: documentary maker, linguist, sociologist, musicologist, etc.
 - Technical team: should include IT experts to carry out the data entry effectively, process the collected information, the presentation of results, etc. The team should include members who are able to document photographic, sound, and audiovisual data on elements as they are discovered.
- To assess the direct link with the region, along with training, experience, and capacity for teamwork in the selection of the research team.

Community Participation



Community Participation

According to the Convention, the decision of whether an element can be considered Intangible Cultural Heritage, the feelings of the community concerned and its involvement in making the inventory are of paramount importance. Therefore, all possible means must be employed to provide channels to anticipate and organise effectively.

The first problem that we encounter is with the concept of Intangible Cultural Heritage itself. As it is still a new and little known concept, the task of proving that the community concerned considers a certain element to form a part of a concept that they know practically nothing about cannot be done without offering an explanation first. That means that the participation process must present information about the Convention and about Intangible Cultural Heritage.

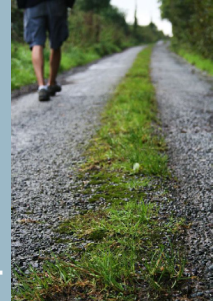
Community participation can be channelled through fieldwork. Interviews with the individuals concerned with the preservation and practice of the elements that form Intangible Cultural Heritage is, without a doubt, the most direct form of participation. However, when it is decided to inventory a certain region, it is unfeasible to interview every person who individually or collectively, is concerned with the specified elements. Therefore, actions must be taken to stimulate participation and facilitate the transmission of information to all individuals concerned.

The Experience at Montseny

Community participation was channelled through three parallel courses of action: first, information was collected directly through interviews with hundreds of people during fieldwork. Second, informational leaflets were made about the project inviting the community concerned to share information by telephone, email, or letter, a call for participation that only six people responded to. Finally, a participation plan was organised with the collaboration of the Department of Citizen Participation at the Generalitat of Catalonia, consisting of eight workshops (four informative and four deliberative) at four different areas of the Montseny region, which were attended by hundreds of people.

Moreover, the assistance of project coordinators at two meetings of the Coordinating Council and the Advisory Committee at the Montseny Biosphere Reserve at the beginning of the project allowed us to describe the project directly to the mayors and associations in the region.

Without the great effort and enthusiasm shown by everyone, we would not have been able to achieve the participation of more than 200 people who contributed fundamental information. Nevertheless, this number only represents 0,2% of the population.



Therefore, we recommend:

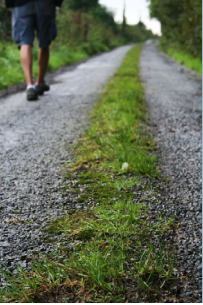
- To prepared and actively disseminate a leaflet explaining the process of the inventory to encourage participation through various channels.
- To carry out measures to inform the community concerned about the inventory (public acts, local media, internet, etc.) to publicise channels of participation.
- Local authorities get involved in the dissemination of the initiative.
- To organise how to collect and process the information received in the participation process in advance, and how to thank the people who have collaborated.

Methodological Options

The last stage of the project planning might be considered the first stage of its implementation, as it is when conceptual and methodological decisions must be taken that affect the inventorying. These decisions should be made within governing and coordinating bodies, preferably by consensus, to give coherence and stability to the whole process. These decisions relate primarily to the establishment of subcategories, the specification of elements, methods to verify criteria from the Convention, and the design of the documentation sheet.

To make **categories and subcategories**, it must be taken into account that the purpose of the inventory is not to establish a classification of intangible culture from a scientific point of view, which would be coherent, permit structure and organisation of knowledge, and generate research. The purpose of the inventory is essentially to create an approximation of the situation of Intangible Cultural Heritage to discover which elements comprise it and serve as a basis for other safeguarding actions. This is not meant to exclude the contributions of academic and scientific experts. Quite the contrary; their deep understanding is fundamental and must be heeded but science already has its own areas of study, which the inventory should not interfere with. Inventories should be useful for research, but also serve to raise awareness of the value of Intangible Cultural Heritage to facilitate its transmission, ensure continuity, etc. In this context, the creation of relatively arbitrary subcategories should be viewed as a tool, not a momentous claim.

The **delimitation of elements** is another fundamental aspect on which we must reflect and make some decisions from the outset. Undoubtedly, the task of capturing the knowledge and cultural practices of a group of a human group and break it down into “elements” of Intangible Cultural Heritage implies a process of abstraction, which can have varying degrees. Thus, we can speak of specific or generic elements in terms of this level of abstraction. Above, when we addressed the definition of Intangible Cultural Heritage, we referred to the complexity and difficulty of this question and exactly why it is important to provide the maximum effort to the process of “isolating” the elements.



The Experience at Montseny

The need to establish subcategories within each of the five categories of Intangible Cultural Heritage established by the Convention arose from the fact that the Convention was still a little known instrument and that consequently there was no accurate general knowledge of the concept Intangible Cultural Heritage. In the same way that the categories established by the Convention are intended to demonstrate some of the ways that Intangible Cultural Heritage may appear, the subcategories were intended to further reduce the gap between concept and situation in the region. As explained above, initially, we intended to leave a lot of room to decide how to process the detailed research carried out during the fieldwork and we were committed to maintaining cohesion within the organisational structure of the project. The result of this was that some subcategories were created from more of a research approach than for drawing up an inventory understood basically as a catalogue. Therefore, the subcategories that were defined initially did not exactly match those that we eventually kept, but ultimately this is of relative importance.

With regard to various aspects that make up the definition of Intangible Cultural Heritage found in the Convention, the criteria for verification that we used are based on three ideas: that the element provides a sense of identity and continuity that is transmitted from generation to generation.

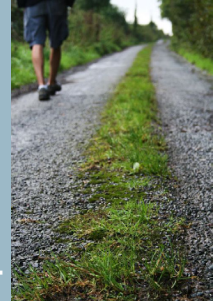
Identity is a very abstract concept and it seems generally accepted that people can have various identities at the same time. The work at Montseny has taken into account how, why and where an individual learned a particular knowledge or practice, and if this element is considered typical of their a village, a district, a zone of the Montseny area. In practice, the **recognition** by bearers and practitioners of a certain element is what linked this aspect with their identity.

Transmission can be defined as passing an element from an older person to a younger one. We tended to ask people who had taught or explained the knowledge or practice. Collectively organised activities, though relatively recent (or perhaps precisely for this reason) are perceived to carry identity. It has been taken into account whether those who are now responsible for the element are the same that started it or whether there has been a generation shift.

Permanence is probably one of the least difficult to test, but not without the need of specification. Our project considers an element alive if it is still practiced or if the persons who have practiced it are still able to transmit it. We have deliberately made these concepts broad and open so as that general ignorance of the Convention would not inhibit any new element from being brought forth.

Considering all of these aspects has often helped us draw conceptual delimitations of the elements. Thus, the “Enramades d’Arbúcies” provide more feeling of community identity and more clearly perceived as part of their cultural heritage than all of the events combined that create the Corpus Christi.

Therefore, we recommend:



- ➔ To adopt clear criteria and practices on how to verify that an element complies with the definition of Intangible Cultural Heritage as established by the Convention.
- ➔ All parties involved in the process assess and adopt all of these criteria.
- ➔ To bear these criteria in mind when carrying out the conceptual delimitation the elements.
- ➔ To exercise caution and not permit the concern for a consistent approach and the conceptual definition of the elements condition their identification, as it should be based on the definition of Intangible Cultural Heritage.
- ➔ To verify these criteria during fieldwork.

Calendar or timing

Even if for a small region, inventorying is a complex, multi-stage process in which many people participate. Many simultaneous and parallel activities occur and are often interrelated. In addition, it requires a minimum investment time, below which it may be difficult to reach the results that are sought. In many cases, Intangible Cultural Heritage has a direct relationship with its natural environmental surroundings. Traditional social activities, festivals, and artisan work correspond with seasons and therefore plants and animals. For that reason, at least one entire calendar year should be devoted to following the field of practice that might have a bearing on Intangible Cultural Heritage. At this time, we should add anything that involves the preparation of the documentation process, the documentation, how to properly treat the information, and necessary compensation to the community.

The Experience at Montseny

Our project was initiated in late 2008 and by July 2009, it had finally taken shape after conversations with people and institutions responsible for managing the biosphere reserve, as well as other stakeholders. The estimated duration was two years. In October 2009, once we received the minimum funding required, we began the implementation of joint operations.

The main stages planned to prepare the inventory were:

1. Development of methodology
2. Documentation
3. Fieldwork
4. Inventorying
5. Identification of elements that contribute to sustainable development
6. Dissemination of results



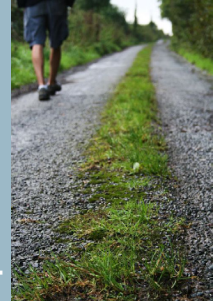
The pre-fieldwork stages were longer than expected. The initial discussions about the purpose of the inventory and consequently on the methodology to follow in the fieldwork added to the research team's lack of knowledge or experiences implementing the Convention, which could have served as a reference. The result that was the fieldwork began without a sufficiently solid conceptual and a methodological basis which likely hampered efficiency.

Therefore, we recommend:

- To prescribe a minimum of one year for fieldwork, in order to identify cultural practices that follow the natural cycle.
- To delay fieldwork until the directing and coordinating bodies have specified and approved the process of the making of the inventory and the main methodological courses of action.
- To ensure that the team knows enough about the Convention or, alternatively, to prescribe a training period before beginning.
- To provide for a minimum of two years for the entire process of inventorying apart from planning time.
- To prescribe each stage the following duration:

STAGE	DURATION
Information	3 months
Inventorying	6 months
Implementation	18 months
Conclusion	3 months
Total	30 months

INVENTORYING (STAGE 3: EXECUTION)



The identification of elements of Intangible Cultural Heritage should be based on three distinct, but logically interrelated processes that, at least in part, must be developed simultaneously. They are documentation, fieldwork, and community participation.

Documentation

Although it would be more convenient to start with this task, in order to collect as much published information on Intangible Cultural Heritage from the site as possible, notes should really be taken throughout the project. Indeed, new elements should be identified during fieldwork or through community involvement. Often complementary information is needed to be able to understand and eventually support the evidence of some points.

It should be kept in mind that the available documents may not be derived from the concept of Intangible Cultural Heritage as established by the Convention, but from various ideas more closely linked to ethnology, local studies, folklore, popular and traditional culture, etc. Therefore, the knowledge and practices identified during documentation cannot be automatically considered as elements of Intangible Cultural Heritage, but they should be taken in consideration in conjunction with the Convention's definition.

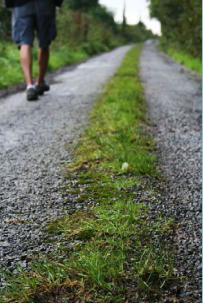
L'experiència del Montseny

Between 1995 and 1999, the Ethnological Museum of Montseny prepared an Inventory of Ethnological Heritage of Montseny, within the guidelines of the Inventory of Ethnological Heritage of Catalonia which was run by the Centre for the Promotion of Popular and Traditional Culture of Catalonia. The Museum put all the material gathered at our disposal with the help of the Museum's own Centre of Documentation. This made it much easier to gather all the required documentation. The material was supplemented by visiting other centres of documentation and research and consulting more up-to-date sources.

At this stage of the job, a list comprising of more than 500 possible elements was drawn up, which needed to be checked to determine whether they could be considered Intangible Culture Heritage or if they could help us identify other elements.

Therefore, we recommend that:

- ➔ To allocate the necessary amount of time in documenting before fieldwork begins, without causing a detrimental effect to the collection of any new documentation that could arise during the inventorying.
- ➔ To take into consideration any possible source of information from the various categories of Intangible Cultural Heritage, especially knowledge and practices concerning nature and the universe, which are usually not as well documented, yet are of particular interest to a biosphere reserve.



- ➔ To take into consideration all of the information which could be useful when it comes to determining whether an element contributes to sustainable development.
- ➔ To thoroughly analyse the information that has been collected before beginning new fieldwork and draw up a preliminary list of possible elements containing all fundamental aspects that need to be checked.

Field Work

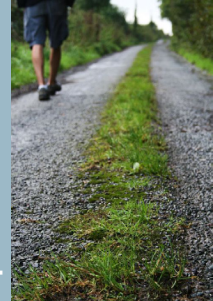
Fieldwork must be conducted in the field by visiting the region, living there, going to events and festivals, getting to know people and, interviewing them, as this allows for direct contact with cultural expressions, customs and traditions, and bearers of skills and knowledge. This experiential component of personal observation and assessment without intermediaries may contribute largely to resolving any doubts held over sense of identity, and whether certain aspects can be considered Intangible Cultural Heritage. However, we must be aware at all times that subjectivity is an enormous part of this practice and therefore, we should try to be as objective as possible in making our conclusions.

As we want to immerse ourselves in lifestyle and cultural expressions of a new community, any previous knowledge that we have of that community and of its members will enable us to incorporate the information gathered during fieldwork more quickly and easily. In this respect, if one or more members of the team came from the community, and especially if they are anthropologists, historians or environmental experts, better fieldwork results could be rendered.

The fieldwork should be carried out over at least a year to be able to observe a full natural cycle of events, due to the fact many practices occur annually and correspond to a season or month. However, it would be extremely difficult to cover all the elements that have been documented in just one year, even more so if we take in to account that it is often necessary to create a climate of confidence with community members before being able to gather the information that we need. This could mean that more than one visit may be necessary per element or person. Therefore, good organisation is crucial to prioritise the elements that need to be worked on, taking into account the objectives of the biosphere reserves that promise to contribute to sustainable development.

The Experience at Montseny

The fieldwork was carried out by three contracted employees: an anthropologist, a historian and an environmental specialist. The first anthropologist to take part in the fieldwork was replaced after a few months, while the environmental specialist was on sick leave for five months. This obviously affected the dynamic of the study and was detrimental to the implementation of several stages.



However, when the fieldwork began, it was not properly decided exactly what information needed to be collected, as finalising the methodological aspects took longer than expected. Furthermore, the team was given a great deal of freedom in carrying out their work. This was a decision that at the beginning created some problems in the consistency between theory and practice, but allowed the team to go at their own pace.

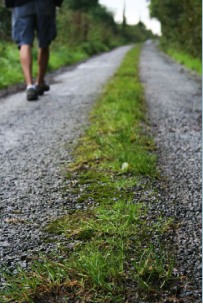
The collaboration of two regional institutions like the Biosphere Reserve and the Ethnological Museum of Montseny has helped find informants, as the social recognition they enjoy puts them in the position of being able to connect people to the project. We also enlisted the help of local governments to suggest interviewees to help us resolve specific issues during the fieldwork. This request, however, might have been too formal and cold, as it did not lead to many responses.

The large number of possible elements documented (more than 500) and fact that the research team had only planned to work part time, meant that there were more visits than the team could manage, so the it had to be split up and this quite often meant that only one person carried out the required visits. Before starting the fieldwork, an initial selection of essential elements to check on site was drawn up, but the dynamics of the process led to new possibilities of visits or interviews that could enrich the inventory. At the end of each month, those who carried out the fieldwork sent a list of visits and trips that were made during that period to the project coordinators, along with information about whether the technical team were involved in recording of images and sound.

Of the 99 visits that were made during the fieldwork, image and sound recordings were made on 35 occasions. A company specialising in this work was hired and the cameraman was always accompanied the research team on site. In addition, photographs were also taken of some of the elements studied during the fieldwork, a task carried out by the researchers themselves. All this has provided us with a huge collection of graphic material, not only useful for the dissemination of results, but also as a basis for further study or safeguarding actions. However, the lack of clear instructions from some project coordinators on the best way to graphically document information resulted in some fundamental aspects of Intangible Cultural Heritage being lost, especially the involvement of the community and transmission.

Therefore, we recommend that:

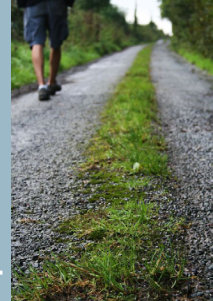
- Not to begin fieldwork until all methodological aspects have been finalised.
- The executive director monitor all fieldwork directly and he or she go on one of the programmed visits to the site, to guarantee the suitability of the general objectives of the project.
- The whole team, including the three experts, make visits because they can gather all types of information.
- The fieldwork focus on the collection of the necessary information to complete the inventory, especially the information that allows researchers to determine whether the element under consideration complies with the Intangible Cultural Heritage as established by the Convention.



- ➔ To document the maximum number of elements possible, with photographs, sound recordings, and if possible, videos.
- ➔ To reflect on which aspects should be photographed, videoed and/or recorded and to relay decisions to those responsible for the fieldwork.

CONCLUSION OF INVENTORY (STAGE 4: CONCLUSION)

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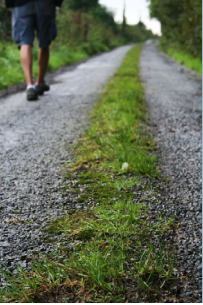
The identification of the elements that make up the inventory took place during the stages of documentation and fieldwork and during entire the processes parallel to community participation. This includes testing those elements that comply with definition as established by the Convention. Before devising the definitive list, it is necessary to dedicate time to processing all the information collected, not only to confirm that it warrants Intangible Cultural Heritage, but also that it delimits each element. For instance, we may have detected traditional dances in various communities which have a common origin and we can start to contemplate the possibility of unifying them into just one element.

The Experience at Montseny

Many of the conceptual questions and methodological doubts that had arisen during the earlier stages resurfaced at the closing of the inventory, confirming the definitive list of identified elements. However, it was not possible to re-open these issues without delaying the completion of the project, so we just reconsidered some of the elements proposed by the research team on the grounds that there was not enough evidence to be regarded as Intangible Cultural Heritage, as defined by the Convention.

Therefore, we recommend that:

- To establish monitoring spaces during the fieldwork to allow maximum resolution of any doubts which may arise concerning the identification of or defining of the elements and especially regarding their compliance with the definition of Intangible Cultural Heritage.
- The coordinating body of the project reach a consensus on the definitive list of elements that make up the inventory starting from the proposal the research team suggests.



THE INVENTORY AS A TOOL

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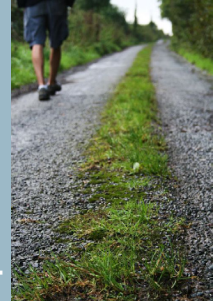
It is clear, and the Convention agrees, that an inventory cannot be, in any case, the final objective in the safeguarding of Intangible Cultural Heritage. The inventory is no more than the first necessary, fundamental stage in the acts of safeguarding. It is not feasible to work for the study, the transmission, the dissemination, and the survival of something which is not correctly identified. In addition, it is true that if the inventory does not find another use quickly and if it is not followed by other safeguarding acts which guarantee the continuity of the identified elements, it begins to lose meaning. Moreover, it runs the risk of needing to be updated faced with the evolution of social and cultural reality, which could imply the emergence, modification, or disappearance of elements.

Dissemination

To ensure that an inventory has a real use, it must be disseminated among all the areas involved in the safeguarding of Intangible Cultural Heritage. As already stated, it is advisable that all parties play a role in drawing up of the inventory, as this will aid their participation in other safeguarding measures. This primarily affects local and general administrations, seeing as they ensure both the safeguarding of heritage and the implementation of the Convention. It also affects all public and private institutions working in social, cultural, or environmental spheres, as they are experts in these fields. The local community and those who directly engage or keep alive this heritage, individually or through collective organisational forms. Therefore, it is necessary to design mechanisms to allow information about the development of the inventory to reach all of these sectors.

Once the inventory is finished and contains definitive information, another form of dissemination is required. This should simultaneously be less intense but longer lasting. At this point, the involvement of new people and institutions in the process of identifying Intangible Cultural Heritage is not as important as the awareness of a part of our culture which we need to advance. This endless task, which begins when the inventory is complete, should be shared, depending on their resources, by all the institutions, organisations, and individuals who have collaborated on the drawing up of the inventory, as this would generate the gradual dissemination of the inventory alongside the benefits of Intangible Cultural Heritage on sustainable development.

The dissemination should also provide for the possibility that some individuals or entities may wish to contribute to the inventory. It is improbable that it would have reached all parties before or during the work process, so the inventory should be regularly updated, making it possible to continue collecting new contributions which can be taken into account when updating the information. It would therefore be advisable to leave the door open to new contributions.



The Experience at Montseny

At the beginning of the collaboration with the institutions of Montseny, we stated that during the whole process the necessary relationship established with individuals, entities and local institutions was not only in one direction, and that it would not only consist of collecting information for a final product which would later be forgotten. It was about the final findings being returned to the protagonists, who would thus directly confirm the use and benefits of their contribution. This may also serve as a stimulus for further collaborations.

A website was planned for the publication of the project's results, including the inventory, a brief explanation of how the project was carried out and the people and institutions with whom it collaborated. The material was also planned to be published in four languages: Catalan, Spanish, English and French. However, as the project progressed, the idea grew that it was necessary to think of other methods of dissemination to reach the community concerned. First, we organised four presentations in the same communities where information and debate sessions took place within the community participation plan. We have also designed two ongoing projects: a travelling exhibition accompanied by public inauguration events and the production of an informative video developed from the records gathered and completed with an adapted script. These two initiatives will become effective once the adequate funding has been secured.

Therefore, we recommend that:

- To keep the inventory within a general plan for the safeguarding of Intangible Cultural Heritage
- To involve all related parties: public administrations, institutions, communities, experts and entities in all the actions of Intangible Cultural Heritage.
- To plan further dissemination of the inventory, integrating the parties concerned (craftsmen, the environment-conscious, local communities, etc.).
- To make the information available on a website which also serves as tool for collecting new contributions.
- To keep the mechanisms for collecting new contributions permanently accessible.
- To update the inventory with new contributions within a maximum of five years.



Contribution to Sustainable Development

In order to continue the safeguarding efforts that the inventory initiated, all the stakeholders should work together. In the case of the biosphere reserve, its primary use should be to contribute to sustainable development, understood not only as economic development, but also as human development. This is because the primary purpose of biosphere reserves is for community concerned be able to fully develop in the region and maintain their social structure without being forced to migrate to improve their quality of life.

The Experience at Montseny

One of the goals of the project was to identify those elements of Intangible Cultural Heritage that can contribute to sustainable development. As the project progressed, it became clear that all elements can essentially contribute to sustainable development. Some, however, may have a greater impact based on their profile their social repercussions. In the end, it all depends on specific action to be carried out on each element.

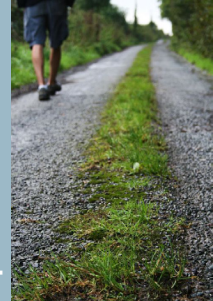
We conclude from the project that any type of element of Intangible Cultural Heritage can contribute to a greater or lesser extent to sustainable development depending on the how it is managed. Basic courses of action should be established to manage the inventory that contribute to sustainable development in all its dimensions (environmental, social, or economic) and prioritise actions to be developed depending on the situation of each biosphere reserve, natural protected reserves, or other regions.

Biosphere reserves are sites that seek to reconcile the preservation of biological and cultural diversity with social and economic development. They have been identified as spaces that take into account not only the preservation of the biodiversity, but also the safeguarding of cultural diversity that is closely linked with it. However, in many cases, there is more experience in the preservation of biodiversity than in the promotion economic and social development in this region. In this regard, we have identified three strategic courses of action:

Preservation: In this project we expand the vision of preservation, classically based on biology, to include the representations, expressions, knowledge and skills that communities or individuals recognise integral to their heritage and therefore, as contributing to achieving their own sustainable development. The preservation that we discuss allows for the evolution of all the elements that we safeguard. That is, we do not intend to preserve them in a static state, but rather, allow each element and their ecosystems evolve in rational ways and at their own pace and adapt to new circumstances.

Human development: This is a strategic course of action that should empower individuals to enhance their opportunities and enable participation in decision-making. The main goals of human development are for people to lead long and healthy lives with the knowledge of and the ability to access the resources needed to acquire a decent standard of living. This concept of development includes the economic development of the community and region.

Awareness-raising: We believe that awareness-raising activities should be held to com-

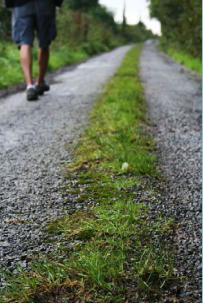


municate the values of the biosphere reserve to the visiting public. These activities can lead to a change in habits by terms of improving knowledge and respect for both biological and cultural diversity.

In this project, we attempted to specify some possible courses of action for each subcategory to classify inventory elements with environmental, social, and economic dimensions. This document is available on the website of the project.

Therefore, we recommend:

- To take into account the environmental, social, economic dimensions of sustainable development.
- To collect information on the contribution of elements to sustainable development in both the initial documentation and during fieldwork.
- To give details on a field of contribution to sustainable development on the information-gathering form
- To base general reflections on information gathered during the stages of documentation and fieldwork on the possible contribution of each category to sustainable development; to improve specific actions related to Intangible Cultural Heritage and be incorporated into the management of the biosphere reserve.



FINANCIAL ASPECTS

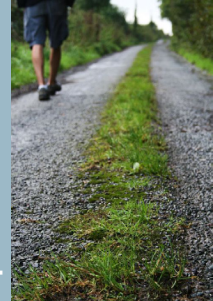
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In the long and complex process of inventorying, we must not neglect financial aspects. Logically, it is not possible to give any approximation of the cost a project like this because it depends on a multitude of factors, such as the size of the region, the number of inhabited areas, and number of inhabitants, prior knowledge that is available on Intangible Cultural Heritage, the organisational structure that can be built, time limitations, etc. Nevertheless, we believe that it is useful to give some practical notes as the process involves many individuals, institutions, actions and tasks that should be estimated.

Planned Expenses

Below is a list of issues that may involve a cost both for the project for institutions, individuals, or entities that collaborate on it:

- Governing body. The dedication of those who comprise it should be limited to two or three annual meetings, which may entail costs for documentation, travel, subsistence allowances, etc.
- Coordinating Body: The dedication of those that comprise it will involve meetings and time to study the all the documents that accompany them. The type of expenses that this entails is similar to that of the governing body but with extra cost involved in a higher number of meetings.
- Executive director. For the amount of dedication that this post involves, it would be ideal for this to be the exclusive dedication of the person who assumes this role. This is a vital role in the machinery that centralises and manages all of the information generated and makes many decisions.
- Research team. The core of the team (the anthropologist, historian, and environmental specialist) must also be exclusively dedicated to the project and have flexible hours. Other experts can have a smaller time commitments.
- Technical team. In addition to the equipment needed for sound and image recording, this team will also need high quality technical equipment. Its dedication depends on how many element they document. Their work may coincide with the research team.
- Technical equipment. In addition to the equipment needed for the sound and image recordings that the technical team will need, we also anticipate that the team will need at least one camera and small tape recorder to collect all the relevant information.
- Travel and subsistence. Mainly the research team, but also the technical team and to a lesser extent, the executive director must travel regularly to the region under study or to the coordinating office. The travel may include meal and accommodation costs.
- Project office. This is where the executive director will work and where follow up meetings with the research team and technical team will be held.
- Publications. Informative material and a project-specific participation must be created to stimulate community involvement.
- Participation plan. Depending on the complexity and the scope of this plan, it may be necessary to involve specialists to put it into action. Moreover, in addition to the material referred to in the previous point, the participation plan will require suitable areas for briefings and discussions. It may be appropriate to give attendees a token of appreciation for their cooperation.
- Web. The creation and maintenance of a webpage for the inventory should be anticipated. The website may include other activities in the field of safeguarding Intangible Cultural



Heritage and the natural space under study.

- As they become available, subsequent dissemination activities should involve translation and linguistic revision, the publication of the inventory, organising the launch ceremony for inventory, etc.
- Updates: A mechanism of updating must be established to collect contributions after the inventory has closed. Moreover, any possible dissemination activities for those contributions must also be considered.

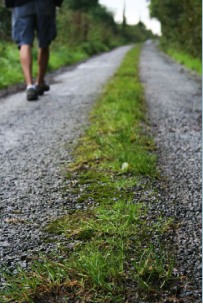
Funding Possibilities

Public institutions. National and local authorities in the field of Intangible Cultural Heritage should be involved in developing the inventory and may aid in procuring the necessary funding either by direct contributions or by compelling potential private sponsors. Such involvement should not refer exclusively to the field of culture because this heritage affects many other sectors: economy, environment, tourism, social welfare, health, education, etc. Apart from governments, other public institutions may contribute to inventorying with economic, human or material resources in the same way that universities, research centres, foundations and museums manage natural protected reserves. Moreover, these public institutions may also contribute more indirectly by providing the infrastructure or necessary equipment or by assuming some of the costs with their own budgets. The more funders there are, the less expensive it will be for each party and the stronger the network will become.

Private sector. The intangible cultural heritage affects all sectors of society and it may contribute to sustainable economic development. We must strive to reach those institutions that can contribute to its safeguarding, and convince them of its importance and benefits.

Subsequent resources. Insofar as the preparation of the inventory should be part of a broader plan to safeguard the intangible cultural heritage, there should be a possibility to promote products and services designed to contribute to both the preservation of cultural practices and economic development of the territory. This approach may facilitate the securing of resources for the inventory.

Voluntary work. The preparation of an inventory can not be made without the selfless collaboration of many people and in fact it might also be considered that those persons integrating the organizational structure of the project do so on a voluntary basis. Needless to say, this would entail a higher degree of involvement, but in any case it is necessary to ensure the effectiveness of the selected mechanism and the viability of the project.



The Montseny Experience

When we began developing this project and starting talking to other people about it, we realised there was much more interest in natural protected reserves than in Intangible Cultural Heritage or ethnology. We were aware of the difficulty in financing the project, which fuses natural heritage and cultural heritage in a region accustomed to working with rigid divisions between projects. However, we were convinced that it was a good opportunity to strengthen our links between the two worlds that many people on Montseny have been practicing for years.

Thus, we eagerly responded to the call for funding from the Biodiversity Foundation, which awarded us a grant and has been the primary funder of this project. Unfortunately, the economic crisis that the entire Western world finds itself in made it nearly impossible to obtain the additional funding necessary and we had to assume much of the cost ourselves.

The participation plan deserves special mention because it was funded in its entirety by the Catalan government and that was itself another pioneer experience. Until then, such participation had been reserved for urban or environmental issues, never in the field of cultural heritage. This was the first test of the implications that intangible heritage has on other aspects of society.

We hired a team of three professionals at an audiovisual production company to work under the coordination of two employees at the UNESCO Centre of Catalonia, who invested part of their professional commitment. The other people involved in the structural organisation did so in the context of their respective work. The collaboration of the Ethnological Museum of Montseny supplied us with an infrastructure in the region and aided us tremendously in all the documentation work. The Biosphere Reserve offered its space to the project.

Therefore, we recommend:

- To hire at least two people to take on the role of executive director and the practical work of preparing the inventory.
- To attempt to complement professional dedication with volunteer collaborators.
- To view the inventorying of Intangible Cultural Heritage under the safeguarding plan as a social and economic investment. It can only acquire full meaning when they are viewed as contributing effectively to sustainable development.
- To search for the necessary funding in every sector of society directly or indirectly linked with Intangible Cultural Heritage because the benefits reinvest themselves into the rest of society.