Building Connections and Forging Alliances:

Strengthening the Intersections between Archives and Intangible Cultural Heritage

Virtual Symposium, 19 September 2023

REPORT

Written by Marly Tiburcio-Carneiro and Laura Millar

on behalf of the Canadian Advisory Committee for Memory of the World

December 2023

CONTENTS

Executive Summary

On 19 September 2023, the Canadian Advisory Committee for Memory of the World (CCMoW) hosted a one-day virtual symposium to bring together key stakeholders in intangible cultural heritage (ICH), archives, and research.

The idea for this symposium arose out of discussions at the CCMoW meeting in Winnipeg, Manitoba, in October 2022 about how to interpret UNESCO definitions – such as "document," "documentary heritage," and "memory institutions" – and whether those definitions addressed ideas of memory, evidence, and culture in communities outside of traditional western norms. Members of the CCMoW committee recognized that traditional Western-oriented archival practice has focused on the collection and preservation of tangible physical documentary sources.

While the members recognized that the Memory of the World register is not and should not be the only tool for "validating" the perceived worth of any source of memory or evidence, we agreed that the question of the relationship between ICH and archives deserved closer attention, especially considering the dramatic changes brought with digital technologies. The goal of the symposium was to foster an open, collaborative conversation on the theoretical and practical issues associated with the acts of "making, keeping, and using" ICH and the resulting documentary products, both Indigenous and non-Indigenous.

Funding for the symposium was provided through a grant from the International Council on Archives Programme Commission (ICA PCOM), and the Canadian Commission for UNESCO (CCUNESCO) also provided financial and in-kind support. Additional financial and in-kind support was provided by Heritage Saskatchewan and Western University (Ontario).

The core project team consisted of CCMoW committee members Laura Millar, Cody Groat, and Kristin Catherwood; Claude Roberto, Chair of the ICA's Expert Group on Advocacy, and Marly Tiburcio-Carneiro, Project Assistant.

To help develop the symposium structure and identify potential participants, the Project Assistant carried out a selective literature review, searching for French and English publications and resources most directly associated with the themes of ICH and archives. The project team also identified thought leaders with expertise and knowledge in the different areas of "making," "keeping," and "using" ICH and archives. The goal was to include a strong balance of both French- and English-language participants, but unfortunately time zones and previous commitments precluded some people from accepting the invitation.

The symposium was structured around three thematic sessions: Session 1: Concepts and Theories; Session 2: Applications and Practices; and Session 3: Intersections and Connections. We invited at total of ten participants – three panellists for the first two sessions and four in the last – with a balance between the different facets of "making," "keeping," or "using." (One presenter was unable to participate at the last minute.) In the fourth session, the three facilitators summarized the inputs from the previous three sessions and they and several of the presenters participated in a roundtable discussion, moderated by Laura Millar.

The participants for each session are identified below.

Official opening

- Cody Groat, Chair of the Canadian Advisory Committee for Memory of the World
- Leslie Weir, Librarian and Archivist of Canada
- Yves-Gérard Méhou-Loko, Secretary General of the Canadian Commission for UNESCO
- Claude Roberto, Chair, Expert Group on Advocacy, International Council on Archives.

Session 1: Concepts and Theories

Kristin Catherwood, CCMoW member, as facilitator

Michael Taft, retired Head of Archives at American Folklife Center, Library of Congress, Washington, D.C.

Jeannette Bastian, Professor Emerita, School of Library and Information Science, Simmons University, Boston

(Winona Wheeler, Associate Professor, Indigenous Studies Department, University of Saskatchewan, was unable to attend.)

Session 2: Applications and Practices

Ian Milligan, CCMoW member, as facilitator

Patti Bannister, Provincial Archivist and Director, Nova Scotia Archives

Guha Shankar, Folklife Specialist, American Folklife Center, Library of Congress, Washington, D.C.

Hannah Turner, Assistant Professor, School of Information, University of British Columbia.

Session 3: intersections and connections

Anthea Seles, CCMoW member, as facilitator

Theresa McCarthy, Associate Professor, Indigenous Studies, Associate Dean for Inclusive Excellence, SUNY-Buffalo, New York

Antoine Gauthier, Executive Director of Conseil québécois du patrimoine vivant, Québec

Emily Burton, Oral Historian, Canadian Museum of Immigration at Pier 21, Nova Scotia

Genevieve Weber, Manager, Heritage Programs and Services, Heritage Branch, British Columbia Government

The full report includes summaries of the topics addressed in each of the sessions of the symposium. Inputs received during the sessions have also been captured in the report.

During the symposium, a variety of issues were discussed, including the following.

- *Linkages between the tangible and the intangible.* All tangible items have an essence of intangibility, and the intangible can be captured as one tangible product yet still remain a dynamic expression. No documentary product can represent the whole of the original cultural expression, and ICH can be used to shape narratives, build relationships, and strengthen communities. Tangible outputs can help keep memories alive, but they are not a substitute for the experience itself.
- *Challenges of terminology.* Participants discussed the pitfalls of binary language and noted that words such as archives, intangible cultural heritage, or folklore may carry different meanings for different communities or across generations. While there are benefits to developing a common language, there is also a risk that confining different types of cultural expression into different categories reduces collaboration and knowledge sharing.
- *Questions of diversity.* Community consultation and collaboration were important, particularly to increase diversity amongst the professionals working in ICH and archives. Participants also discussed the value of considering diversity in professional practices, such as by developing shared stewardship models, implementing reciprocal research methods, expanding the audiences for educational outreach and information sharing, and implementing digital repatriation mechanisms strategically and consistently.
- *Considering roles and relationships.* Participants encouraged actions to break down "silos" in making, keeping, and using ICH and archives. Breaking down professional barriers, such as in events such as this symposium, can help increase collaboration and cooperation. Participants noted, however, that a larger challenge related to the distinctions in institutional roles and responsibilities, which are defined by constitutions, legislation, bylaws, mandates, and job descriptions. Participants also addressed questions of power and control, noting that decisions about who has the right to interpret archives or instances of ICH varied in different communities and cultures.
- *Acknowledging practicalities and politics.* Participants noted that decisions about terminology, roles, and relationships have practical and political consequences. Redefining existing ICH- or archives-related concepts may be welcome, for example, but doing so may have dramatic consequences – not necessarily positive – for already marginalized communities. Distinct methodologies within each discipline developed over decades and centuries; breaking down those models could prove challenging, professionally and administratively. A related discussion concerned the fact that Canada has not ratified the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage,* and some participants suggested that it was time for Canada to revisit the issue.

In this report, the co-authors Marly Tiburcio-Carneiro and Laura Millar urge participants to keep the dialogue about ICH and archives alive, and we call on agencies other than the Canadian Committee for Memory of the World to consider more active participation in any subsequent initiatives. Specifically, we suggest the following concrete actions.

1. This report should be reviewed by Canadian Committee for Memory of the World and accepted as a Committee product, for permanent preservation and dissemination.
2. The report, which has been prepared in both French and English, should be posted on the CCUNESCO and ICA websites to allow ongoing access and dissemination, along with the video

recordings of the symposium itself, in keeping with our agreements with CCUNESCO and the ICA.

3. The Canadian Committee for Memory of the World should disseminate this report to policymakers across Canada in all areas intersecting ICH and archives, including (but not limited to) professional, scholarly, and research associations; provincial and territorial museums, galleries, and archives; cultural institutions and community associations at all levels of society, from national and provincial to regional and local, including specialist societies and interest groups; Indigenous governments, societies, and community groups; politicians and civil servants whose portfolios intersect with issues of heritage, culture, and identity; and other leaders in and supporters of cultural, heritage, and archival policy across the country.

4. Within the next year, a follow-up event (physical or virtual) should be held, to further the conversation about relationships between "the tangible and intangible" in the worlds of culture, heritage, and memory.

5. Who leads this event is a matter for discussion. We encourage CCMoW to liaise with the participants in this symposium, with the organizations and individuals identified in the report (as per No. 3 above), and with other appropriate stakeholders, and to consider a collaborative and "identity-neutral" event that does not privilege one constituency over another. As we noted, "makers," "keepers," and "users" are designations that allowed us to shape this symposium and offer a framework for debate and discussion. The terms should not be used to build walls or perpetuate silos.

As noted by Cody Groat at the conclusion of the symposium, binaries are problematic, culture is complex, and "messiness is completely okay." We hope this symposium, and this report, highlight the reality that diversity is inevitable *and* desirable. We urge everyone engaged in issues of ICH and archives to work together to find new and different ways to achieve the shared goals of supporting culture, heritage, identity, and community.

Marly Tiburcio-Carneiro

Laura Millar

31 December 2023

Introduction

On 19 September 2023, the Canadian Advisory Committee for Memory of the World (CCMoW) hosted a one-day virtual symposium to bring together key stakeholders in intangible cultural heritage (ICH), archives, and research. The goal was to foster an open, collaborative conversation on the theoretical and practical issues associated with the acts of "making, keeping, and using" ICH and the resulting documentary products, both Indigenous and non-Indigenous.

The symposium was supported by The Canadian Commission for UNESCO (CCUNESCO), which oversees the Memory of the World Committee, and received financial support from the Programme Commission of International Council on Archives (ICA PCOM), Heritage Saskatchewan, and Western University.

This report is organized into the following sections, as shown in the table of contents: executive summary; Introduction; acknowledgements; note on translations; overview; project funding and administration; project team; symposium research; promotion and outreach; symposium structure; session summaries; public inputs; observations and insights; and next steps.

The report also includes the following seven annexes: Annex A: financial and administrative information; Annex B: biographies; Annex C: selective list of resources; Annex D: announcements, posters, and promotional materials; Annex E: programme; Annex F: symposium summaries; and Annex G: comments and inputs.

Acknowledgements

The symposium would not have been possible without financial and in-kind support from the International Council on Archives, CCUNESCO, Heritage Saskatchewan, and Western University, along with the volunteer contributions of time and effort by CCMoW members, who gave generously throughout the planning and execution of this event. We are also grateful to Claude Roberto, Chair of the International Council on Archives' Advocacy Expert Group, for providing personal and professional support, including translations, promotion, and advice, throughout the project.

Special thanks go to Kristin Catherwood, Ian Milligan, and Anthea Seles, who carried out the invaluable work of facilitating presentations and discussions. as facilitators. We would also like to thank our two student note-takers, Rebecca Small and Emily Kirk, for their important contribution to the smooth logistical running of the symposium. We are also grateful to Zoe Compton and Elaine Young at CCUNESCO; and Olivier Lepage and his team at America Interpretation for their expertise and support.

Note on Translations

Marly Tiburcio-Carneiro and Laura Millar authored this report in tandem, in French and English. Claude Roberto offered invaluable further assistance with translation. Throughout the work, the authors recognized the challenges of translation and interpretation: many terms in one language do not translate literally into the other. For example, the term "living resources" was used in some presentations as analogous to "living heritage": the oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices created and shared by people and societies across time. A direct

translation into French would be "ressources vivantes," but that term has a biological connotation, referring, for example, to mammals or marine life as "living resources." The term "patrimoine vivant" was considered a more appropriate analogue to "living resources."

As became evident throughout the symposium itself, differences in terminology present unique and important challenges to understanding the similarities and differences between the different communities represented in this project. Terms such as intangible cultural heritage, living heritage, living resources, cultural resources, archives, manuscripts, memory, record all carry different connotations in different situations.

One of the findings of the symposium is that more discussion is needed to consider questions of terminology. Our report is not intended to make those decisions about language and meaning prematurely. We have made every effort is made to use terms suitable to the context of this report, and in keeping with the intent of the participants in the symposium, while recognizing that all we can do now is reflect the reality of this initiative. We fully support further dialogue and closer communications across communities about issues of language and meaning. We hope that this report will provide a useful starting point for such discussions.

Overview

The idea for this symposium arose out of discussions at the CCMoW meeting in Winnipeg, Manitoba, in October 2022. This CCMoW meeting was the first face-to-face committee meeting since December 2019; the Covid-19 pandemic required that all meetings in 2020 and 2021 take place by video conference. The return to in-person discussions highlighted the value not only of seeing each other "in the flesh" but also the importance of those informal discussions and conversations that help to spark ideas.

As members of the committee met informally over breakfast and dinner – the "meetings after the meetings" – participants were able to engage in deep and thoughtful discussions, which had been sorely missed during the pandemic days. One of the many fruitful conversations related to the concept of archives and the relationship between documentary sources of information and evidence and other memory and identity, from artifacts and publications to songs and stories.

The conversation was prompted in part by questions about how to interpret UNESCO definitions – such as "document," "documentary heritage," and "memory institutions" – and whether those definitions addressed ideas of memory, evidence, and culture in communities outside of traditional western norms. The CCUNESCO Memory of the World programme acknowledges the "the diversity of our documentary heritage and the realities of our country, Indigenous peoples, regions, communities and individuals" (CCUNESCO Memory of the World Programme).

The CCMoW members felt it valuable to look more closely at three particular UNESCO definitions: document, documentary heritage, and memory institutions, as articulated in the 2016 UNESCO publication Recommendation concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form.

> A **document** is an object comprising analogue or digital informational content and the carrier on which it resides. It is preservable and usually moveable. The content may comprise signs or codes (such as text), images (still or moving) and sounds, which can be copied or migrated. The carrier

may have important aesthetic, cultural or technical qualities. The relationship between content and carrier may range from incidental to integral.

Documentary heritage comprises those single documents –or groups of documents –of significant and enduring value to a community, a culture, a country or to humanity generally, and whose deterioration or loss would be a harmful impoverishment. Significance of this heritage may become clear only with the passage of time. The world's documentary heritage is of global importance and responsibility to all, and should be fully preserved and protected for all, with due respect to and recognition of cultural mores and practicalities. It should be permanently accessible and re-usable by all without hindrance. It provides the means for understanding social, political, collective as well as personal history. It can help to underpin good governance and sustainable development. For each State, its documentary heritage reflects its memory and identity, and thus contributes to determine its place in the global community.

Memory institutions may include but are not limited to archives, libraries, museums and other educational, cultural and research organizations.

These definitions seem to focus – explicitly or implicitly – on static sources of evidence. How flexible was the interpretation of linkages between "content" and "carrier"? How could those concepts be understood and applied in cultures that emphasized oral traditions or drew their sense of identity from less tangible forms of communication?

We recognized that, for centuries, traditional Western-oriented archival practice has focused on the collection and preservation of tangible physical documentary sources. The UNESCO definitions recognized this approach, suggesting, for example, that (1) documentary heritage comprises documents and (2) a document is an "analogue or digital informational content and the carrier on which it resides."

Would intangible cultural heritage and "living" memories ever be considered for inclusion on the Memory of the World register, and under what conditions? If one interpreted the definitions precisely, intangible cultural heritage (ICH) would not conform. Further, even if a documentary product of ICH were considered, how does one address the idea that the "content" of an intangible, living source of memory moves from carrier to carrier?

Digital technologies are already challenging accepted definitions of documents, records, and evidence. The carrier of electronic content may change, from floppy disk to USB key to cloud storage. Was that fluidity very different from the fluidity of the intangible? As tools and technologies change, the boundaries of archival practice – and the very concept of archives – are changing. Like digital documentation, ICH lives in this boundary area between the static and the fluid, and also at the intersections of different cultures and communities.

The very act of recording an action, a transaction, or an idea – writing a letter versus speaking in person, for instance – can change the nature of that expression. Preserving instances of ICH can alter their intent, by fixing them in space and time. There is a spontaneity inherent in live actions that is not necessarily reflected in a documentary product. The very act of "doing" something – the performance – takes place in a way that allows for interaction between participants: performer and audience or teacher and student, for example. Words on a page, faces in a photograph, or voices on a tape recording, do not convey the totality of the original experience.

In our discussions, the CCMoW members recognized that the Memory of the World register is not and should not be the only tool for "validating" the perceived worth of any source of memory or evidence. But we agreed that the question of the relationship between ICH and archives deserved closer attention, especially in light of the dramatic changes brought with digital technologies. Current definitions and guidelines for identifying and preserving "documentary heritage" do not explicitly include the intangible. Should they? Or are there other – perhaps better – mechanisms for respecting and facilitating the protection of intangible sources of culture and identity?

This symposium is the result of that extended conversation about linkages between the tangible and the intangible. The goal of the symposium was to foster a highly collaborative and collegial event. What is the relationship between creating communities (the "makers"), archivists (the "keepers"), and researchers and the public (the "users")? How can archivists, who preserve the tangible, safeguard something that is, by definition, intangible? What do the creators and owners of ICH gain or lose when their sources of custom and culture are fixed in time and space? What are the rights and obligations of researchers using ICH?

Project funding and administration

To develop and deliver the symposium, Laura Millar applied to and received funding from the International Council on Archives Programme Commission (ICA PCOM). CCUNESCO agreed to provide in-kind support for simultaneous interpretation (English and French) during the symposium as well as for translating relevant materials, securing panellists, and promoting the event. CCUNESCO also provided financial support towards the cost of hiring the symposium's Project Assistant.

The ICA Advocacy Expert Group served as project partner and provided extensive support for translations, promotion, and planning. Heritage Saskatchewan provided support for the involvement of Kristin Catherwood as Project Team Member and Facilitator, and Western University (Ontario) provided additional funding to cover fees and honoraria. Members of the project team and CCMoW members gave their time free of charge to support the initiative.

The project team prioritized accountability and transparency in all project planning. All participants were requested and required to sign a consent form agreeing to participate and to allow themselves to be recorded. A separate project bank account was established and administered by Laura Millar, opened in March 2023 and closed in December 2023.

See Annex A for information about sources of project funding, budget management, and consent processes.

Project team

The core CCMoW project team consisted of Laura Millar, Cody Groat, and Kristin Catherwood. Support was also provided by Claude Roberto, Chair of the ICA's Expert Group on Advocacy. Laura Millar served as Project Leader and was personally responsible for the completion of all contractual obligations, managing finances, and ensuring the successful delivery of the symposium.

The project team also included Marly Tiburcio-Carneiro, Project Assistant, who carried out innumerable tasks, from managing communications to developing the symposium website, handling registrations, coordinating video conferencing technology, and carrying out literature reviews and research to identify panellists and participants.

See Annex B for biographies of all project participants.

Symposium research

To help develop the symposium structure and identify potential participants, the Project Assistant carried out a selective literature review. Necessary limitations were imposed on the task. Only French and English resources were examined, though it was acknowledged that considerable literature exists outside those languages. Only those publications or resources most directly associated with the themes of ICH and archives were cited, to avoid the danger of casting too wide a net.

Annex C includes the final list of resources, with a more detailed explanation about search criteria and limitations. The resulting list is not intended to be comprehensive, but it does provide a useful starting point for anyone interested in researching the intersections between ICH and archives. The list is organized into the following sections: core UNESCO sources; guides; monographs; scientific articles and book chapters; additional online resources; and theses.

To identify potential participants and key topics, the project team also identified thought leaders with expertise and knowledge in the different areas of "making," "keeping," and "using" ICH and archives. After reviewing the information generated from the research and literature review, the project assistant brought together the names and titles/affiliations for specialists who might be considered as presenters during the symposium. From this list, the project team identified different people to contact.

Choosing people to approach was a challenge: the list of potential participants was long and they all brought extensive expertise and knowledge. Decisions were based in part on whether and how the expertise of different potential participants fit with the themes of "making," "keeping," and using.

Other criteria included whether participants were within "reasonable" time zones – so many fascinating specialists were in other parts of the world, where connecting for such a lengthy symposium would be problematic. The goal was to include a strong balance of both French- and English-language participants, but unfortunately time zones and previous commitments precluded some people from accepting the invitation.

In the end, the project team were delighted with the mix of experts joining the symposium. To solicit more input, we also contacted other specialists identified in our resources, and we included a section for comments on the project website, as outlined in more detail later in the report.

See Annex C for the list of resources.

Promotion and outreach

To raise awareness of the symposium and encourage registrations, announcements were circulated widely, to reach the different communities associated with the event, including archivists and archival scholars/educators, historians, folklorists, anthropologists, Indigenous studies scholars and Indigenous research communities, museum and gallery curators and managers, and public sector workers engaged with archives, ICH, museums, folklore, oral history, and related activities.

Various members of the project team, and associates at CCUNESCO, ICA, Heritage Saskatchewan, and associated institutions, sent promotional information via listservs, newsletters, and social media, including X (formerly Twitter), LinkedIn, Facebook, and Instagram.

See Annex D for copies of the announcements and posters developed to promote the symposium.

Symposium structure

The symposium was structured around three thematic sessions: Session 1: Concepts and Theories; Session 2: Applications and Practices; and Session 3: Intersections and Connections. We invited at total of ten participants – three panellists for the first two sessions and four in the last – with a balance between the different facets of "making," "keeping," or "using." Each session was coordinated by a facilitator, who worked directly with panellists to shape a collaborative and interactive series of presentations and discussions. A series of high-level and more specific framing questions were developed in advance of the symposium to help shape the content of the presentations, as shown below. (In the fourth session, the facilitators summarized the inputs from the previous sessions and moderated a roundtable discussion.)

See Annex E for the summary programme.

Official opening

The symposium was opened by the following distinguished guests:

- Cody Groat, Chair of the Canadian Advisory Committee for Memory of the World
- Leslie Weir, Librarian and Archivist of Canada
- Yves-Gérard Méhou-Loko, Secretary General of the Canadian Commission for UNESCO
- Claude Roberto, Chair, Expert Group on Advocacy, International Council on Archives.

Session 1: Concepts and Theories

The following panellists spoke on the topic of concepts and theories of ICH and archives:

Michael Taft, retired Head of Archives at American Folklife Center, Library of Congress, Washington, D.C.

Jeannette Bastian, Professor Emerita, School of Library and Information Science, Simmons University, Boston

(Note that Winona Wheeler, Associate Professor, Indigenous Studies Department, University of Saskatchewan, was unable to attend.)

Among the questions the participants were asked to consider were:

- What *is* intangible cultural heritage, practically and philosophically? Are there different interpretations and/or definitions of the concept?

- What is the value of ICH to "makers" or owners?

- How do different understandings of ICH affect decisions about how it is made, kept, and used?

- How can ICH be understood not just as "source material" but as evidence of the culture and identity of individuals and their communities?

- What is the role of archivists ("keepers") in the preservation of the documentary products of ICH?

- Who is or should be documenting and safeguarding ICH? How are the materials in question being managed?

- How do researchers ("users") understand and use ICH and related archives?

- What are the gaps, overlaps, or intersections across the different perspectives of ICH and archives?

- What is working well, and what isn't working well, in our current understanding of and care for ICH and associated documentary materials?

Session 2: Applications and Practices

The following panellists spoke on the topic of applications and practices associated with ICH and archives:

> Patti Bannister, Provincial Archivist and Director, Nova Scotia Archives
>
> Guha Shankar, Folklife Specialist, American Folklife Center, Library of Congress, Washington, D.C.
>
> Hannah Turner, Assistant Professor, School of Information, University of British Columbia.

Among the questions the participants were asked to consider were:

- Who should be collecting/documenting ICH? Is the concept of "collecting" even appropriate?

- How do existing practices – e.g., acquisition, preservation, access – support or hinder the care and use of ICH and archives?

- What cultural, legal, and practical challenges enhance or limit the making, keeping, or using of ICH and archives?

- What are the implications, and challenges, of applying accepted archival/curatorial methodologies to the care of ICH? What are the gaps between accepted archival descriptive practices, on the one hand, and cultural and community understandings of the content and nature of ICH, on the other?

- Should ICH even be preserved? If so, how (and why) does one preserve something that wasn't

intended to be preserved; that might take its value not from being frozen in time and space but from being shared and transmitted?

- How can the keepers of ICH balance public access with personal or community privacy and the social customs of the makers? Is it possible to balance the rights of the makers and owners of ICH with the wishes of researchers as users?

- What is the impact of different professional practices on the management of the documentary products of ICH? Issues that come to mind include differences between legal, administrative, and cultural interpretations of ownership, intellectual property rights, access and privacy, etc.

- What is the role of "new" technology (such as digitization tools, for example) in enhancing (or detracting from) preservation, access, and use of ICH and/or documentary products?

Session 3: intersections and connections

The following panellists spoke on the topic of intersections and connections across ICH and archives:

Theresa McCarthy, Associate Professor, Indigenous Studies, Associate Dean for Inclusive Excellence, SUNY-Buffalo, New York

Antoine Gauthier, Executive Director of Conseil québécois du patrimoine vivant, Québec

Emily Burton, Oral Historian, Canadian Museum of Immigration at Pier 21, Nova Scotia

Genevieve Weber, Manager, Heritage Programs and Services, Heritage Branch, British Columbia Government

Among the questions the participants were asked to consider were:

- How can ICH and related archives be understood not just as "source material" but as evidence of individual and community culture and identity?

- How can the different stakeholders – creators, keepers, and users – balance their own professional and cultural perspectives to support actions that are fully inclusive and respectful? Where do we converge or diverge?

- How can the three communities – makers, keepers, and users – work together to achieve the vision of ICH as articulated in the UNESCO Convention?

- What are the implications of changes in concepts, theories, applications, or practices for our existing understandings/definitions?

- What concrete steps might be taken to move this discussion forward? Suggestions that might be considered include another symposium or a face-to-face conference; a review of different standards, policies, procedures, guidelines; creation of working groups or stakeholder communities to foster dialogue and information sharing, etc.

Session 4: roundtable

The final session was designed to allow the three facilitators to summarize key insights from the thematic sessions and then host a roundtable discussion, drawing on the questions, comments, and suggestions from the panellists and participants.

Time (EDT)	Schedule
8:30 am	OPENING CEREMONIES: Cody Groat; Leslie Weir; Yves-Gérard Méhou-Loko; Claude Roberto
8:45 am	START OF THE SYMPOSIUM: Emcee: Laura Millar
9:00 am	SESSION 1: CONCEPTS AND THEORIES: Facilitator: Kristin Catherwood
9:05 am	Presenter 1: Michael Taft
9:20 am	Presenter 2: Jeannette Bastian
9:35 am	Presenter 3: Winona Wheeler (unable to attend)
9:50 am	Discussion
10:30 am	BREAK
10:50 am	SESSION 2: APPLICATIONS AND PRACTICES: Facilitator: Ian Milligan
11:00 am	Presenter 4: Patti Bannister
11:15 am	Presenter 5: Guha Shankar
11:30 am	Presenter 6: Hannah Turner
11:45am	Discussion
12:30 pm	BREAK
1:00 pm	SESSION 3: INTERSECTIONS AND CONNECTIONS: Facilitator: Anthea Seles
1:10 pm	Presenter 7: Theresa McCarthy
1:25 pm	Presenter 8: Antoine Gauthier
1:40 pm	Presenter 9: Emily Burton
1:55 pm	Presenter 10: Genevieve Weber
2:10 pm	Discussion
2:50 pm	BREAK
3:05 pm	ROUNDTABLE DISCUSSION: Facilitators: Kristin Catherwood, Ian Milligan, Anthea Seles
4:30 pm	CLOSE OF SYMPOSIUM: Emcee: Laura Millar, Distinguished Guest: Cody Groat

Session summaries

Below are short summaries of the three sessions of the symposium: concepts and theories; applications and practices; and intersections and connections. As explained earlier in the report, our goal was to include representation from different stakeholder categories – creating communities (the "makers"), archivists (the "keepers"), and researchers and the public (the "users") – in each of the sessions. Some participants brought knowledge and experiences that intersected the different categories, and we were grateful for the opportunity to hear a variety of perspectives throughout the sessions.

Opening session

During the official opening of the symposium, Cody Groat, Chair of the Canadian Advisory Committee for Memory of the World, reflected on the importance of preserving diverse sources of knowledge, both tangible and intangible. Leslie Weir, Librarian and Archivist of Canada, encouraged participants in this symposium to use it as a starting point for more conversations, to "breathe new life" into existing historical materials and support the protection and use of intangible heritage. Yves-Gérard Méhou-Loko, Secretary General of the Canadian Commission for UNESCO, recognized the value of Canada's Memory of the World Register to safeguard culture in all its diversity and forms. Claude Roberto, Chair of the Expert Group on Advocacy for the International Council on Archives, emphasized the values of inclusion and diversity, and encouraged participants to see this event as the start of a long-term dialogue.

Session 1: Concepts and Theories

Presenters: Michael Taft, retired Head of Archives at American Folklife Center at the Library of Congress; Jeannette Bastian, Professor Emerita, School of Library and Information Science, Simmons University; Winona Wheeler, Associate Professor in the Indigenous Studies Department at the University of Saskatchewan (regrets).

In the presentations and discussions in Session 1, around the topic of concepts and theories of ICH and archives, the two presenters in attendance made clear that the boundaries between the tangible and the intangible were, and perhaps ought to be, fluid.

As Michael Taft noted, intangibility is ever present, and the tangible product – an audiovisual recording, say – is only a part of the original intangible whole. While he suggested that digitization was a logical solution to saving the contents of recordings holding songs, dances, or rituals, he warned that even digitization cannot capture the instance of something as a whole. He acknowledged the inevitable frustration associated with trying to capture something as fleeting and ephemeral as folklore and other forms of expressive culture.

As Jeannette Bastian argued, there ought to be "no binaries" between archival materials and cultural expressions. Cultural heritage is holistic, combining both the tangible and the intangible. She urged us to avoid the false dichotomies of scribal/oral, static/dynamic, and textual/performative. She believes that archives can "hold a mirror up" to our societies but for that reflection to be inclusive it should include recognition of and care for ICH. Archival materials should not be taken as the only source of cultural expression, she noted, adding that documenting is a continuing and organic process.

Session 2: Applications and Practices

Presenters: Patti Bannister, Provincial Archivist and Director, Nova Scotia Archives; Guha Shankar, Folklife Specialist at the American Folklife Center at the Library of Congress; Hannah Turner, Assistant Professor at the School of Information at the University of British Columbia.

In the presentations and discussions in Session 2, around the topic of applications and practices, the three presenters engaged with aspects of archives, art, and folklore.

Patti Bannister discussed the challenges with preserving and making accessible a vast collection of materials collected in the mid-20th century by Helen Creighton, the most celebrated collector of folklife in Nova Scotia. Guha Shankar illustrated the methodological and technical complexities of preserving and describing the archival products of intangible cultural heritage. Hannah Turner examined the potential for, and challenges associated with, the "inverted dichotomy" of the intangible and tangible.

In her presentation, Patti Bannister explained that the digitization of the collection by the Nova Scotia Archives addressed the "urgent act of preservation" required to save the original recordings, along with the field notes, photographs, and other materials. The presentation also highlighted the central role of collectors such as Helen Creighton, whose privileged upbringing allowed her the resources to undertake the work of collecting. But Patti Bannister also noted that some of Creighton's approaches to collecting – such as her choices of terminology and genre identification – were now considered outdated and problematic. They have been retained as evidence of her actions and choices, with explanatory notes added to the resource.

Guha Shankar outlined the objectives and possibilities associated with preserving and making available the archival products of ICH, noting that only once materials are recorded can they be shared and used – including by repatriation in digital form to Indigenous nations. Collaboration was vital to recognize Indigenous wishes and perspectives. He also highlighted the urgency of digitization and digital repatriation, particularly to counter the loss of language among younger Indigenous people. As he noted, Indigenous control of ICH was a critical foundation for Library of Congress work.

Hannah Turner suggested that digitization could serve as a means for returning materials to creating communities, offering examples of database projects in British Columbia and South Africa designed to create digital resources to hold descriptive information about ICH, objects, and stories, to support information sharing, collaboration, and local control. She emphasized the importance of "respectful naming" of elements depicted in the databases, returning control to Indigenous communities rather than keeping it in the hands of institutions such as museums. She also illustrated the potential of digitization for digital stewardship and care by offering a case study of a 2018 project to create a digital model of the weaving Sky Blanket by the Haida-Kwakwaka'wakw-Irish textile artist, Meghann O'Brien/Jaad Kuujus.

Session 3: Intersections and Connections

Presenters: Theresa McCarthy, Associate Professor of Indigenous Studies and Associate Dean for Inclusive Excellence at SUNY-Buffalo, New York; Antoine Gauthier, Executive Director of Conseil québécois du patrimoine vivant in Québec; Emily Burton, Oral Historian at the Canadian Museum of Immigration at Pier 21 in Nova Scotia; Genevieve Weber, Manager of Heritage Programs and Services at the Heritage Branch in the British Columbia Government.

In her presentation, Theresa McCarthy outlined the project at SUNY-Buffalo to develop a digital repository for Haudenosaunee information. The public-facing digital platform HARK (for Haudenosaunee Archive, Resource and Knowledge) was designed to help move archival work to a digital realm, facilitating accessibility with community-based projects meaningful to Haudenosaunee people. As she explained, the portal does not just hold content related to the Haudenosaunee. It is also a digital networking infrastructure that links cultural heritage items to community needs. The portal helps Indigenous communities transcend boundaries, keeping information and knowledge accessible to the people and places of origin, rather than seeing the materials transferred to locations far away from the territories of the Haudenosaunee Confederacy.

Antoine Gauthier, a musician in Quebec and Executive Director of Conseil québécois du patrimoine vivant (CQPV), a non-profit organization supported by the Ministry of Culture in Québec, explained the role of CQPV as a bridge between communities – working with custodial institutions and supported by communities to help preserve living heritage and traditions, from dance festivals to traditional activities. He suggested the term "intangible heritage" was not entirely suitable and that the phrase "living heritage" was more appropriate, as it encompassed not just communications or expressions but also objects, spaces, and people. He asked whether the questions raised in the symposium presented false equivalences: materiality and immateriality; tangible and intangible, fixed and living are not opposites. To record something, he suggested, does not "fix" the tradition in time and space, unless the tradition is dying.

In her presentation, Emily Burton began by noting the value of oral history as a tool for democratizing history. She explained that, at the Canadian Museum of Immigration at Pier 21, an oral history interview is considered both a method and a co-created, primary source "document" that helps the Museum share stories of immigration. She suggested that Western museum practices tended to focus on artifacts as objects, but that this approach is changing. There is more attention now to understanding objects in context. Oral history, she proposed, offers a valuable opportunity to provide context for objects and other assets. She also suggested that oral history interviews invite us to think about how to shift towards a more fluid, relational approach to making, keeping, and using oral history interviews, involving community groups in the "maker," "keeper," and "user" phases to highlight community culture, identity and representation.

Genevieve Weber spoke about the importance of recognizing and respecting the "missing voices" in the world of ICH: the creator of the heritage. She offered the example of the Ida Halpern fonds at the British Columbia Archives: a collection of recordings of Kwakwa̱ka̱ẇakw, Nuu-chah-nulth, Haida, and Coast Salish singers and folk music, captured by the ethnomusicologist Ida Halpern between 1947 and 1980. She then explained the importance of understanding the context in which these recordings were captured, at a time when Indigenous people had been affected by the Potlatch ban and residential school system, as dictated by the federal *Indian Act*. She indicated that Ida Halpern had worked collaboratively with communities, acknowledging and respecting the singer's intentions, which was to convey the song so that it would be kept for posterity and support cultural continuance. She explained how Halpern had designed a shared stewardship model for the donation of these materials to British Columbia's provincial archives, a process still used today. Genevieve Weber argued that such shared stewardship agreements with the creators of ICH or their descendants and community members were essential to ensure their control over access to and use of the information.

Public inputs

In advance of the symposium, the project team invited public comments on the symposium topics. During the symposium, participants were also able to share their questions and comments in the Q&A tool; the note takers consolidated the inputs received to support discussion. The public were also invited to share their comments on symposium topics through the symposium website, which remained open until 30 November 2023. Inputs were received in both of Canada's official languages, French and English, and are presented in this report in the original language.

See Annex G for comments and questions received about the symposium.

Observations and insights

As noted at the beginning of this report, the goal of the symposium was to foster a highly collaborative and collegial event: to provide a space for conversations between the different communities associated with intangible cultural heritage and archives, characterized as the creators of ICH – the "makers"; archivists, curators, and others responsible for managing the tangible products (archives or other) – the "keepers"; and the researchers and members of the public who might access and use the ICH or resulting tangible products – the "users". We recognized from the beginning that those categories, while not arbitrary, did not fully reflect the diversity of and numerous intersections between these different roles. An Indigenous Elder responsible for holding community knowledge might also work in a custodial/curatorial role. A musician might also be a researcher. An archivist might also be a historian. Labels are perhaps necessary to start the conversation, but those labels may well be challenged and changed as a result of dialogue and discussion.

Our quest was to create a diverse symposium that included "makers," "keepers," and "users"; Indigenous and non-Indigenous representatives; experienced practitioners and new scholars; participants from different regions of Canada and around the world; contributors from both Anglophone and Francophone communities and other international communities; people working in public institutions and people working with local communities. We are grateful to all those who agreed to join the symposium and who participated so actively. Many presenters stayed for the entire eight-hour event, contributing their time and attention well beyond what might normally be expected of any conference speaker. The result, we believe, was a stimulating and energizing event: provocative in the best sense. A day of questions and ideas, not answers and solutions.

This conclusion to our report aims to keep those questions and ideas flowing. We do not offer firm recommendations; rather, we present our observations and insights, along with suggestions for next steps.

Clarifying linkages between the intangible and the tangible

In planning the symposium, the project team framed intangible cultural heritage and archives (and other tangible outputs) as distinct. The presentations and discussion suggested that it would be useful to think differently; to see beyond the binaries.

All tangible items have an essence of intangibility, and the intangible can be captured as one tangible product yet still remain a dynamic expression. Every retelling of a story, every new recording of a song freezes that instance in time and space, but the documentary product but does not capture the *story* or the *song* as a living experience.

Further, the presentations and discussions highlighted the fact that no documentary product can represent the whole of the original cultural expression. To revisit a cliché, a song, dance, story, craft, or tradition is more than the sum of its parts. ICH can be used to shape narratives, build relationships, and strengthen communities. The tangible outputs, by virtue of their stability, support preservation and dissemination. They can help keep memories alive, but they are not a substitute for the experience itself. As one participant noted, there is the danger that "fixity equals death."

Reviewing, reconciling, adapting terminology

A great deal of discussion centred on challenges with terminology. What are the pitfalls of binary language? Archives *versus* intangible cultural heritage. Intangible cultural heritage *versus* living heritage. Folklore *versus* intangible knowledge. Knowledge *versus* tradition. Documentary products *versus* cultural expressions. The words we use carry meaning, but that meaning may be different for different communities. The words are also understood differently across generations, and it was acknowledged that younger generations might not have the same perspective on ICH, archives, or culture as older members of their communities, whether cultural or professional.

The question of uniformity was raised several times throughout the symposium. There are benefits to developing a common language, particularly to open the umbrella wider to support a more holistic understanding. But is there also a danger in confining different types of cultural expression into "the wrong box"? Is it possible to come up with an agreed terminology? Or would it be more appropriate to create mechanisms for sharing difference concepts and terms, to recognize similarities and differences and then build crosswalks and pathways to support collaboration?

Questions of diversity

Community consultation and collaboration can take practical form. Many participants emphasized the value of developing shared stewardship models, implementing reciprocal research methods, expanding the audiences for educational outreach and information sharing initiatives, and ensuring the mechanisms for digital repatriation are strategic and consistent.

Several participants argued that professionals working in areas of ICH and archives – particularly in archives – did not represent the diversity of the communities they served. As one participant noted, there is disinterest from communities who do not see themselves represented in the demographics of archival staff. Increased diversity in professional fields would help recognize and address the variety of cultural contexts in which ICH and archives existed.

Considering – and reimagining – roles and relationships

The word "silo" was used many times throughout the symposium, to reflect concerns about the divisions between constituencies, especially among the makers and users of ICH and archives. Archivists, curators,

folklorists, ethnographers, knowledge keepers: each group was presented as separate and distinct from the other. But we also heard from people who crossed boundaries and did not feel fully represented by only one or the other: they were makers and keepers; keepers and users; users and makers.

We hope that this symposium helped to break down those barriers, and we encourage more such events to continue the dialogue. By "naming and explaining" ourselves, we can learn more about each other, helping us see that the edges of our professional and personal roles are likely blurrier than they seem. Perhaps future events will compensate for some of the oversights identified in this symposium.

The bigger challenge is addressing distinctions in the institutions in which many of us work. The role of an archival institution or a museum or a gallery is defined by constitutions, legislation, bylaws, mandates, and job descriptions. Changing those organizing instruments is not an easy task. Doing so requires a clear recognition of the implications, not only for the institution but also for allied organizations and for the communities likely to be affected by the change.

Current copyright, intellectual property, access and privacy laws, for example, do not necessarily take into account different ways of interpreting intellectual ownership and privacy. Ethical frameworks, especially for the keepers and users of ICH and the documentary products, should take into consideration the cultural and political distinctiveness of the creating communities – the makers. What do ethics and best practices mean in different contexts? What are the convergences and divergences in approaches, and how can they be addressed and improved?

Roles and relationships are also about power. Throughout the symposium participants touched on questions of power and control. Who has the right to interpret archives or instances of ICH? Who owns or controls the material? Who controls rights of access? As one participant noted, not all communities are in a position to deal with broad heritage issues, but Canada's heritage sector has generally not embraced the lives of regular people. Resources are not uniformly distributed, and the work of some agencies – including, perhaps the Memory of the World Program itself, can be seen as threatening to the status quo.

In the Canadian context, questions of sovereignty were highlighted. What does it mean to be Canadian, and what does intangible cultural heritage mean in Canada? As one participant noted, there is a difference between "Canadian intangible cultural heritage" and "intangible cultural heritage in Canada." This distinction could be found elsewhere in the world.

Acknowledging practicalities and politics

Decisions about terminology, roles, and relationships have practical and political consequences, as indicated throughout the symposium. It is not easy, for example, to change standards and practices to accommodate new or different concepts about the roles or duties of a custodial institution or a research agency. Redefining existing concepts may be welcome, theoretically and philosophically. Doing so may have dramatic consequences – not necessarily positive – for already marginalized communities.

For instance, institutions across Canada and around the world have invested time, money, and energy into implementing digitization, description, cataloguing, and access tools and processes. These systems have been designed to suit the materials already in the care of the institution, as defined by its collecting policies and, more broadly, by its role and responsibilities within its community.

As acknowledged during the symposium, funds for cultural and archival initiatives are not easy to come by. The terms and conditions under which grants are allocated, for example, include specific boundaries around what is or is not "folklore" or "archives" or "living heritage."

Privileging one type of institution over another was seen as problematic. Defining ICH as archives might be seen as more inclusive, but if the methodologies used to "manage" the tangible outputs of ICH did not reflect community realities, the cultural nuances of the ICH might be lost. Defining one institution as "owner," some suggested, and not recognizing the moral or cultural rights of an individual or community creator, might perpetuate power imbalances. More sustainable approaches might include negotiating shared ownership arrangements, developing collaborative approaches to access and use, and formally replacing legacy agreements with more respectful options.

Some participants also expressed concern that archival institutions already face the challenge of being "second order" to other cultural institutions. A holistic approach, such as blending libraries, museums, and archives into single administrative entities, could diminish the strength of each of those institutions – especially archives, some argued – if not done with sensitivity and awareness. Distinct methodologies within each discipline developed over decades and centuries; breaking down those models could prove challenging, professionally and administratively.

The participants spent considerable time addressing the fact that Canada, unlike other countries, has not ratified the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*. Many participants offered their views on the topic. Others suggested that, since the convention was now 20 years old, perhaps it was time for Canada to revisit the issue.

Aligned with the question of the formal recognition of ICH was the acknowledgment that capturing such intangible expressions as language and tradition was an important measure for protecting identity and culture, especially for Indigenous and northern communities, not just in Canada but around the world.

The role of the Canadian Advisory Committee for Memory of the World was also discussed, in relation to the linkages between the tangible and intangible. Indeed, this symposium came about as members of CCMoW questioned whether, and how, the CCMoW might designate instances of intangible cultural heritage on a register designed to recognize documentary materials.

The symposium did not provide an answer, but it did provide space for valuable conversations about these issues. We encourage those who plan similar initiatives in future to include as many diverse communities as possible, reaching across disciplinary and cultural boundaries.

Next steps

We fully support any efforts to keep this dialogue alive, but we recognize that next steps might well need to be taken by agencies other than the Canadian Committee for Memory of the World, which is an organization of volunteers, supported by the Canadian Commission for UNESCO (CCUNESCO). In concluding this report, the co-authors Marly Tiburcio-Carneiro and Laura Millar suggest the following concrete actions.

1. This report should be reviewed by Canadian Committee for Memory of the World and accepted as a Committee product, for permanent preservation and dissemination.
2. The report, which has been prepared in both French and English, should be posted on the CCUNESCO and ICA websites to allow ongoing access and dissemination, along with the video recordings of the symposium itself, in keeping with our agreements with CCUNESCO and the ICA.
3. The Canadian Committee for Memory of the World should disseminate this report to policymakers across Canada in all areas intersecting ICH and archives, including (but not limited to) professional, scholarly, and research associations; provincial and territorial museums, galleries, and archives; cultural institutions and community associations at all levels of society, from national and provincial to regional and local, including specialist societies and interest groups; Indigenous governments, societies, and community groups; politicians and civil servants whose portfolios intersect with issues of heritage, culture, and identity; and other leaders in and supporters of cultural, heritage, and archival policy across the country.
4. Within the next year, a follow-up event (physical or virtual) should be held, to further the conversation about relationships between "the tangible and intangible" in the worlds of culture, heritage, and memory.
5. Who leads this event is a matter for discussion. We encourage CCMoW to liaise with the participants in this symposium, with the organizations and individuals identified in the report (as per No. 3 above), and with other appropriate stakeholders, and to consider a collaborative and "identity-neutral" event that does not privilege one constituency over another. As we noted, "makers," "keepers," and "users" are designations that allowed us to shape this symposium and offer a framework for debate and discussion. The terms should not be used to build walls or perpetuate silos.

At the end of the symposium, Cody Groat reminded participants that binaries are problematic, culture is complex, and "messiness is completely okay." We hope this symposium, and this report, reflect the messiness of life, culture, and community as a quality to embrace, not reject. Diversity is inevitable *and* desirable. Working together, we can find new and different ways to achieve the shared goals of supporting culture, heritage, identity, and community – in all their messy diversity.

Marly Tiburcio-Carneiro

Laura Millar

31 December 2023

Annex A: Financial and administrative information

Original funding estimates (as per ICA application for funds)	CAD
Honoraria for participants (direct)	5,000
Project Assistant fees (direct)	9,450
Project Manager (in-kind)	5,000
Project Co-Chairs (in-kind)	5,000
CCMOW committee members assistance (in-kind)	2,500
Video conferencing and interpretation support for the symposium (direct and in-kind)	10,000
Translation, communications, dissemination, publicity from ICA (in-kind)	2,500
Total	**40,000**

Actual expenditures, including in-kind support	CAD
Honoraria for participants, including student note takers (direct)	5,550
Project Assistant fees (direct)	9,450
Video conferencing and interpretation support (direct)	6,625
Project Manager (in-kind)	10,000
Project Co-Chairs (in-kind)	5,000
CCMOW committee members assistance (in-kind)	3,000
Translation, communications, dissemination, publicity from ICA (in-kind)	5,000
Total	**44,625**

Direct Funds	CAD
CCUNESCO	13,425
International Council on Archives	7,100
Western University	1,000
Laura Millar	100 + banking fees

The project team would also like to acknowledge with thanks the support of Heritage Saskatchewan, for allowing Kristin Catherwood to participate actively as facilitator and as part of the project team as part of her duties as Director of Living Heritage.

Model Consent Form Model for Participants

PARTICIPATION CONSENT AND RELEASE FORM

Subject: CCMoW Virtual Symposium: *Building Connections and Forging Alliances: Strengthening the Intersections between Archives and Intangible Cultural Heritage*

Date: 19 September 2023

Dear CCMoW Symposium Participant,

You have been invited to present and participate in a virtual symposium to be held online via Zoom on 19 September 2023. The symposium is designed to bring together key stakeholders in intangible cultural heritage (ICH), archives, and research to foster an open, collaborative conversation on the theoretical and practical issues associated with the acts of "making, keeping, and using' ICH and the resulting documentary products.

The symposium is being organized by the Canadian Advisory Committee for Memory of the World (CCMoW) and is supported by The Canadian Commission for UNESCO (CCUNESO), which oversees the Memory of the World Committee, and has received financial support from the Programme Commission of International Council on Archives (ICA PCOM), Heritage Saskatchewan, and Western University.

The event will be recorded and made available through the CCUNESCO and ICA portals. A written report will be produced in both French and English, summarizing the presentations, observations, and discussions. Information about the event will also be shared on CCUNESCO and ICA social media pages (LinkedIn, Twitter, Instagram). The video recordings and reports will be open for public use under Creative Commons licensing.

As presenter, you will receive an honorarium of ▮▮▮▮▮ for your contribution to the symposium, which includes attending the section in which you will be presenting, providing a presentation of about 15 minutes during that section, and participating in the subsequent discussion for that section.

We also welcome your participation in the final section of the symposium and your participation in the roundtable discussion, but we recognize that your schedule may not allow that extended involvement. You are welcome to join the rest of the symposium as a member of the audience, but we will not ask for any formal contribution from you for events outside of your own section, and the roundtable, should you wish to join.

We would ask you to complete the agreement following and return this documentation to us as a PDF at your earliest convenience. With many thanks and gratitude for your support and involvement in this initiative.

Marly Tiburcio-Carneiro

***

Without expectation of any compensation or renumeration, now or in the future, beyond the honorarium noted in this agreement, I hereby give my consent to the CCUNESCO and ICA, and their affiliates and agents, to use my image and likeness and/or any contributions from me in video recordings, publications, and other media activities (including on the Internet).

This consent includes, but is not limited to: (please initial all entries)

_____ (a) Permission to interview, film, photograph, tape, or otherwise make a video reproduction of me and/or record my voice;

_____ (b) Permission to use my name and title; and

_____ (c) Permission to use quotations from my presentation and symposium remarks (or excerpts of such quotes), the film, photograph(s), tape(s) or reproduction(s) of me, and/or recording of my voice, in part or in whole, in official publications, in newsletters, and in other print media and electronic media (including the Internet) for education and awareness.

I understand that the video recording produced from this symposium will be available in print and electronic media (including the Internet) in keeping with the Creative Commons Attribution 4.0 International Public License.

By signing this form, I acknowledge that I have read and understood this form. I agree to participate in this symposium under the conditions described.

NAME (please print): _____

TITLE: _____

SIGNATURE: _____

DATE: _____

Annex B: Biographies

Speakers

Section 1 – Concepts and Theories

Michael Taft

Michael Taft is the retired head of the Archives of the American Folklife Center, Library of Congress. Prior to that position, he was curator of the Southern Folklife Collection at the University of North Carolina, archivist for the Vermont Folklife Center, and Laura Boulton Senior Research Fellow at the Archives of Traditional Music, Indiana University, among other posts. He has taught Folklore at several Canadian universities and has been awarded research grants for folklore fieldwork in five Canadian provinces. He received a PhD in Folklore from Memorial University of Newfoundland, a post-doctoral diploma in Folklore from Université Laval, and a Master of Library and Information Studies from the University of Alberta. He was a member of the official US Delegation to the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore of the World Intellectual Property Organization. He is a former president of the Folklore Studies Association of Canada, and was, for many years, the head of the Folklore Section of the Modern Language Association International Bibliography. He has given over 150 presentations at learned societies and institutions, and published over 100 books, book chapters, articles, and reviews. Currently, he lives in Ottawa, Canada.

Jeannette Bastian

Jeannette A. Bastian is a Professor Emerita at the School of Library and Information Science, Simmons University where she directed their Archives Management program from 1999- 2019. A former Territorial Librarian of the United States Virgin Islands from 1987 to 1998, Jeannette holds an M.Phil. from the University of the West Indies in Caribbean Literature and a Ph.D. from the University of Pittsburgh. Her research focuses on archives and records theory as it relates to issues of collective memory, decolonization, and community archives. She is currently an Honorary Fellow in the University of the West Indies Department of Library and Information Studies. Her publications include *Owning Memory, How a Caribbean Community Lost Its Archives and Found Its History* (2003); *Community Archives, Community Spaces*, edited with Andrew Flinn (2019), *Archiving Caribbean Identity, Records, Community, Memory* (2022) edited with John Aarons and Stanley Griffin and *Archiving Cultures; Heritage, Community and the Making of Records and Memory* (2023).

Winona Wheeler

Dr. Winona Wheeler is a member of the Fisher River Cree First Nation in Treaty 5 Territory (Manitoba) and her family comes from George Gordon First Nation in Treaty 4 Territory (Saskatchewan). In 2000, she received her Ph.D. in Comparative Ethnic/Native American Studies/History from the University of California, Berkeley. In 1988 she completed her master's in History at the University of British Columbia, and in 1986 BA Honors in History, at the University of Manitoba. A lifelong student of

Indigenous knowledge, her areas of research specialization are in Indigenous oral history, Indigenous histories, education, claims and Treaty Rights, and settler colonialism. Winona has been teaching and publishing in Indigenous Studies since 1988. She is currently an Associate Professor of Indigenous Studies at the University of Saskatchewan. She is a mother and grandmother, and lives on a little ranch in the traditional lands of the Willow Cree, in Treaty 6 Territory, with her horses, dogs and cats. (Note that Dr. Wheeler was unable to attend the symposium.)

Section 2 – Applications and Practices

Patti Bannister

Patti Bannister has been a part of the archival profession for over 25 years. She spent the first decade of her career at the Provincial Archives of Newfoundland and Labrador, where she held a variety of positions including Archival Assistant (Client Services), Manuscript Archivist, Education and Outreach Archivist and Manager. Upon relocating to Nova Scotia, she was the Congregational Archivist for the Sisters of Charity, Halifax, and entered the world of private archives, managing both the archival and records management programs for the Congregation's international missions. In 2013 she became the Manager of Nova Scotia Archives, returning to her government roots. Patti currently the Provincial Archivist and Director, Nova Scotia Archives. She is a member of both Provincial, Territorial and National Archives groups (CPTA and NPTAC) and Chair of the Libraries, Archives, Museums Nova Scotia Steering Committee. Patti has been a Lecturer in Dalhousie's School of Information Management since 2013 and is an Adjunct Professor the Faculty of Graduate Studies (Department of History). In 2021 she was honored to receive the Faculty of Management Part Time Teaching Award. Patti also holds the designation of Practicing NAAB Appraiser from the National Archival Appraisal Board.

Guha Shankar

Guha Shankar is Folklife Specialist at the American Folklife Center, Library of Congress. Among other responsibilities, he serves as project coordinator of Ancestral Voices, a collaborative curatorial and digital return initiative undertaken with indigenous communities. He co-directs the Civil Rights History Project, a national collecting initiative focusing on activists in the Black Freedom Struggle. Shankar also teaches documentary field methods in university and community settings, writes for a range of publications, and provides research and reference assistance to patrons. His research interests include diasporic community formations in the Caribbean, ethnographic media, visual representation, and performance studies.

Hannah Turner

Hannah Turner is a settler critical information studies scholar and Assistant Professor in the School of Information, University of British Columbia, where she researches the connection between documentation, culture, and technology. She is co-editor of the journal, *Museum Anthropology*. Her book, *Cataloguing Culture* (UBC Press, 2020) is a history of ethnographic documentation practices and the classification and cataloguing of material culture collections in the Smithsonian's Department of Anthropology. Her current research explores reparative documentation practice in British Columbia museums.

Section 3 – Intersections and Connections

Theresa McCarthy

Theresa McCarthy is an Onondaga nation, Beaver clan citizen of Six Nations of the Grand River Territory in Ontario. She is an Associate Professor /Iakorihonnién:ni of Indigenous Research at Six Nations and Associate Dean for Inclusive Excellence in the College of Arts and Sciences at the University of Buffalo, New York. She is also Director of UB Indigenous, a campus-wide hub for Indigenous research, student and community engagement and the Principal Coordinator for the UB Haudenosaunee-Native American Studies Research Group. She is a Principal Investigator for the Mellon Foundation sponsored project to establish the Haudenosaunee Archive Resource and Knowledge portal: a digital repository website containing verified authentic Haudenosaunee knowledge-based resources and materials. Theresa's research and teaching interests include Haudenosaunee citizenship/clans, Haudenosaunee/Six Nations land rights and sovereignty, Haudenosaunee languages and intellectual traditions, Haudenosaunee women, the historiography of anthropological research on the Iroquois, Haudenosaunee temporalities, queer Haudenosaunee studies, linguistic research methodologies, and community-based/applied research.

Antoine Gauthier

Antoine Gauthier has been at the helm of the CQPV since 2009. He has led multiple projects, consultations, symposiums, training sessions and publications within this national umbrella organisation. As an expert on intangible heritage and a specialist of the UNESCO Convention of 2003, he is regularly called upon to give lectures. Several of his articles have appeared in national and international journals. He holds a Master's degree in International Studies from Université Laval (Law, Economics & Political Science) and a Master's in Philosophy from Université de Montréal. Mr. Gauthier has previously worked for the Organization of World Heritage Cities, the UNESCO Chair in Cultural Heritage at Université Laval, the Secrétariat d'organisation of the 12th Sommet de la Francophonie (Foreign Affairs Canada) and the International Youth Hostel Federation. As a trad musician and researcher, he has received several grants from the Quebec and Canada Arts Councils.

Emily Burton

Emily Burton is an Oral Historian at the Canadian Museum of Immigration at Pier 21. She has a background in Atlantic and Canadian History, Latin American Studies, International Development and Spanish-language teaching and studied oral history as a component of her MA in History, a historiographical reassessment of Portuguese settlement in Sixteenth-Century Northeastern North America. For her doctorate in Canadian History and at Dalhousie University, she studied alcoholic regulation and governance in three Maritime colonies. She has conducted many oral history workshops and presents frequently on oral-history themes. She is the co-author, with Bob Harding, of the Nova Scotia Museum publication *Hello Sailor! Canada: Gay, Lesbian and Transgendered Seafarers: An Oral History Project for the Maritime Museum of the Atlantic*.

Genevieve Weber

Genevieve Weber is an archivist and heritage professional in Victoria, BC. Genevieve has a Masters of Archival Studies (First Nations Concentration Curriculum) from the University of British Columbia, Canada. Over the past 15 years she has worked in a number of archives and cultural institutions, with a focus on outreach and Indigenous engagement. She has had the privilege of working with communities across the province on projects relating to Indigenous data sovereignty, UNDRIP implementation, recognizing rights and ownership of intangible cultural heritage, and providing access to information about Residential Schools in Canada. Genevieve enjoys public speaking, and currently works in the provincial Heritage Branch as well as teaching in the Continuing Studies department at the University of Victoria.

Project Team and Facilitators

Laura Millar - Project Leader

Laura Millar has worked as a consultant for nearly 40 years in the fields of records, archives, and information management; education and training; and editing, writing, and publishing. She has consulted with governments, universities, colleges, First Nations governments, and other institutions around the world, from Canada and Bermuda to Hong Kong and Ghana, South Africa and Fiji. Laura is the author of dozens of publications and presentations, including *The Story Behind the Book: Preserving Authors' and Publishers' Archives* (2009), and *Archives: Principles and Practices* (2010, rev. ed. 2017). She received the Society of American Archivists' Waldo Gifford Leland Award in 2011 for Archives: Principles and Practices, Her most recent book is *A Matter of Facts: The Value of Evidence in an Information Age* (ALA Neal-Schuman, 2019). Laura is a Fellow of the International Council on Archives and an Honorary Senior Research Associate at University College London (London, United Kingdom).

Marly Tiburcio-Carneiro - Project Assistant

Marly Tiburcio-Carneiro is a graduate student based in Montreal. She has a Master's degree in History from the University of Montreal in co-direction with McGill University. She received several awards and scholarships, including from the SSHRC and FRQSC. She will begin her doctoral studies at the University of Oxford this October and was awarded an *OOC AHRC DTP Studentship* and a *Clarendon Fund Scholarship*. Her studies will focus on the colonial experiences of refugees during World War II in the British Empire following the Japanese invasion of Southeast Asia. Marly has a broad range of work experience, including various research and teaching assistantships at the University of Montreal. She has also been a research intern and a bilingual research assistant for the Canadian Museum of Immigration at Pier 21 (Halifax, Canada), where she contributed to various projects.

Cody Groat – Project Team Member and Distinguished Guest

Cody Groat is an Assistant Professor in the Department of History and the Indigenous Studies Program at Western University Ontario (London, Canada). He is Kanyen'kehaka (Mohawk) and a band member of Six Nations of the Grand River. Cody completed a BA in Youth & Children's Studies and History at Wilfrid Laurier University (Brantford campus) in 2016 and an MA in World Heritage Studies from the University of Birmingham (UK) in 2017 through the Ironbridge International Institute for Cultural Heritage. His doctoral research is focused on Indigenous cultural heritage including the commemoration of Indigenous peoples through municipal, provincial, federal, and international designations. He also studies how access to information policies relate to the lived experiences of Indigenous peoples, touching on records that are held by the federal government, children's aid societies, and local police departments. Cody serves as the Chair of the Canadian Commission for UNESCO Advisory Committee for the Memory of the World Programme.

Claude Roberto – Project Team member and Distinguished Guest

Claude Roberto received a B.A. and a M.A. from the University of Ottawa, before getting a Ph.D. in 1984 from the University of Alberta. She is Archivist Emerita, Provincial Archives of Alberta, where she worked for 32 years. She was Secretary General for the Bureau of Canadian Archivists from 2009 to 2012. She has worked on the Universal Declaration on Archives (UDA) since 2009. From 2009 to 2016, she was responsible for writing and making available the ICA Section of Professional Associations Newsletter in French, English and Spanish. In 2015 she became Chair of the ICA Advocacy Expert Group which both uses the UDA to advocate for archives and records management and develops materials on how it can be used across the world. In addition to managing ICA translators working on the UDA, she develops training resources in several languages. She has received the Queen Elizabeth II Golden Jubilee Medal. In 2017 she was selected by Francophone media as one of the 10 most influential Francophone personalities in Canada. She is chairing the Steering Committee of the PIAF (Portail international archivistique francophone).

Kristin Catherwood – Project Team Member and Session 1 Facilitator

Kristin Catherwood is the Director of Living Heritage at the non-profit organization Heritage Saskatchewan, where she holds a UNESCO Co-Chair in Living Heritage and Sustainable Livelihoods (with Agnieszka Pawlowska-Mainville, University of Northern British Columbia). She earned a BA (Hons) from the University of Regina in Classics and Medieval Studies and an MA in Folklore from Memorial University of Newfoundland with her thesis, "'Every Place Had a Barn': The Barn as a Symbol of the Family Farm in Southern Saskatchewan." Currently, she is president of the Canadian Rural Revitalization Foundation and a member of the Canadian Commission for UNESCO's Memory of the World Advisory Committee. Additionally, she has written and directed three documentary films about rural life in Saskatchewan: "Ride" and "In the Garden on the Farm," produced by the National Film Board of Canada, and "Lift, Spur," which was funded by the Canada Council for the Arts. She grew up on a century family farm in the Rural Municipality of the Gap No. 39, on Treaty Four Territory.

Ian Milligan – Session 2 Facilitator

Ian Milligan is Professor of History at the University of Waterloo, where he also serves as Associate Vice-President in the Office of Research. Milligan's primary research focus is on how historians can use web archives, as well as the impact of digital sources on historical practice more generally. He is author of three sole-authored books: *The Transformation of Historical Research in the Digital Age* (2022), *History in the Age of Abundance* (2019), and *Rebel Youth* (2014). Milligan is currently finishing a book on a history of digital preservation, focusing on early web archiving programs. In 2020, recognizing his track record of research and advocacy, the Association of Canadian Archivists awarded Milligan the Honorary Archivist Award. He is also a Fellow of the Royal Historical Society. At the University of Waterloo, Milligan provides campus leadership for research oversight and compliance, as well as helps to coordinate data management strategies and bibliometrics.

Anthea Seles – Session 3 Facilitator

Dr Anthea Seles holds a Doctorate in Archives and Records Management from University College London (London, UK) and a Masters in Archival Studies from the University of British Columbia (Vancouver, Canada).

She is currently a Project Delivery Manage at Artefactual System Inc and manages AtoM and Archivematica technical implementation projects. She began her career as the Archivist/Records Manager/Privacy Coordinator for the Archdiocese of Vancouver (2003-2010). Between 2010-2013 she worked as Project Officer for the International Records Management Trust on the role of records management and archives for accountability and transparency in development initiatives. In 2014, she joined The National Archives (TNA) as the Digital Transfer Manager, where she tested the use of AI in archives and implemented tested one of the first digital transfer processes for government digital records transfers. In 2018, she was appointed the Secretary General for the International Council on Archives, where she spearheaded strategic initiatives, advised senior administrators and coordinated the work of the ICA Secretariat.

Distinguished Guests

Yves-Gérard Méhou-Loko

After studying political science, Yves-Gérard Méhou-Loko worked at Radio- Canada from 2002 to 2015 as a journalist, host and producer. In 2015, he joined the Office of the French Language Services Commissioner of Ontario as Senior Investigator, remaining until the Commissioner's responsibilities were transferred to the Ontario Ombudsman in May 2019. He subsequently served as Manager of the French Language Services Unit of the Ontario Ombudsman until his appointment as Equity and Human Rights Commissioner for the Conseil des écoles publiques de l'Est de l'Ontario (CEPEO) in December 2020. In June 2022, he was elected Vice-President of the Fédération des communautés francophones et acadiennes du Canada (FCFA) for a 2-year term. He was appointed Secretary General of the Canadian Commission for UNESCO in July 2023.

Leslie Weir

Leslie Weir has been the Librarian and Archivist of Canada since August 2019. She is leading Library and Archives Canada (LAC) through a strategic transformation that supports the achievement of LAC's mandate while ensuring ongoing support for the public. Actions include developing a strategic plan (through 2030) and implementing strategic changes in IT infrastructure, access services, and organizational structures.

Ms. Weir has also played a central role in many transformative moments at the Canadian Research Knowledge Network and in research libraries and archives in Canada. She is one of the founding architects of Scholars Portal, the state-of-the-art research infrastructure in Ontario universities, and she served as Chair of the Ontario Council of University Libraries. Ms. Weir has served as President of Canadiana.org, the Canadian Association of Research Libraries, and the Ontario Library Association. She is currently a member of the Forum of National archivists Steering Committee (ICA), Vice-Chair of the Conference of Directors of National Libraries (IFLA), and President-elect for 2023-25 and President for 2025-27 of the International Federation of Library Associations and Institutions.

Annex C: Selective list of resources

Core UNESCO online sources

Canadian Commission for the UNESCO. "Conversations about Intangible Cultural Heritage - Conference May 17 & 24, 2022," 2023. https://en.ccunesco.ca/-/media/Files/Unesco/Resources/2023/09/ConversationsAboutIntangibleCulturalHeritage.pdf.

UNESCO. "Basic Texts of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage" CLT-2022/WS/3. UNESCO Digital Library. Accessed September 11, 2023. https://unesdoc.unesco.org/ark:/48223/pf0000383762.locale=en

UNESCO. "Information Sheet: Intellectual Property," n.d. UNESCO Digital Library. Accessed September 11, 2023.https://ich.unesco.org/doc/src/Intellectual_property_EN.pdf.

UNESCO. "Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form." CL/4155. UNESCO Digital Library. Accessed September 11, 2023. https://unesdoc.unesco.org/ark:/48223/pf0000244675.

Guides

Conseil québécois du patrimoine vivant. *Intangible Heritage for Local Cultural Vitality, a Guide for Municipal Action*. Québec: Conseil québécois du patrimoine vivant; Ministère de la Culture et des Communications, 2018.

———. *Le patrimoine immatériel, pour la vitalité culturelle locale, vers une action municipale profitable*. Québec: Conseil québécois du patrimoine vivant; Ministère de la Culture et des Communications, 2018.

Monographs

Akagawa, Natsuko, and Laurajane Smith. *Safeguarding Intangible Heritage: Practices and Politics*.; Routledge/Taylor and Francis Group, 2019.

Anderson, Jane E. *Law, knowledge, culture: the production of indigenous knowledge in intellectual property law*. Cheltenham, UK: Edward Elgar, 2009.

Anderson, Jane L., and Haidy Geismar. *The Routledge companion to cultural property*. First edition. Routledge companions. London: Routledge, 2017.

Antons, Christoph. *Traditional knowledge, traditional cultural expressions, and intellectual property law in the Asia-Pacific region*. Max Planck series on Asian intellectual property law, v. 14. Austin Tex.: Wolters Kluwer Law & Business, 2009.

Antons, Christoph, and William Stewart Logan. *Intellectual property, cultural property and intangible cultural heritage*. First edition. London: Routledge, 2018.

Apaydin, Veysel. *Shared knowledge, shared power: engaging local and Indigenous heritage*. SpringerBriefs in archaeology. Cham, Switzerland: Springer, 2018.

Barclay, Barry. *Mana Tuturu: Maori treasures and intellectual property rights*. Auckland: Auckland University Press, 2005.

Bastian, Jeannette. *Owning memory, how a Caribbean community lost its archives and found its history.* Westport, CT.: Libraries Unlimited, 2003.

———. *Archiving cultures: heritage, community and the making of records and memory.* Oxford, UK: Routledge, 2023.

Bastian, Jeannette and Ben Alexander, eds. *Community archives: the shaping of memory.* London, UK: Facet Publishing, 2009.

Bendix, Regina, Aditya Eggert, and Arnika Peselmann, eds. *Heritage Regimes and the State*. Second, Revised edition. Göttingen Studies in Cultural Property. Göttingen: Göttingen University Press, 2013.

Boateng, Boatema. *The copyright thing doesn't work here: Adinkra and Kente cloth and intellectual property in Ghana*. First peoples: new directions in indigenous studies. Minneapolis: University of Minnesota Press, 2011.

Brush, Stephen B., and Doreen Stabinsky. *Valuing local knowledge: Indigenous people and intellectual property rights*. Washington, D.C.: Island Press, 1996.

Callison, Camille, Loriene Roy, Gretchen Alice LeCheminant, and International Federation of Library Associations and Institutions. *Indigenous notions of ownership and libraries, archives and museums*. IFLA Publications 0344-6891 166. Berlin: De Gruyter Saur, 2016.

Camlot, Jason, Martha Langford, and Linda M. Morra. *Collection Thinking: Within and Without Libraries, Archives and Museums*. Taylor & Francis, 2022.

Cornu, Marie, Anita Vaivade, Lily Martinet, and Clea Hance. *Intangible cultural heritage under national and international law: going beyond the 2003 UNESCO Convention*. Cheltenham, UK: Edward Elgar Publishing Limited, 2020.

Covarrubia, Patricia. *Transboundary heritage and Intellectual property law: safeguarding intangible cultural heritage*. Cultural heritage and international law. Abingdon, Oxon: Routledge, 2023.

Davis, Peter, and Michelle L. Stefano. *The Routledge Companion to Intangible Cultural Heritage*. Routledge Companions. London: Routledge, 2016.

Drahos, Peter. *Intellectual property, Indigenous people and their knowledge*. Cambridge intellectual property and information law, v. 25. Cambridge: Cambridge University Press, 2014.

Falk, Eivind, and Seong-Yong Park, eds. *Traditional Musical Instruments, Sharing Experiences from the Field*. Jeonju: UNESCO-ICHCAP, 2021.

Foster, Michael Dylan, and Lisa Gilman, eds. *UNESCO on the Ground Local Perspectives on Intangible Cultural Heritage*. Encounters. Bloomington: Indiana University Press, 2015.

Frandy, Tim, and B. Marcus Cederström, eds. *Culture Work: Folklore for the Public Good*. Madison, Wisconsin: University of Wisconsin Press, 2022.

Gauthier, Antoine, and Tony Le Saux. *La danse traditionnelle québécoise*. Traditions culturelles du Québec en chiffres. Québec: Conseil québécois du patrimoine vivant, 2016.

Gauthier, Antoine. *État des lieux du patrimoine immatériel: les traditions culturelles du Québec en chiffres*. 2e édition. Les traditions culturelles du Québec en chiffres. Québec, QC: Conseil québécois du patrimoine vivant, 2015.

———. *L'herboristerie*. Les traditions culturelles du Québec en chiffres. Québec (QC) Canada: Conseil québécois du patrimoine vivant, 2022.

———. *La construction d'embarcations*. Les traditions culturelles du Québec en chiffres. Québec (QC) Canada: Conseil québécois du patrimoine vivant, 2021.

———. *La facture d'instruments de musique*. Les traditions culturelles du Québec en chiffres. Québec (QC) Canada: Conseil québécois du patrimoine vivant, 2021.

———. *La forge*. Les traditions culturelles du Québec en chiffres. Québec (QC) Canada: Conseil québécois du patrimoine vivant, 2020.

———. *La meunerie*. Les traditions culturelles du Québec en chiffres. Québec (QC) Canada: Conseil québécois du patrimoine vivant, 2020.

———. *La sculpture d'art populaire*. Les traditions culturelles du Québec en chiffres. Québec, QC: Conseil québécois du patrimoine vivant, 2018.

Hafstein, Valdimar Tr. *Making intangible heritage: El Condor Pasa and other stories from UNESCO*. First edition. Bloomington, Indiana: Indiana University Press, 2018.

Hansen, Stephen A., Justin W. VanFleet, and American Association for the Advancement of Science. Science and Human Rights Program. *Traditional knowledge and intellectual property: a handbook on issues and options for traditional knowledge holders in protecting their intellectual property and maintaining biological diversity*. Washington, D.C.: [American Association for the Advancement of Science], 2003.

Harris, Amanda, Linda Barwick, and Professor Jakelin Troy. *Music, Dance and the Archive*. Sydney University Press, 2022.

Holcombe, Sarah, Natural Resources Management Board (N.T.), Australian National University. National Centre for Indigenous Studies., Jumbunna Indigenous House of Learning., and Terri Janke & Company. *Indigenous ecological knowledge and natural resources in the Northern Territory: guidelines for Indigenous ecological knowledge management (including archiving and repatriation)*. Canberra: National Centre for Indigenous Studies, ANU in collaboration with Jumbunna Indigenous House of Learning and Terri Janke and Company Pty Ltd, 2009.

Janke, Terri, and Michael Frankel. *Our culture: our future; report on Australian Indigenous cultural and intellectual property rights*. Surry Hills: Michael Frankel, 1998.

Lai, Jessica C., and Antoinette Maget. *Intellectual property and access to im/material goods*. Elgar law, technology and society. Cheltenham: Edward Elgar Publishing, 2016.

Lee, Samuel, ed. *2011 Expert Meeting Report Building and Sharing ICH Information*. Daejeon: UNESCO-ICHCAP, 2012.

Lewinski, Silke von. *Indigenous heritage and intellectual property: genetic resources, traditional knowledge and folklore*. 2nd ed. The Hague: Kluwer Law International, 2008.

Link, Adrianna, Abigail Shelton, Patrick Spero, ed. *Indigenous languages and the promise of archives*. Lincoln, Nebraska: The University of Nebraska Press, 2021.

Logan, William Stewart, Máiréad Nic Craith, and Ullrich Kockel. *A companion to heritage studies*. The Blackwell companions to anthropology. Chichester, West Sussex, UK: Wiley-Blackwell, 2015.

Macmillian, Fiona and Edward Elgar Publishing. *Intellectual property and cultural property*. Elgar research reviews in law. Cheltenham, UK: Edward Elgar Publishing Limited, 2022.

Meek, Paul V. Kroskrity, Barbra A., ed. *Engaging Native American Publics: Linguistic Anthropology in a Collaborative Key*. London: Routledge, 2017.

Meissner, Marlen. *Intangible cultural heritage and sustainable development: the valorisation of heritage practices*. Heritage studies. Cham: Springer, 2021.

Muñoz Viñas, Salvador. *A theory of cultural heritage: beyond the intangible*. Abingdon, Oxon ; Routledge, 2023.

Owczarek, Nina. *Prioritizing People in Ethical Decision-Making and Caring for Cultural Heritage Collections*. Taylor & Francis, 2023.

Petrillo, Pier Luigi. *The legal protection of the intangible cultural heritage: a comparative perspective*. Cham, Switzerland: Springer, 2019.

Posey, Darrell A., Graham Dutfield, International Development Research Centre, and WWF Suisse. *Le marché mondial de la propriété intellectuelle: droits des communautés traditionnelles et indigènes*. Ottawa: Centre de recherches pour le développement international, 1997.

Robinson, Daniel F., Ahmed Abdel-Latif, and Pedro Roffe. *Protecting traditional knowledge: the WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore*. Routledge research in international environmental law. London: Routledge, 2017.

Ross, Sara Gwendolyn. *Law and intangible cultural heritage in the city*. Abingdon, Oxon: Routledge, 2020.

Severo, Marta, and Séverine Cachat. *Patrimoine culturel immatériel et numérique: transmission, participation, enjeux*. L'Harmattan, 2016.

Stamatoudi, Irini A. *Research handbook on intellectual property and cultural heritage*. Research handbooks in intellectual property series. Cheltenham, UK: Edward Elgar Publishing Limited, 2022.

Stech, Molly Torsen, Jane E. Anderson, and World Intellectual Property Organization. *Intellectual property and the safeguarding of traditional cultures: legal issues and practical options for museums, libraries and archives*. WIPO publication, no. 1023(E). Geneva: World Intellectual Property Organization, 2010.

Stefano, Michelle L. *Practical considerations for safeguarding intangible cultural heritage*. London: Routledge/Taylor & Francis Group, 2021.

Turner, Hannah. *Cataloguing Culture: Legacies of Colonialism in Museum Documentation*. University of British Columbia Press, 2022.

Ubertazzi, Benedetta. *Intangible cultural heritage, sustainable development and intellectual property international and European perspectives*. Munich studies on innovation and competition. Cham, Switzerland: Springer, 2022.

Wendland, Wend B. *Safeguarding Cultural Heritage, Protecting Intellectual Property and Respecting the Rights and Interests of Indigenous Communities; What Role for Museums, Archives and Libraries*. Geneva, Switzerland: WIPO, 2002.

World Intellectual Property Organization. *Protect and Promote Your Culture: a Practical Guide to Intellectual Property for Indigenous Peoples and Local Communities*. WIPO publication, no. 1048(E). Geneva: WIPO, 2017.

World Intellectual Property Organization. *Documenting Traditional Knowledge - A Toolkit*. Traditional knowledge and cultural expressions. Geneva: World Intellectual Property Organization, 2017.

Scientific articles and book chapters

Adewumi, Afolasade A. "Protecting Intangible Cultural Heritage in the Era of Rapid Technological Advancement." *International Review of Law, Computers & Technology* 36, no. 1 (January 2, 2022): 3–16.

Ahmed, Sumayya. "Documenting Doha: Community Archiving and Collective Memory in Qatar." *Journal of Contemporary Archival Studies* 9, no. 1 (June 9, 2022). https://elischolar.library.yale.edu/jcas/vol9/iss1/10.

———. "People of Remembrance: Archival Thinking and Religious Memory in Sufi Communities." *Archival Science* 21, no. 1 (March 1, 2021): 9–23. https://doi.org/10.1007/s10502-020-09346-9.

Alivizatou, Marilena. "Contextualising Intangible Cultural Heritage in Heritage Studies and Museology." *International Journal of Intangible Heritage* 3 (2008): 44–54.

Anderson, Jane. "Anxieties of Authorship in the Colonial Archive." In *Media Authorship*, ed. by Cynthia Chris and David A. Gerstner, 229-246. Routledge, 2012.

———. "Indigenous Knowledge, Intellectual Property, Libraries and Archives: Crises of Access, Control and Future Utility." *Australian Academic & Research Libraries* 36, no. 2 (January 1, 2005): 83–94. https://doi.org/10.1080/00048623.2005.10721250.

———. "Intellectual Property and Indigenous Knowledge." In *International Encyclopedia for Social and Behavioral Sciences*, ed. by James Wright, 769-770. Elsevier Press Ltd, 2015.

———. "Negotiating Who 'Owns' Penobscot Culture." *Anthropological Quarterly* 91, no. 1 (2018): 267–305. https://doi.org/10.1353/anq.2018.0008.

Anderson, Jane, Hannah McElgunn, Justin Richland. "Labeling Knowledge: The Semiotics of Immaterial Cultural Property and the Production of New Indigenous Publics." In *Engaging Native American Publics*, ed. by Paul V. Kroskrity and Barbra A. Meek, 184-204. Routledge, 2017.

Anderson, Jane, and Kimberly Christen. "Decolonizing Attribution: Traditions of Exclusion." *Journal of Radical Librarianship* 5 (June 3, 2019): 113–52.

Anderson, Jane & Maria Montenegro. "Collaborative Encounters in Digital Cultural Property: Tracing Temporal Relationships of Context and Locality." In *The Routledge Companion to Cultural Property*, ed. by Jane Anderson and Haidy Geismar, 431-451. Routledge, 2017.

Arantes, Antonio. "The Celebration of Cultural Diversity and the Politics of Difference in Safeguarding Intangible Cultural Heritage." *Ethnologies* 36, no. 1–2 (2014): 279–96. https://doi.org/10.7202/1037610ar.

Artese, Maria Teresa, and Isabella Gagliardi. "Inventorying Intangible Cultural Heritage on the Web: A Life-Cycle Approach." *International Journal of Intangible Heritage* 12 (2017): 112–38.

Badii, Michela. "Traditional Food Heritage in Contemporary Tuscany: Local Networks and Global Policies around the Zolfino Bean." *Ethnologies* 35, no. 2 (2013): 129–45. https://doi.org/10.7202/1026551ar.

Bamo, Qubumo, Gejin Chao, and John D. Niles. "Documenting Living Oral Traditions: China's Institute of Ethnic Literature as Case Study." *Journal of American Folklore* 129, no. 513 (2016): 270–87.

Baocheng, Kang, Robert Baron, and Wang Dun. "States of the Folklore Profession in China and the United States: A Trialogue." *Journal of American Folklore* 127, no. 505 (2014): 264–84.

Barrowcliffe, Rose. "Closing the Narrative Gap: Social Media as a Tool to Reconcile Institutional Archival Narratives with Indigenous Counter-Narratives." *Archives & Manuscripts* 49, no. 3 (February 9, 2021): 151–66. https://doi.org/10.1080/01576895.2021.1883074.

Barrowcliffe, Rose, Lauren Booker, Sue McKemmish, and Kirsten Thorpe. "Activating and Supporting the Tandanya Adelaide Declaration on Indigenous Archives." *Archives & Manuscripts* 49, no. 3 (September 5, 2021): 167–85. https://doi.org/10.1080/01576895.2021.1961086.

Bromberger, Christian. "Ta'zie (Religious Theatre) vs. Noruz (the New Year and Its Rituals): The Politics of the Intangible Cultural Heritage of Humanity in Iran." *Ethnologies* 36, no. 1–2 (2014): 129–40. https://doi.org/10.7202/1037603ar.

Brown, Jennifer. "Intangible Culture on Inland Seas, from Hudson Bay to Canadian Heritage." *Ethnologies* 36, no. 1–2 (2014): 141–59. https://doi.org/10.7202/1037604ar.

Cannelli, Beatrice, and Marta Musso. "Social Media as Part of Personal Digital Archives: Exploring Users' Practices and Service Providers' Policies Regarding the Preservation of Digital Memories." *Archival Science* 22, no. 2 (June 1, 2022): 259–83. https://doi.org/10.1007/s10502-021-09379-8.

Carroll, Stephanie Russo, Ibrahim Garba, Oscar L. Figueroa-Rodríguez, Jarita Holbrook, Raymond Lovett, Simeon Materechera, Mark Parsons, et al. "The CARE Principles for Indigenous Data Governance" 19, no. 1 (November 4, 2020): 43. https://doi.org/10.5334/dsj-2020-043.

Castelas, Anne, René Rivard, and Yves Bergeron. "La rencontre de l'ethnologie et de la muséologie, toute une histoire : tour d'horizon du XXe siècle au XXIe siècle au Québec." *Ethnologies* 40, no. 2 (2018): 27–49. https://doi.org/10.7202/1056382ar.

Chen, Yulong, Ke Xue, and Megan Dai. "The Academics of Intangible Cultural Heritage - Knowledge Map Analysis Based on CiteSpace (2003-2019)." *International Journal of Intangible Heritage* 15 (2020): 182–96.

Chisa, Ken, and Ruth Hoskins. "Using Church Records at the Archives of the Anglican Diocese of Natal to Trace Indigenous Ancestry: Exploring the Ethical Barriers." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 33 (November 5, 2014): 57–70. https://doi.org/10.4314/esarjo.v33i0.

Chocano, Rodrigo. "Strategic Skepticism: The Politics of Grassroots Participation in an Afro-Andean Nomination to the UNESCO Intangible Cultural Heritage Representative List." *Journal of American Folklore* 136, no. 541 (2023): 249–73.

Christen, Kimberly. "Opening Archives: Respectful Repatriation." Edited by Mary Pugh. *The American Archivist* 74, no. 1 (July 9, 2011): 185–210. https://doi.org/10.17723/aarc.74.1.4233nv6nv6428521.

Christen, Kimberly, and Jane Anderson. "Toward Slow Archives." *Archival Science* 19, no. 2 (June 1, 2019): 87–116. https://doi.org/10.1007/s10502-019-09307-x.

Conn, Joel. "Folklore and Crime: Models and Applications of Research." *Ethnologies* 41, no. 1 (2019): 71–97. https://doi.org/10.7202/1069847ar.

Conway, Paul, and Robert B. Markum. "Performers First: Gift Exchange and Digital Access to Live Folk Music Archives." *The American Archivist* 82, no. 2 (September 1, 2019): 566–97. https://doi.org/10.17723/aarc-82-02-08.

Cornu, Marie, and Anita Vaivade. "Introduction: Dialogues between International and National Laws Relating to Intangible Cultural Heritage." In *Intangible Cultural Heritage Under National and International Law : Going Beyond the 2003 UNESCO Convention*, edited by Marie Cornu, Anita Vaivade, Lily Martinet, and Clea Hance. Edward Elgar Publishing, 2020. https://doi.org/10.4337/9781839100031.00008.

Crumpen, Shani. "Realising Indigenous Data Governance: A Case Study of the Koori Resource and Information Centre Archives." *Archives & Manuscripts* 50, no. 2 (2022): 3–21. https://doi.org/10.37683/asa.v50.10213.

Dewhurst, C. Kurt. "Folklife and Museum Practice: An Intertwined History and Emerging Convergences: (American Folklore Society Presidential Address, October 2011)." *Journal of American Folklore* 127, no. 505 (2014): 247–63.

Duvelle, Cécile. "A Decade of Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage: Challenges and Perspectives." *Ethnologies* 36, no. 1–2 (2014): 27–46. https://doi.org/10.7202/1037598ar.

Egan, Patrick. "In Search of the Item: Irish Traditional Music, Archived Fieldwork and the Digital." *Archival Science* 23, no. 1 (March 1, 2023): 45–63. https://doi.org/10.1007/s10502-021-09382-z.

Ehrenreich-Risner, Veronica. "Reading Geographical Names as Text: Refiguring the 'Living Archive' in Postcolonial South Africa." *The American Archivist* 83, no. 1 (March 1, 2020): 21–56. https://doi.org/10.17723/0360-9081-83.1.21.

Eyerly, Sarah. "Reconstructing the Intangible Cultural Heritage of the Moravian Missions." *Journal of Moravian History* 22, no. 2 (2022): 187–93.

Fluck, Pierre. "Archéologie industrielle et patrimoine industriel : le « triangle » du Patrimoine." *Ethnologies* 42, no. 1–2 (2020): 107–28. https://doi.org/10.7202/1074938ar.

Fournet, Adele. "Bit Rosie: A Case Study in Transforming Web-Based Multimedia Research into Digital Archives." *The American Archivist* 84, no. 1 (June 24, 2021): 119–38. https://doi.org/10.17723/0360-9081-84.1.119.

Gauthier, Antoine. "La sculpture d'art populaire sous la loupe." *Material Culture Review / Revue de la culture matérielle* 86 (2017). https://doi.org/10.7202/1062476ar.

———. "Mesurer le patrimoine culturel immatériel. approches, défis et enjeux." In *Actes du colloque international sur la mesure des produits culturels numériques / Institut de la statistique de l'UNESCO*, 213–25. Montréal: Institut de la statistique de l'UNESCO, 2016. https://cqt.ca/documentation/numerique.

Genest, Bernard. "The Selection of the Practice of Ice Canoeing on the St. Lawrence River: Birth of a Nomination." *Ethnologies* 36, no. 1–2 (2014): 259–77. https://doi.org/10.7202/1037609ar.

Giguère, Hélène. "Cultural Rights and 'Masterpieces' of Local and Translocal Actors: A Study of Italian and Spanish Cases." *Ethnologies* 36, no. 1–2 (2014): 297–324. https://doi.org/10.7202/1037611ar.

Giroux, Monique. "Singing For Frog Plain: Representing Canadian/Metis Relations through Falcon's Songs." *Ethnologies* 37, no. 1 (2015): 43–64. https://doi.org/10.7202/1039655ar.

Gordon, Marsha, and Dino Everett. "Dusting Off That Old Projector: Preservation through Projection." *The American Archivist* 84, no. 1 (June 24, 2021): 139–64. https://doi.org/10.17723/0360-9081-84.1.139.

Griffin, Stanley H., and Scott Timcke. "Re-Framing Archival Thought in Jamaica and South Africa: Challenging Racist Structures, Generating New Narratives." *Archives and Records* 43, no. 1 (January 2, 2022): 1–17. https://doi.org/10.1080/23257962.2021.2002137.

Guèvremont, Véronique. "Le développement durable au service du patrimoine culturel : à propos de la Convention pour la sauvegarde du patrimoine culturel immatériel." *Ethnologies* 36, no. 1–2 (2014): 161–76. https://doi.org/10.7202/1037605ar.

Hafstein, Valdimar. "Patrimonial Reflections: From Burning Buildings to Bodies of Heritage." *Ethnologies* 36, no. 1–2 (2014): 107–28. https://doi.org/10.7202/1037602ar.

Hafstein, Valdimar Tr. "Intangible Heritage as a Festival; or, Folklorization Revisited." *Journal of American Folklore* 131, no. 520 (2018): 127–49.

Hansson, Karin, Anna Näslund Dahlgren, and Teresa Cerratto Pargman. "Datafication and Cultural Heritage: Critical Perspectives on Exhibition and Collection Practices." *Information & Culture* 57, no. 1 (2022): 1–5.

Hearne, Joanna. "'I Am Not a Fairy Tale': Indigenous Storytelling on Canadian Television." *Marvels & Tales* 31, no. 1 (2017): 126–46. https://doi.org/10.13110/marvelstales.31.1.0126.

Herzfeld, Michael. "Intangible Delicacies: Production and Embarrassment in International Settings." *Ethnologies* 36, no. 1–2 (2014): 47–62. https://doi.org/10.7202/1037599ar.

Iacovino, Livia. "Shaping and Reshaping Cultural Identity and Memory: Maximising Human Rights through a Participatory Archive." *Archives & Manuscripts* 43, no. 1 (2015): 29–41. https://doi.org/10.1080/01576895.2014.961491.

Indigenous Archives Collective. "The Indigenous Archives Collective Position Statement on the Right of Reply to Indigenous Knowledges and Information Held in Archives." *Archives & Manuscripts* 49, no. 3 (November 28, 2021): 244–52. https://doi.org/10.1080/01576895.2021.1997609.

Jackson, Jason Baird. "Collaborative Work in Museum Folklore and Heritage Studies: An Initiative of the American Folklore Society and Its Partners in China and the United States." *Journal of American Folklore* 136, no. 539 (2023): 48–74.

Jacobs M. "The Spirit of the Convention - Interlocking Principles and Ethics for Safeguarding Intangible Cultural Heritage." *International Journal of Intangible Heritage* 11 (2016): 72–87.

Janke, Terri, and Livia Iacovino. "Keeping Cultures Alive: Archives and Indigenous Cultural and Intellectual Property Rights." *Archival Science* 12, no. 2 (June 1, 2012): 151–71. https://doi.org/10.1007/s10502-011-9163-0.

Khayundi, F. E. "Short Communication: Preservation of Photographs and Audiovisual Materials to Guard Against Collective Amnesia." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 30 (2011): 291–305. https://doi.org/10.4314/esarjo.v30i1.

Krisel, Rebecca. "Virtual Dance Communities and the Right to the Internet." *Ethnologies* 44, no. 1 (2022): 61–83. https://doi.org/10.7202/1096057ar.

Kurin, Richard. "Safeguarding Intangible Cultural Heritage: Key Factors in Implementing the 2003 Convention." *International Journal of Intangible Heritage* 2 (2007): 10–20.

———. "U.S. Consideration of the Intangible Cultural Heritage Convention." *Ethnologies* 36, no. 1–2 (2014): 325–58. https://doi.org/10.7202/1037612ar.

Laforet, Andrea. "Good Intentions and the Public Good: Intangible Cultural Heritage in a Canadian National Museum." *Ethnologies* 36, no. 1–2 (2014): 235–57. https://doi.org/10.7202/1037608ar.

Lamothe, Mathilde. " Passions ordinaires » ou nouveaux objets patrimoniaux ? Réflexions sur les liens entre sport et patrimoine culturel immatériel." *Ethnologies* 36, no. 1–2 (2014): 405–31. https://doi.org/10.7202/1037615ar.

Lattanzi Shutika, Debra. "The Folklore Detective: Forensic Narrative Analysis." *Ethnologies* 41, no. 1 (2019): 121–52. https://doi.org/10.7202/1069849ar.

Li, Mu. "Emergent Chinese Diasporic Identity and Culture: Chinese Grave Markers and Mortuary Rituals in Newfoundland." *Journal of American Folklore* 131, no. 519 (2018): 53–90.

Littler, Jo. "Intangible Roles: Theory, Policy, Practice and Intangible Cultural Heritage." *Ethnologies* 36, no. 1–2 (2014): 93–105. https://doi.org/10.7202/1037601ar.

Lutz, Christine A. "Making a Scene: A Scenes Approach to a Local Music Archives." *The American Archivist* 85, no. 1 (July 1, 2022): 268–87. https://doi.org/10.17723/2327-9702-85.1.268.

MacKinnon, Richard. "Heritage Conservation, UNESCO and Intangible Cultural Heritage in Eastern Canada." *Ethnologies* 36, no. 1–2 (2014): 383–403. https://doi.org/10.7202/1037614ar.

MacNeil, Heather, Jessica Lapp, and Nadine Finlay. "The Evolution of the Ethnographic Object Catalog of the Canadian Museum of History, Part 1: Collecting, Ordering, and Transforming Anthropological Knowledge in the Museum, ca. 1879–1960." *Information & Culture* 55, no. 2 (2020): 169–91.

MacNeil, Heather, Jessica Lapp, and Nadine Finlay. "The Evolution of the Ethnographic Object Catalog of the Canadian Museum of History, Part 2: Systematizing, Communicating, and Reconciling Anthropological Knowledge in the Museum, ca. 1960–2018." *Information & Culture* 55, no. 3 (2020): 226–51.

Maluleka, Jan Resenga, and Patrick Ngulube. "A Framework for Acquisition, Transfer and Preservation of Knowledge of Traditional Healing in South Africa: A Case of Limpopo Province." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 37 (2018): 111–37. https://doi.org/10.4314/esarjo.v37i0.

Marowa, Ivan. "Archives as Extended Memory of Communities: The Case of Dandawa Chiefdom in Hurungwe District, Zimbabwe." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 34 (2015): 104–16. https://doi.org/10.4314/esarjo.v34i1.

Mason, Michael Atwood, and Rory Turner. "Cultural Sustainability: A Framework for Relationships, Understanding, and Action." *Journal of American Folklore* 133, no. 527 (2020): 81–99.

Masuku, Mehluli, and Notice Pasipamire. "Going against the Grain: Questioning the Role of Archivists and Librarians in the Documentation and Preservation of Indigenous Knowledge." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 33 (November 20, 2014): 117–30. https://doi.org/10.4314/esarjo.v33i0.

McKemmish, Sue, Livia Iacovino, Eric Ketelaar, Melissa Castan, and Lynette Russell. "Resetting Relationships: Archives and Indigenous Human Rights in Australia." *Archives & Manuscripts*, May 1, 2011, 107–44.

Meder, Theo, Folgert Karsdorp, Dong Nguyen, Mariët Theune, Dolf Trieschnigg, and Iwe Everhardus Christiaan Muiser. "Automatic Enrichment and Classification of Folktales in the Dutch Folktale Database." *Journal of American Folklore* 129, no. 511 (2016): 78–96.

Mulauzi, Felesia, Phiri Bwalya, Chishimba Soko, Vincent Njobvu, Jane Katema, and Felix Silungwe. "Preservation of Audio-Visual Archives in Zambia." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 40 (November 6, 2021): 42–59. https://doi.org/10.4314/esarjo.v40i.4.

Munz, Hervé. "La captation patrimoniale des savoir-faire horlogers au risque de leur transmission." *Ethnologies* 36, no. 1–2 (2014): 359–82. https://doi.org/10.7202/1037613ar.

Mutsagondo, Samson, Blessing Chikukwa, and Godfrey Tsvuura. "Archives as a Bridge Between Memory and Society: The Role of Archives in Resolving Chieftainship Wrangles in Zimbabwe." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 34 (2015): 76–87. https://doi.org/10.4314/esarjo.v34i1.

Mutula, Stephen M. "Ethical Dimension of Indigenous Knowledge Systems." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 33 (November 20, 2014): 96–108. https://doi.org/10.4314/esarjo.v33i0.

Ngoepe, Mpho. "Archival Orthodoxy of Post-Custodial Realities for Digital Records in South Africa." *Archives & Manuscripts* 45, no. 1 (February 13, 2017): 31–44. https://doi.org/10.1080/01576895.2016.1277361.

Ngulube, P., M. Masuku, and D. T. Sigauke. "The Role of Archives in Preserving Indigenous Knowledge Systems in Zimbabwe: Is (Re)Inventing Themselves the Answer?" *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 30 (2011): 261–78. https://doi.org/10.4314/esarjo.v30i1.

Nimjee, Ameera. "Exhibiting Music: Case Studies in Imagining, Performing, and Collecting Sound." *Ethnologies* 37, no. 1 (2015): 153–73. https://doi.org/10.7202/1039660ar.

Nwabueze, Caroline Joelle. "Copyright and Data Authenticity in the Digital Preservation of Heritage: The Case of OAPI States." *International Journal of Intangible Heritage* 12 (2017): 94–110.

O'Neill, Brenda, and Larry Stapleton. "Digital Cultural Heritage Standards: From Silo to Semantic Web." *AI & SOCIETY* 37, no. 3 (September 1, 2022): 891–903. https://doi.org/10.1007/s00146-021-01371-1.

Orsier, Rémi, Mathias Wuidar, and Fondation du Docip. "L'utilisation de La Documentation Dans La Reconnaissance Des Droits Des Peuples Autochtones." *Comma* 2020, no. 1–2 (August 2021): 151–61. https://doi.org/10.3828/comma.2020.10.

Ostashewski, Marcia, Eric Favaro, Ely Rosenblum, Patricia Nalepa, Jana Zoric, and Jelka Vukobratovic. "Virtual (Music) Exhibits as Critical Spaces of Community Engagement: The Diversitycapebreton.ca Web Portal." *Ethnologies* 37, no. 1 (2015): 89–118. https://doi.org/10.7202/1039657ar.

Park, Soon Cheol. "ICHPEDIA, a Case Study in Community Engagement in the Safeguarding of ICH Online." *International Journal of Intangible Heritage* 9 (2014): 70–82.

Paulus, Ave, and Aleksei Kelli. "Intangible Cultural Heritage and Intellectual Property Protection as Two Sides of the Same Human Rights Coin: Memoryscapes and Traditional Boatbuilding in Estonia." *Nordic Journal of Human Rights* 41, no. 1 (January 2, 2023): 28–48. https://doi.org/10.1080/18918131.2023.2175452.

Pétursson, Jón Þór, and Valdimar Tr. Hafstein. "Stirring Up Skyr: From Live Cultures to Cultural Heritage." *Journal of American Folklore* 135, no. 535 (2022): 49–74.

Pocius, Gerald. "The Government of Canada and Intangible Cultural Heritage: An Excursion into Federal Domestic Policies and the UNESCO Intangible Cultural Heritage Convention." *Ethnologies* 36, no. 1–2 (2014): 63–92. https://doi.org/10.7202/1037600ar.

Portughies, Adi. "Community Archive as a Platform for Development and Preservation of Intangible Heritage—the Community Archives Project." *Technical Annals* 1, no. 1 (December 22, 2022): 58–65. https://doi.org/10.12681/ta.32152.

Poulot, Dominique. "Intangible Heritage in France: Between Museographical Renewal and 'Project Territory.'" *Ethnologies* 36, no. 1–2 (2014): 177–206. https://doi.org/10.7202/1037606ar.

Punzalan, Ricardo L., and Diana E. Marsh. "Reciprocity: Building a Discourse in Archives." *The American Archivist* 85, no. 1 (July 1, 2022): 30–59. https://doi.org/10.17723/2327-9702-85.1.30.

Raheb, Katerina El, Lori Kougioumtzian, Marina Stergiou, Dimitra Petousi, Akrivi Katifori, Katerina Servi, Vera Kriezi, et al. "Designing an Augmented Experience for a Music Archive: What Does the Audience Need Beyond the Sense of Hearing?" *Journal on Computing and Cultural Heritage* 15, no. 4 (December 6, 2022): 80:1-80:24. https://doi.org/10.1145/3528366.

Ramzy, Carolyn. "Modern Singing Sons of the Pharaohs: Transcriptions and Orientalism in a Digital Coptic Music Collection." *Ethnologies* 37, no. 1 (2015): 65–88. https://doi.org/10.7202/1039656ar.

Rikoon, J. Sanford. "On the Politics of the Politics of Origins: Social (In)Justice and the International Agenda on Intellectual Property, Traditional Knowledge, and Folklore." *Journal of American Folklore* 117, no. 465 (2004): 325–36. https://doi.org/10.1353/jaf.2004.0081.

Rockwell, Geoffrey, Natalie Kononenko, Megan Sellmer, Maryna Chernyavska, and Karl Anvik. "Ukrainian Folklore Audio Project." *Digital Studies / Le Champ Numérique* 3, no. 2 (September 12, 2013). https://doi.org/10.16995/dscn.239.

Rotenstein, David S. "The Decatur Plan: Folklore, Historic Preservation, and the Black Experience in Gentrifying Spaces." *Journal of American Folklore* 132, no. 526 (2019): 431–51.

Rudolff B. and Raymond S. "A Community Convention? An Analysis of Free, Prior and Informed Consent given under the 2003 Convention." *International Journal of Intangible Heritage* 8 (2013): 153–64.

Saldaña Perez, Joel A. "Archiving Mexican Folklórico Costumes: Applying a Participatory Approach and a Post-Custodial Strategy." *Archival Science* 22, no. 4 (December 1, 2022): 465–81. https://doi.org/10.1007/s10502-021-09385-w.

Sassoon, Joanna, Michael Aird, and David Trigger. "Trusting the Copies? Historical Photographs and Native Title Claims." *Archives and Records* (2023): 1–21. https://doi.org/10.1080/23257962.2023.2190085.

Schöneich, Svenja. "From Global Decisions and Local Changes: The Ceremonial Dance of the Voladores Becomes UNESCO Intangible Cultural Heritage." *Ethnologies* 36, no. 1–2 (2014): 447–66. https://doi.org/10.7202/1037617ar.

Shankar, Guha. "Authoring Stories of Freedom: Concept, Process and Product from the American Folklife Center's Archive." *The Journal of Cinema and Media Studies* 62, no. 7 (2022). https://doi.org/10.3998/jcms.18261332.0062.706.

Shankar, Guha, and Cordelia Hooee. "Zuni Cultural Heritage Materials in the American Folklife Center: The Potential of Return." *Museum Anthropology* 7 (January 1, 2013): 74–84.

Shelton, Anthony. "Re-Totalizing Culture: Breathing the Intangible into Museum Practice?" *Ethnologies* 36, no. 1–2 (2014): 207–34. https://doi.org/10.7202/1037607ar.

Silberman, Neil. "Changing Visions of Heritage Value: What Role Should the Experts Play?" *Ethnologies* 36, no. 1–2 (2014): 433–45. https://doi.org/10.7202/1037616ar.

Sommers, Laurie Kay. "Folklore and Historic Preservation: Past, Present, and Future." *Journal of American Folklore* 132, no. 526 (2019): 359–89.

———. "Introduction: The Place of Folklore in Historic Preservation." *Journal of American Folklore* 132, no. 526 (2019): 355–58.

Stech, Molly. "Co-Authorship Between Photographers and Portrait Subjects." *Vanderbilt Journal of Entertainment & Technology Law* 25, no. 1 (February 1, 2023): 53.

Sucha-xaya, Naya. "Documenting Events in Times of Crisis: Investigating Traditional and Contemporary Thai Archival Practices." *Archivaria* 93, no. 93 (2022): 42–71.

Supper, Alexandra. "Sound Information: Sonification in the Age of Complex Data and Digital Audio." *Information & Culture: A Journal of History* 50, no. 4 (2015): 441–64. https://doi.org/10.1353/lac.2015.0021.

Sutherland, Tonia. "From (Archival) Page to (Virtual) Stage: The Virtual Vaudeville Prototype." *The American Archivist* 79, no. 2 (September 1, 2016): 392–416. https://doi.org/10.17723/0360-9081-79.2.392.

Tembe (Malokotha), Mbongeni, and Zawedde Nsibirwa. "Archiving the Voices of the Once Voiceless: Strategies for Digital Preservation of Oral History at the KwaZulu-Natal Provincial Archives." *ESARBICA Journal: Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 41 (2022): 140–58. https://doi.org/10.4314/esarjo.v41i.10.

Titon, Jeff Todd. "Orality, Commonality, Commons, Sustainability, and Resilience." *Journal of American Folklore* 129, no. 514 (2016): 486–97.

Turgeon, Laurier. "Food Heritage and the Construction of Territory: Home-Grown Products in Québec." *Ethnologies* 36, no. 1–2 (2014): 467–83. https://doi.org/10.7202/1037618ar.

———. "The Politics and the Practices of Intangible Cultural Heritage / Les Politiques et Les Pratiques Du Patrimoine Culturel Immatériel." *Ethnologies* 36, no. 1–2 (2014): 5–25. https://doi.org/10.7202/1037597ar.

Vinson, Emily. "Reassessing A/V in the Archives: A Case Study in Two Parts." *The American Archivist* 82, no. 2 (September 1, 2019): 421–39. https://doi.org/10.17723/aarc-82-02-05.

Waelde, Charlotte. "Intangible Cultural Heritage, Intellectual Property and the Public Domain." In *Research Handbook on Intellectual Property and Cultural Heritage*, ed. by Irini Stamatoudi, 327–339. Edward Elgar Publishing, 2022.

Wagner, Anne, and Marie-Sophie de Clippele. "Safeguarding Cultural Heritage in the Digital Era – A Critical Challenge." *International Journal for the Semiotics of Law - Revue Internationale de Sémiotique Juridique* 36, no. 5 (October 1, 2023): 1915–23. https://doi.org/10.1007/s11196-023-10040-z.

Wiens, Kathleen. "Popular Music as an Interpretive Device for Creating Meaningful Visitor Experience in Music Museums." *Ethnologies* 37, no. 1 (2015): 133–51. https://doi.org/10.7202/1039659ar.

Wilson, Leann, and Rose Barrowcliffe. "Green Ribbon and Blue Ribbon Stories: Applying a Bidjara Way of Knowing to Understanding Records." *Archives & Manuscripts* 50, no. 2 (2022): 43–59. https://doi.org/10.37683/asa.v50.10921.

Additional online resources

Ahari, Juni. "Recentering Cultural Heritage with(in) the Community." *Ithaka S+R* (blog), June 29, 2023. https://sr.ithaka.org/blog/recentering-cultural-heritage/.

Canadian Commission for UNESCO. "Connecting Culture and Sustainability." Accessed September 11, 2023. https://en.ccunesco.ca/blog/2020/1/connecting-culture-and-sustainability.

Canadian Commission for UNESCO. "Key Themes in Indigenous Cultural Heritage Today." Accessed September 11, 2023. https://en.ccunesco.ca/blog/2020/6/key-themes-in-indigenous-cultural-heritage-today.

Canadian Commission for UNESCO. "Memory of the World Programme." Accessed September 11, 2023. https://en.ccunesco.ca/our-priorities/memory-of-the-world.

Canadian Commission for UNESCO. "Municipalities at the Forefront: Protecting Intangible Cultural Heritage." Accessed September 11, 2023. https://en.ccunesco.ca/blog/2019/12/municipalities-at-the-forefront-protecting-intangible-cultural-heritage.

Canadian Commission for UNESCO. "Understanding Intangible Cultural Heritage." Accessed September 11, 2023. https://en.ccunesco.ca/blog/2019/10/understanding-intangible-cultural-heritage.

International Council on Archives. "International Council on Archives |." Accessed September 11, 2023. https://www.ica.org/en.

St.-Onge, Karine. "Digital Ethics and Reconciliation in Libraries and Archives.", 2019. https://dspace.library.uvic.ca/handle/1828/10652

UNESCO Digital Library. "Intangible Cultural Heritage - Search Results." Accessed September 11, 2023. https://unesdoc.unesco.org/search/5dcc7294-5a4a-43bc-abb5-562e14e211c7.

UNESCO. "Intangible Heritage Home." Accessed September 11, 2023. https://ich.unesco.org/en/home.

UNESCO. "Text of the Convention for the Safeguarding of the Intangible Cultural Heritage." Accessed September 11, 2023. https://ich.unesco.org/en/convention.

UNESCO. "What Is Intangible Cultural Heritage?" Accessed September 11, 2023. https://ich.unesco.org/en/what-is-intangible-heritage-00003.

Theses

Booth, Samantha. "The role of archives in Indigenous language maintenance and resurgence." MA diss. University of Manitoba, 2020. https://mspace.lib.umanitoba.ca/bitstreams/735c9328-3714-41af-9ef5-b08cb8ceaf46/download

Kolovos, Andrew Arthur. "Archiving Culture: American Folklore Archives in Theory and Practice." PhD diss. Indiana University, 2010.

Miedema, Carmen. "Building bridges: dismantling eurocentrism in archives and respecting Indigenous ways of doing it right." MA diss. University of Manitoba, 2020. https://mspace.lib.umanitoba.ca/items/0942adb6-fb2a-444b-bd65-06e7c2ec1895

Annex D: Announcements, posters, promotional materials

SAVE THE DATE

Building Connections and Forging Alliances:
Strengthening the Intersections between Archives and Intangible Cultural Heritage
Virtual Symposium, 19 September 2023

The Canadian Advisory Committee for Memory of the World (CCMoW) is delighted to be hosting a one-day virtual symposium of key stakeholders in intangible cultural heritage (ICH), archives, and research. Our goal is to foster an open, collaborative conversation on the theoretical and practical issues associated with the acts of "making, keeping, and using" ICH and the resulting documentary products, both Indigenous and non-Indigenous.

For centuries, traditional Western-oriented archival practice has focused on the collection and preservation of tangible physical documentary sources. Digital technologies have changed this dynamic, increasing opportunities for flexibility, decentralization, and collaboration. But as tools and technologies change, the boundaries of archival practice – and the very concept of archives – are changing. Intangible cultural heritage (ICH) lives in this boundary area between the static and the fluid, and at the intersections of different cultures and communities.

Because instances of ICH – songs, stories, dances, customs, and traditions – are not fixed in space and time, they are, theoretically, outside the realm of custodial control. However, the resulting documentary products – photographs, films, audio-visual recordings, etc. – do come into archival custody. At that point, they are often defined as static and complete – a condition that may be at odds with the inherently flexible nature of ICH.

What is the relationship between creating communities (the "makers"), archivists (the "keepers"), and researchers and the public (the "users")? How can archivists, who preserve the tangible, safeguard something that is, by definition, intangible? What do the creators and owners of ICH gain or lose when their sources of custom and culture are fixed in time and space? What are the rights and obligations of researchers using ICH?

The symposium will consider these and other questions, including presentations and participation from leading thinkers and practitioners on the following themes:

(1) **Concepts and theories:** What *is* intangible cultural heritage? What is its value to "makers" or owners? What is the role of archivists ("keepers") in the preservation of the documentary products of ICH? How do researchers ("users") understand and use ICH and related archives? What are the gaps, overlaps, or intersections across these different perspectives?

(2) **Applications and practices:** Who is or should be collecting ICH? How do existing practices – e.g., acquisition, preservation, access – support or hinder the care and use of ICH and archives? What cultural, legal, and practical challenges enhance or limit the making, keeping, or using of ICH and archives?

(3) **Intersections and connections:** How can ICH and related archives be understood not just as "source material" but as evidence of individual and community culture and identity? How can "makers," "keepers," and "users" work together to strengthen relationships and achieve sustainable outcomes? Where do we converge or diverge? How can we build connections and forge alliances?

The symposium is supported by The Canadian Commission for UNESCO (CCUNESCO), which oversees the Memory of the World Committee, and has received financial support from the Programme Commission of International Council on Archives (ICA PCOM), Heritage Saskatchewan, and Western University.

We encourage you to "save the date" for **19 September 2023.** A symposium website will be launched in early July, and further announcements will be shared on social media, including on Twitter at @CCUNESCO, @ICArchiv, and @MillarLaura.

ICH-ARCHIVES SYMPOSIUM

Building Connections and Forging Alliances: Strengthening the Intersections between Archives and Intangible Cultural Heritage
19 September 2023, Canada

Session 1 : Concepts and Theories (9h to 10h30 EST)

Michael Taft, retired Head of Archives at American Folklife Center, Library of Congress, Washington, D.C.

Jeannette Bastian, Professor Emerita, School of Library and Information Science, Simmons University, Boston

Winona Wheeler, Associate Professor, Indigenous Studies Department, University of Saskatchewan

Facilitator

Kristin Catherwood, CCMoW Advisory Committee Member; Director of Living Heritage at Heritage Saskatchewan and UNESCO Co-Chair in Living Heritage and Sustainable Livelihoods

What is intangible cultural heritage? What is its value to "makers" or owners? What is the role of archivists ("keepers") in the preservation of the documentary products of ICH? How do researchers ("users") understand and use ICH and related archives? What are the gaps, overlaps, or intersections across these different perspectives?

ICH-ARCHIVES SYMPOSIUM

Building Connections and Forging Alliances: Strengthening the Intersections between Archives and Intangible Cultural Heritage
19 September 2023, Canada

Distinguished Guests

Cody Groat, Chair of the Canadian Advisory Committee for Memory of the World

Yves-Gérard Méhou-Loko, Secretary General of the Canadian Commission for UNESCO

Leslie Weir, Librarian and Archivist of Canada

Claude Roberto, Chair, Expert Group on Advocacy, International Council on Archives

Symposium performance data	
Number of registrations	436
Number of Attendees	237
Attendance Rate (%)	54
Maximum Concurrent Views	169
Number of Questions asked in Q&A	62

Participants Origin Country				Top Countries
Number of countries		**27**		
Canada	Botswana	Spain		1. Canada
Sri Lanka	Indonesia	Chile		2. United States
United States	Mali	Poland		3. Thailand
South Africa	Burkina Faso	Mexico		4. Indonesia
United Kingdom	Thailand	New Caledonia		5. United Kingdom
India	Portugal	Colombia		6. Poland
Zimbabwe	Benin	Finland		7. South Africa
Brazil	Austria	Sweden		
Jamaica	Cameroon	Virgin Islands (U.S.)		

Website Reach – Country & Number of views					
Canada	2567	Brazil	12	Vietnam	3
United States	910	Philippines	12	Jamaica	3
Australia	104	Finland	10	Colombia	3
United Kingdom	76	Greece	9	Cameroon	2
New Zealand	41	Switzerland	9	Djibouti	2
Thailand	37	South Korea	8	India	2
Spain	32	Poland	8	Aruba	2
Sri Lanka	30	Botswana	7	Tanzania	1
Cambodia	30	Mexico	7	Senegal	1
U.S. Virgin Islands	26	Sweden	6	Algeria	1
South Africa	25	Netherlands	6	Slovakia	1
Ireland	22	Iceland	5	Guinea	1
France	20	Austria	5	Turkey	1
Indonesia	18	Portugal	4	Pakistan	1
Belgium	18	Ivory Coast	4	Singapore	1
Malaysia	13	Germany	4	Kenya	1
Japan	12	Chile	4	China	1

Website Performance data *Ending September 21, 2023*	
Total Views	4128
Total Visitors	1754
Views per Visitor	2.35

Top 5 - Referrers
X (formerly Twitter)
ICA.org
Intranet Library and Archives Canada
Search engines (Google, Live, Bing, Yahoo, etc.)
LinkedIn

Top 6 – Pages consulted	Views
Homepage / Page principale	2,130
Programme - En	849
Registration/ Inscription	401
Programme – Français	143
Speakers/ Intervenant(e)s	139
Inscriptions	106

Annex E: Programme

Time (EDT)	Schedule
8:30 am	OPENING CEREMONIES: Cody Groat; Leslie Weir; Yves-Gérard Méhou-Loko; Claude Roberto
8:45 am	START OF THE SYMPOSIUM: Emcee: Laura Millar
9:00 am	SESSION 1: CONCEPTS AND THEORIES: Facilitator: Kristin Catherwood
9:05 am	Presenter 1: Michael Taft
9:20 am	Presenter 2: Jeannette Bastian
9:35 am	Presenter 3: Winona Wheeler (unable to attend)
9:50 am	Discussion
10:30 am	BREAK
10:50 am	SESSION 2: APPLICATIONS AND PRACTICES: Facilitator: Ian Milligan
11:00 am	Presenter 4: Patti Bannister
11:15 am	Presenter 5: Guha Shankar
11:30 am	Presenter 6: Hannah Turner
11:45am	Discussion
12:30 pm	BREAK
1:00 pm	SESSION 3: INTERSECTIONS AND CONNECTIONS: Facilitator: Anthea Seles
1:10 pm	Presenter 7: Theresa McCarthy
1:25 pm	Presenter 8: Antoine Gauthier
1:40 pm	Presenter 9: Emily Burton
1:55 pm	Presenter 10: Genevieve Weber
2:10 pm	Discussion
2:50 pm	BREAK
3:05 pm	ROUNDTABLE AND DISCUSSION: Facilitators: Kristin Catherwood, Ian Milligan, Anthea Seles
4:30 pm	CLOSE OF SYMPOSIUM: Distinguished Guest: Cody Groat

Annex F: Symposium summaries

The following summaries were prepared immediately following the event in the language in which the presentations were delivered; the summaries were then shared with the presenters for their comments and corrections, after which the summaries were translated. The summaries are intended to highlight key remarks made during the presentations, but they should not be considered a substitute for the actual presentation. Readers are directed to the published recordings to view the full presentation. (Note that Presenter 3, Winona Wheeler, was unable to attend.)

Presenter 1: Michael Taft

Michael Taft, retired Head of Archives at American Folklife Center, Library of Congress, opened his presentation by describing the first known recording of human voice – Édouard-Léon Scott de Martinville singing the French folksong "Au clair de la lune," which was not actually playable until 2008, when advances in digital technology turned the sound-wave into an audio file. The recording, in the collection of the archives of l'Académie des Sciences in Paris, is arguably the first recording of intangible cultural heritage to become an archival document. (To hear the recording, go to firstsounds.org/sounds/Scott-Feaster-No-36.mp3.)

He went on to suggest that all archival documents embody intangibility to one degree or another – the "aura" of creation and use dissipates when the document is taken out of its initial/intended surroundings and put in an archive. Folklore, he suggests, is at the extreme end of the intangibility spectrum. (Folklore, he notes, is a term he uses to refer to expressive cultures, also referred to as intangible cultural heritage.) Folklore is "fleeting and ephemeral," a form of creativity not primarily or necessarily open to outsiders. Removing folklore from its origins, such as when it is collected by an institution and then described by an ethnographer, loses its context. Only a part of the intangible whole is captured.

He also noted that the very presence of the ethnographer in the process of recording or capturing folklore changes the nature of that instance of intangible cultural heritage – that performance, ritual, or event. The folklorist or ethnographer can only record outward manifestations of beliefs, which themselves cannot be archived. This inevitable intangibility leads to inherent frustration for the collector or archivist. The picture is an object removed from the real object; every song or dance that is recorded is but a shadow of the original. It is not the real thing. But perhaps, he suggests, this frustration is what drives folklorists and others to seek out human culture: every time a song is sung, something new can be learned. An example is the ballad "Barbara Allen," which has been collected almost 1800 times, according to the Roud Folksong Index (https://www.vwml.org/roudnumber/54); every new iteration offers something new to learn.

Capturing, preserving, and making available instances of intangible cultural heritage is a journey, involving a series of steps and decisions that turn the intangible into the tangible. Outlining his own experiences with the American Folklife Center at the Library of Congress, he discusses some of the activities undertaken and some of the challenges faced. He notes that all media are essentially "a bunch of chemicals that interact with each other and with their surroundings"; ensuring the longevity of the content requires knowledge of such diverse issues as metadata management and audiovisual recording and playback technologies. Digitization may well be the solution to saving the contents of old media, he noted, but even digitization will not capture the instance of something as a whole. Digital files only sample recordings, and the capture rate is never one hundred percent.

He emphasized the limitations of archival work but emphasized its value especially to preserving and making available instances of intangible cultural heritage. He also suggested that perhaps the most important function of preservation is to ensure the tangible product exists so that it can be returned to its originators, when they are ready to receive it, in a form they can use. He offered the example of the work of recording songs, stories, and speech from members of the Passamaquoddy nation of northern Main by the anthropologist Jesse Walter Fewkes in 1890. Fewkes recordings were donated to Harvard University's Peabody Museum of Archaeology and Ethnology; the Peabody then gave the recordings to the Library of

Congress. In the 1980s, the Library of Congress provided copies to the Passamaquoddy. The recordings moved across four archival custodial environments. (For information about the Passamaquoddy materials, see "A Contribution to Passamaquoddy Folk-Lore" *Journal of American Folklore* 3 (1890), pp. 257-280: https://www.gutenberg.org/cache/epub/17997/pg17997-images.html; the Library of Congress record for the Snake Dance Song, at https://www.loc.gov/item/2015655575/; and the Passamaquoddy Peoples' digital archives at https://passamaquoddypeople.com/digital-heritage/passamaquoddy-song-snake-dance-sound-recording-sung-noel-joseph.)

In 2018, members of the Passamaquoddy came to the Library of Congress and sang some of the songs originally collected by Fewkes. The Library of Congress recorded those performances, which are now part of the collections of the American Folklife Center, 128 years after their first capture by Fewkes.

Michael Taft concluded by arguing that intangibility is ever-present. It is a factor archivists should always be mindful of and should always struggle to address, but it is also the driving force behind all endeavours to preserve and present cultural heritage.

Presenter 2: Jeannette Bastian

Jeannette Bastian, Professor Emerita at the School of Library and Information Science at Simmons University, in Boston, Massachusetts, gave a presentation titled "No Binaries." In her talk, Jeannette suggested that traditional archival models should be reconsidered. Recognizing that some core principles endure, she suggested that there were few firm rules and that protocols might differ across institutions, and that there is space for reinterpretation, creativity, and different perspectives in archival practice.

She outlined four premises in her presentation. First, she suggested that cultural expressions are also archival records. Archives could be tangible or intangible, and they may include many different forms and formats, including oral traditions, performative arts, festivals and commemorations, and materiality and monuments. She argued that these expressions are often not recognized as records in the traditional sense but they ought to be considered the legitimate archives of a community.

Incorporating these expressions into an archival framework is possible by expanding traditional archival models. Specific actions include expanding provenance to embrace cultural heritage and traditions and looking at the concept of the record – and concepts of the persistence of a record over time – in a more inclusive way. Cultural archives are not fixed and static but flexible and dynamic; they are often embodied within people.

The second premise is that cultural heritage is not a binary. Rather, she suggested, cultural heritage is wholistic, combining both the tangible and the intangible. Silos such as scribal/oral, static/dynamic, or textual/performative create false dichotomies, she said,

The third premise is that cultural unity is a desirable goal. Intangible and tangible cultural heritage can work together to produce a cultural whole, supporting a "level playing field" where all cultural manifestations are respected equally. She noted that different cultures may emphasize different aspects of intangible and tangible culture, but both sides of the equation should always be present.

The fourth premise is a recognition of the mutability and dynamism of cultural expressions. No single video or recording can completely document a cultural event, and cultural expressions have no end – they are always becoming. Archival practice needs to recognize the fact that documenting is a continuing and organic process.

In her talk, she shared examples from her experiences with Caribbean archives and society, including a discussion of the role of Caribbean Carnival as an intangible experience with archival value. She discussed ways in which such expressions can be captured through recording and digitization, recognizing that those documentary products are not the "whole" record but can provide a sense of the whole.

In her conclusion, she shared the words of Gerald Ham, President of the Society of American Archivists in 1975, who suggested that archival work held up "a mirror to mankind." If archivists do not include intangible cultural heritage, are they holding up that mirror? If archivists are not helping people understand the world that they live in, then is keeping archives still important?

Presenter 4: Patti Bannister

Patti Bannister, Provincial Archivist and Director, Nova Scotia Archives, presented on "Helen Creighton: Folklife: A Case Study of Preservation, Access and Living Resources." In her presentation, she said that the "core functions" of archival work was undergoing a "tsunami of change" and archival methodologies were being challenged. She said that individual institutions have begun to adapt their approaches to new acquisitions, but managing or updating information about past acquisitions still poses a challenge.

She focused on a case study of the Helen Creighton collection, explaining that Creighton was the most celebrated collector of folklife in Nova Scotia. She noted that Creighton collected the heritage of many people and recognized her role as co-creator or sub-creator along with the tradition bearers. Among the materials collected are songs, stories and traditions of maritime communities.

Discussing Creighton's background, she noted that Creighton had a privileged upbringing and had limited interactions with people of diverse communities in her childhood. Her privilege allowed her the resources to undertake the work of collecting. She was dedicated to preserving the heritage of maritime communities that otherwise may have been lost, and she adapted her processes to accommodate the circumstances of her subjects. Her recordings, the majority of which are housed in the Nova Scotia Archives, are an important part of Creighton's body of work.

Helen Creighton recognized the need to preserve what she was collecting in a secure and trusted place, and she chose the Nova Scotia Archives to become the repository for her materials. After her death in 1989, the collection was used sporadically. Accessibility became as issue as the physical media deteriorated and playback equipment became increasingly rare and hard to access. In 2018 Patti Bannister became involved with the collection. Fearing continued deterioration, steps were taken to actively preserve the materials. Creighton's descendants and the Helen Creighton Folklore Society were heavily involved in the project, and the aim was to honour the living nature of the collection.

Digitization alone was relatively easy, but extensive work was required to time stamp each recording and create a searchable database. However, the Covid-19 pandemic presented an opportunity for people to do the time stamping through crowdsourcing. Work was also undertaken to link the digitized recordings with Creighton's field notes, photographs and other materials.

The resulting materials are presented as originally created by Helen Creighton. It was recognized that the language she used, such as for note taking and description, was outdated and could be problematic, but the decision was to retain the genre terms that Creighton herself applied and to alert users of the resource to this in an explanatory note.

The project met the goal of addressing an "urgent act of preservation" while also attempting to maintain and regain the intangible nature of the material through accessibility, discovery, and use.

The event launching the digitized collection at the Nova Scotia Archives included singers, storytellers, and other performers with a connection to the collection. These included the descendants of tradition bearers, many of whom shared family stories of what it was like to have their families' histories recorded by Helen Creighton.

For more information on Helen Creighton's Folklife collection, see
https://archives.novascotia.ca/creighton/.

Presenter 5: Guha Shankar

Guha Shankar, Folklife Specialist at the American Folklife Center, Library of Congress, spoke about applications and practices associated with intangible cultural heritage and archives. Discussing the objectives and possibilities associated with preserving and making available archival products of intangible cultural heritage, he noted the goal of preserving an essential element of documentary Indigenous and national cultural heritage, which could result in repatriation, in digital form, of such material to Indigenous communities. He also stressed the value of collaboration among and between indigenous communities and non-indigenous entities in sustaining, managing, and representing community heritage, and the value of setting standards for future technical innovation and collaboration, involving a range of partners. He highlighted the urgency of preservation and digital repatriation, owing to the loss of language among the younger generation of indigenous people in different communities.

He then drew on an example of the preservation of 31 wax cylinder sound recordings, first produced in March 1890 by Jesse W Fewkes, of songs and narratives of the Passamaquoddy people of northern Maine. He noted that the recordings came to the attention of the Library of Congress in the 1970s. He illustrated the descriptive information captured in Library of Congress descriptive records, to support preservation of and access to the recordings, including not only mainstream archival designations such as title, summary, dates, contents, and subject headings, but also traditional knowledge labels reflecting attribution, supporting outreach, and confirming rights and permissions for use.

Initiatives to capture historical field recordings were brought together as the Federal Cylinder Project when the American Folklife Center was created in 1976., with the goal of gathering together the thousands of such recordings and making copies available to indigenous communities to further their work in linguistic maintenance and reclamation and ownership of cultural heritage.

He provided illustrations of catalog entries to show both core information – such as name, number, date, location, and notes – and more detailed descriptions. The narrative descriptions included extensive details about the purpose of the recording. The song or dance, for instance, might be used in instances where the parties wanted to encourage exchange or trade. The notes included information about the procedures followed to carry out the exchange, as well as the clothing or decorations or face paint worn, and the quality of voice for the leader singing the song. The notes also explain the expectations of all parties to the action. With this information, the listener has a more in-depth cultural context about the recording.

The presentation then considered the importance of consultation, collaboration, sharing, to support relationship building. The Federal Cylinder Project evolved into Ancestral Voices – with the goal of benefiting both tribal members and the Library of Congress in digital preservation, digital repatriation, collaboration, and standard setting.

He noted that the Library of Congress and the Passamaquoddy People developed a collaborative agreement to make the Fewkes' recordings more accessible, and he discussed the importance of presenting both the English and Passamaquoddy descriptive information, along with a statement that the Passamaquoddy retain cultural authority and control over the recording. Indigenous control over their own ICH was a critical foundation for all Library of Congress work in this area.

He ended his presentation by showing a recording of Passamaquoddy Tribal historian Donald Soctomah speaking about the importance of Indigenous control over their own ICH, which is, in Donald Soctomah's words, "the way it should be." The presentation ended with a clip of a Passamaquoddy war song, drawn from the original 19th-century field recordings, being sung in public again for the first time in over one hundred years.

For more about the American Folklife Center's Ancestral Voices initiative, see https://www.loc.gov/collections/ancestral-voices/.

Presenter 6: Hannah Turner

In her presentation, Hannah Turner, Assistant Professor, School of Information, University of British Columbia, Vancouver, began by referring to the intangible and tangible as an "invented dichotomy" that enables the extraction of resources in Canada. She noted that museums have differences from archives but that they are closely related. Recognizing that they are bureaucratic systems, she focused on return and digital repair, with three themes:

(1) naming and renaming
(2) caring for digital collections over the long term
(3) replacing and trans-mediating.

She also discussed the challenge of the binary of "fixity" versus "non-fixity."

She also discussed the Reciprocal Research Network or RRN (rrncommunity.org) a database that uses an application programming interface (API) that helps connect the databases of partner institutions to make Northwest Coast (Canada) belongings easier to find. This project, administered out of the University of British Columbia (UBC) sought to create better access to Northwest Coast cultural history and belongings.

She outlined a museum project in South Africa called Amagugu-Ethu/Our Treasures, which brought together Zulu-speaking experts, artists, story tellers, technicians, museum workers, and academics to develop a "Museum in a Box" resource that held recorded stories about objects and collections in the Iziko Museum in Cape Town, South Africa.

Working on the RRN, she realized that standards were limited or poorly enforced, and that data about objects were missing or incorrect in museums. As well, priority for description and management had been given to the institutions – who were seen as the authorities – rather than the Indigenous people who created the belongings. The portal allowed the public to submit corrections to data, still subject to museum oversight and control. She emphasized the importance of "respectful naming."

She also discussed a 2018 project to create a digital model of the weaving, Sky Blanket. Sky Blanket is a work of the Haida-Kwakwaka'wakw-Irish textile artist, Meghann O'Brien/Jaad Kuujus. The physical artwork was changing as it moved from museum to museum, and the artist wanted to be able to bring the blanket back to her own community. Creating a digital reproduction and video, called Wrapped in the Cloud (2018), would open new opportunities for digital art displays. Ethical issues around access and use were acknowledged, but the initiative – which coincided with the Covid-19 pandemic and consequent lockdowns – presented positive benefits in terms of digital exhibitions and the capture of heritage documentation in digital form.

These projects cause us to pay close attention to digital stewardship and care. Who is a digital initiative for, and what kind of care is required to sustain the products? Large digital infrastructure projects are not necessarily stable. What happens when they break? What happens when corporations control them?

For more information on Hannah Turner's projects in South Africa, at the University of British Columbia, and on Wrapped in the Cloud see https://hannahturner.ca/.

Presenter 7: Theresa McCarthy

Theresa McCarthy (Six Nations Onondaga, Beaver Clan), is Associate Professor, Indigenous Studies and Associate Dean for Inclusive Excellence, SUNY-Buffalo, New York, which is a university situated on the traditional territory of the Seneca Nation of the Haudenosaunee Confederacy.

In her presentation, she provided an overview of her work at SUNY-Buffalo to develop a digital repository for Haudenosaunee information, outlining her work as a doctoral student doing archival research at the University of Buffalo (UB) and in other locations and noting some of the difficulties of accessing relevant documentary sources.

She and colleagues were motivated to expand the resources for Indigenous studies at the university, which dated back to 1972, when the university founded its Native American Studies Program, now the Department of Indigenous Studies. With the 50th anniversary of the program, there was a desire to chronicle the history of the program and celebrate the people involved. The public-facing digital platform HARK (for Haudenosaunee Archive, Resource and Knowledge) was designed to help move archival work to a digital realm.

The portal facilitates accessibility with community-based projects meaningful to Haudenosaunee people. Community involvement was a central feature of the initiative, with the recognition that access to resources needed to be culturally appropriate, and that it was important to access knowledge in the places from which it originated. It was also important, she noted, to acknowledge the cross-border connections and the importance of supporting and providing access to and engagement with Haudenosaunee knowledge.

The portal does not just hold content related to the Haudenosaunee. It is also a digital networking infrastructure that links cultural heritage items to community needs. Using the digital access tool (Mukurtu) and working closely with Indigenous communities, the resource is intended to collect, preserve, and share Indigenous knowledge, and to allow communities to control the ways in which they represent themselves and are represented. The tool also supports teaching and learning transfer, both generally and within the museums/archives environment.

The existence of the portal within the environment of UB helps Indigenous communities transcend boundaries, keeping information and knowledge accessible to the people and places of origin, rather than seeing the materials transferred to locations far away from Confederacy territories.

For more about the initiative, see https://www.buffalo.edu/news/releases/2023/03/026.html and https://sr.ithaka.org/blog/recentering-cultural-heritage/.

Presenter 8: Antoine Gauthier

Antoine Gauthier, Executive Director of the Conseil québécois du patrimoine vivant (CQPV), Québec, gave a presentation on the theme of safeguarding living heritage (intangible heritage) and related archives.

He emphasized the term "safeguarding", noting that action was essential to transmit and share living heritage over time.

He spoke of his own career as a musician and his current role at the helm of the CQPV, a non-profit organization with operational support from the Quebec Ministry of Culture. As he explained, the CQPV is an umbrella organization for organizations that are engaged with ICH, with a membership of 120 associations and as many individuals, who are involved with or represent traditional cultures and activities. Through a range of activities, the QPIC acts as a bridge between communities, working with custodial institutions and communities to support the development of living heritage and traditions, from dance festivals to traditional activities. He explained that he favours a holistic approach to "living heritage," reflecting collective creations belonging to all. Examples of living heritage include sports – such as ice canoeing; transportation – such as snowshoeing; agriculture; justice – such as restorative justice; arts and entertainment; clothing; housing; and health care. Living heritage is, in his view, a counterweight to the "standardization" of the world.

He suggested that the term "intangible heritage" was not quite right, and that "living heritage" was more appropriate. The term "living heritage" encompasses not only communications or expressions but also objects, spaces and people. He suggested that the issues raised in this symposium perhaps presented false equivalences. Materiality and immateriality, tangible and intangible, fixed and living are not opposites. Is a dance immaterial? It is a traditional culture. Recording something, he suggested, does not "fix" the tradition in time and space, unless that tradition is dying.

Turning to the 2003 UNESCO Convention, which aims to safeguard intangible cultural heritage, he asked whether it was necessary to be part of the Convention to "prove" – through intangible cultural heritage – that a community exists. In his view, culture is based on the identity of individuals and groups. He raised a number of ethical and legal issues relating to living heritage and the UNESCO Convention.

He mentioned several projects carried out by the CQPV, including oral histories, initiatives to classify and describe archives, musical performances, traditional festivals, publications, and so on. He also spoke about an inventory produced by the QCPV, in accordance with the conditions set out in Quebec's Cultural Heritage Act, which recognizes the production of inventories as a means of contributing to knowledge of cultural heritage.

The CQPV's inventory aims to identify the location and nature of living heritage manifestations - or their tangible examples - in, for example, government agencies, museums, galleries or archives, universities or research institutions, multilateral sites (such as UNESCO sites) or private collections. He noted that the process of developing the inventory has raised questions. What needs will the inventory meet? What are the implications for the creators and holders of traditional knowledge, as well as for residents or visitors to the site? How will the data obtained be disseminated? Who is/are the target audience(s) for the survey results? He noted that the results so far had been mixed, and that the evaluations were not yet complete.

He ended his presentation by noting that organizations, artists and artisans wish to project an image, and that they have the right to decide on that image. His organization is at the service of communities to protect and share identity through living heritage.

To find out more about the CQPV, visit https://www.patrimoinevivant.qc.ca/.

Presenter 9: Emily Burton

In her presentation, Emily Burton, Oral Historian, Canadian Museum of Immigration at Pier 21, Halifax, Nova Scotia (Canada), discussed the relationships between oral history, intangible cultural heritage (ICH), and knowledge creation. She began by noting the value of oral history as a tool for democratizing history.

To quote Nolan Reilly, Alexander Freund and Ingrid Botting, from the Oral History Centre at the University of Winnipeg (Manitoba, Canada) : "Oral history has emerged as a movement to democratize history; to make history more accessible to a wider public, to include a greater diversity of people in the histories that are written and told, and to encourage more people to participate in the practice of history."

At the Canadian Museum of Immigration at Pier 21, an oral history interview is both a method and a co-created, primary source "document" that helps the Museum share stories of immigration.

She discussed the role of museums as sites of public memory and noted that, following Western museum practices, collections have tended to focus on artifacts as objects, with accompanying assumptions regarding accessioning and cataloguing. This is changing, with greater attention to understanding objects in context. Oral history offers a valuable opportunity to provide context for objects and other assets.

Oral history interviews are also complex sources that raise questions regarding accessioning, cataloguing, and preserving them as Museum assets. Oral history interviews invite us to think about how to shift towards a more fluid approach to making, keeping, and using oral history interviews in Museums. Following Pamela Sugiman's characterization of transactional versus relational approaches in oral history (from a 2022 Canadian Historical Association Round Table on Oral History), Emily emphasized in her presentation the need for relational approaches in oral history.

She discussed the Museum's collaboration with the Chyssem Project, a group representing Tibetan Canadians, as an example of a relational, not transactional, initiative. She explained that members of the Chyssem project approached the Museum regarding a possible collaboration leading up to the 50-year anniversary, in 2021, of the arrival of the first group of Tibetans in Canada. The introduction to a video on the Museum's website provides additional context:

> In 1959, a national uprising by Tibetans against the Chinese occupation of their homeland took place in Lhasa. Over 80,000 Tibetans were forced to flee to India, Nepal, and Bhutan. After more than a decade in India, the Canadian government supported the resettlement of a small number of refugees in Canada. This video shares the stories of life in Tibet, India, and Canada for several people who came to Canada in the early 1970s, as told through their oral history interviews. The interviews and video are the result of a collaboration with the Chyssem Project: Celebrating the 50-year story of Tibetan Canadians.

See [Long Journeys: The First Tibetans in Canada | Canadian Museum of Immigration at Pier 21](#).

The oral history project involved three rounds of interviews – designed to be community-engaged interactions – with members of the Tibetan community in Canada. Members of the Chyssem Project participated in outreach for the interviews, conducted many of the interviews, and participated in the production of the video.

In her presentation, Emily Burton explained some of the complications of the project, especially for the keepers or custodians of the resulting oral history assets. For instance, issues arose with geographical categorization/representation in the cataloguing process that required a shift away from a transactional approach. She also discussed the need to allocate additional time and resources for relational, collaborative work to achieve the desired outcomes. She noted that Museums are well-placed to make these changes, but it does require a mindset shift. A relational, fluid approach that involves working with community groups on maker, keeper, and user phases can help highlight community culture, identity and representation.

For more about the Canadian Museum of Immigration at Pier 21, see | Canadian Museum of Immigration at Pier 21.

Presenter 10: Genevieve Weber

In her presentation, Genevieve Weber, Manager, Heritage Programs and Services, at the Heritage Branch in the British Columbia Government (Victoria, Canada), spoke about the missing voices in the world of intangible cultural heritage or ICH – the creator of the heritage, such as the person speaking in the sound recording.

She provided background on the Ida Halpern fonds at the British Columbia Archives (Victoria, Canada): a collection of recordings of Indigenous singers and folk music, captured by the ethnomusicologist Ida Halpern between 1947 and 1980. The materials include sound recordings of cultural creations from elders in Kwakwa̱ka̱ʼwakw, Nuu-chah-nulth, Haida, and Coast Salish communities along with textual records: musical analyses of the songs, information about ceremonies, and interviews with elders.

She explained the importance of understanding the context in which the recordings were captured. The subjects of the recordings were hesitant to be recorded; the ceremonies depicted were meant to be heard in real time; the events were sacred and community centred. Members of the community had been affected by the Potlatch ban and residential school system.

Ida Halpern worked collaboratively with communities, acknowledging and respecting the singer's intentions, which was to convey the song so that it would be kept for posterity and support cultural continuance. Halpern indicated clear specifications for access when donating the materials to the British Columbia Archives, designing a shared stewardship model that is still in process, through ongoing connections with families. The resulting collections and access criteria are designed to recognize true ownership and reflect community-specific intentions.

In her presentation, Genevieve Weber emphasized the importance of developing shared stewardship agreements (or similar) with the creator of ICH or their descendants and community members with rights to the records, to ensure they have control over the access to and use of the information contained within.

For more information on the Ida Halpern fonds, see https://royalbcmuseum.bc.ca/archives/what-we-have/indigenous-material/ida-halpern-collection and https://search-bcarchives.royalbcmuseum.bc.ca/ida-halpern-fonds.

Annex G: Symposium comments and inputs

During the symposium itself, the Question and Answer (Q&A) button was activated to support comments or questions from the audience. Before and after the symposium itself, the Comments section of the symposium website was activated and people were invited to provide comments or suggestions. These inputs were received through the symposium email address.

Below is a list of all substantive questions or comments shared through the Q&A function on Zoom and through the Comments page on the website, presented in the order received. Administrative or logistical questions – such as requests for links to the symposium programme or general greetings or thanks – have been removed.

We encourage readers to consider these questions and suggestions as part of the "next steps" in keeping this dialogue about ICH and archives alive.

(*Note on language:* all questions and comments are included as presented, with small typographical errors corrected, but we have not translated the inputs from their original language to avoid misrepresenting the intent of the author.)

1. Here are the relevant links for Kristin Catherwood's opening remarks: https://ich.unesco.org/en/home, HTTPS://heritagesask.ca/ich/what-is-ich/heritage-Saskatchewan-and-ich

2. Je voudrais savoir s'il y'a des mesures d'accompagnements pour la sauvegarde des archives dans les pays sous-développés et qui subissent actuellement des attaques terroristes. puisqu'au-delà de cette guerre, il faut préserver la mémoire de ces pays.

3. This presentation by Michael Taft made me think of this innovative use of wax cylinders: https://www.cbc.ca/radio/unreserved/lost-and-found-indigenous-music-culture-language-and-artifacts-1.4563023/voices-from-the-past-musician-jeremy-dutcher-gives-new-life-to-wax-cylinder-recordings-of-his-ancestors-1.4569534.

4. A questions to both presenters: do you think there is a dialogue between archivists and folklorists (folklore archivists) in Canada, should there be an ongoing conversation between these two communities of practice, why and why not? What each of them can bring to the table to benefit ICH?

5. Michael and Jeanine's papers are very interesting and very relevant but they also bring up issues about existing archival records that are not respected or treated equally - my concern, of course, being photographs. A recent symposium at the National Archives Kew / Victoria & Albert addressed materiality of photographs and the mutability of meaning. This is not adequately addressed in RAD, especially in the chapter on Graphic Materials and its dubious inclusion of photographs with paintings, prints, and drawings. The absence of courses in archival education and the absence of guidelines related to visual materials for certification is also a manifestation of the lack of understanding of visual materials as archival records and the lack of respect for and attention to photographs as worthy of serious theoretical attention. So, Michael and Jeannette, thank you for doing far more than you might imagine in highlighting tangible and intangible cultural heritage (not just as art, not just as facts, not just as artifacts).

6. Michael - yes, more archivists should be attending conferences outside the profession and there should be greater communication across professions and disciplines. Terry Cook's The Archive(s) is a Foreign Country makes a case in point.

7. Kristin says she is not an archivist. How refreshingly honest. Everyone seems to claim to be an archivist or a curator these days. There is so much written about archives by historians and others who have no knowledge of bricks-and-mortar archival theory or principles, who have a smattering of Derrida and Foucault, who have read Caroline Steedman or Antoinette Burton and so many others. Where are archivists at conferences on archives organized by academics? Why are archivists not publishing in history journals and historians in archives journals? Why are there still two solitudes? Why are archives and archival education programs so afraid of archivists being scholars? This has been well documented in a long debate in *Archivaria*.

8. This builds on the necessity of forming relationships between collectors and archives. There is potential to carry the community relationships through all stages of acquisition and appraisal. As a Canadian Archivist - I can say that we are making efforts to consult with communities to describe their cultural heritage, as well as records that originate from settler communities but directly harm marginalized groups.

9. Curators at the Canadian Museum of History have long been working to record and preserve according to standards of ethnography, folklore, museum preservation and archival preservation. Museum disciplines cross tangible and intangible and should be woven in especially now since stewardship in collecting is a prime concern and involves community consultation.

10. Keeping a list of tradition bearers is a nice but very complicated idea. Knowledge/tradition bearers do not owe us to share their knowledge. It is easy to overtax people. Asking questions should come from within built relationships and should not be treated as reference service.

11. I enjoyed Patti's idea of records starting a new life once they enter an archive. I wonder though if we might think of this moment as a continuation of a life, in which their current state (in archives) is one step/stage.

12. These links relate to Guha Shankar's comments: https://www.loc.gov/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program/ and StoryMaps - https://www.loc.gov/rr/geogmap/storymaps.html.

13. And speaking of people who are tradition bearers, let us remember Gloria Cranmer Webster who died this year and who founded U'mista Cultural Centre.

14. Museum in a Box started by the wonderful George Oates who has now left the project https://museuminabox.org/.

15. The podcast referenced by Hannah Turner is here: https://nuxalkradio.com/programs/using-and-refusing-museums-3yv.

16. Via making material accessible digitally, in what ways can these collections be used to inform and educate? Are lessons plans being created?

17. I am curious about repatriation of digital heritage and whether there are parallels between physical and digital heritage as regards repatriation. My understanding of Mukurtu is that it was

developed for and by Indigenous Peoples in order to maintain ownership, control, access, and possession of digital heritage, but not all heritage is stored in a content management system like Mukurtu. Do communities ever request repatriation of digital heritage when they are in repositories that have not been developed with and for communities? And how does repatriation happen in these scenarios?

18. Seems like it is taking a variety of fields for these activities, in what ways are bridges being made to enable these fields to broaden the profession?

19. Building on this conversation about funding: asking community members to work on or guide major projects requires, at minimum, an honorarium for their time and expertise. How was this handled by projects where entire communities were engaged with the process?

20. Public access should not be the norm or the goal anymore, appropriate access should be. It somewhat saddens me to hear the person in the clip seem grateful for a little control. Nothing but total control should be acceptable. Institutions need to relinquish control and ask Communities, families, and individuals if public access is acceptable. Perhaps that happened in this case, but in the majority of cases it still does not.

21. How do skills acquired through these projects be passed to students and fellow archivists?

22. How can institutions be linking together to create a knowledge base for pulling from for future projects?

23. How to capture knowledge from these projects to pass on?

24. Just remembering what we used to have. The (formerly named) National Museum of Man funded language preservation projects and supported the Mercury series, which were free publications for the public, such as Michael Foster's "From the Earth to Beyond the Sky," which was about four longhouse speech events and included transcriptions and translations. It was a fascinating analysis of transformation within cultural speeches. There were many other publications in this series which all served to preserve intangible cultural heritage pre-digital era.

25. Does anyone see the lack of diversity in archival institutions (especially in Canada) as a barrier to solving any of the issues discussed here?

26. A lot of great discussion today! I wonder if we can build on Genevieve's earlier statement about Intellectual Property Rights. Referencing specifically how the individual(s) sharing the songs/ceremonies/stories 'captured' in a/v recordings and reaffirming their status as the rights holders of that material.

27. I wonder if panelists might discuss how they centre this practice while contending with copyright law?

28. Do you obtain disclosure for copyrights and permission formally?

29. Does anyone on the panel have anything to say about how these issues are affected by the lack of diversity in the field itself?

30. At the University of Nevada, Reno, we are basing our Indigenous materials stewardship decisions on the Protocols for Native American Archival Materials as well as with a partnership with our

campus Office of Indigenous Affairs and NAGPRA representative (both of the people who run those programs are tribal members of Nevada tribes). Part of this was identification of what we have, part of it is notification to tribal entities and other federally recognized (or not) groups, part of it is related to giving tribes and indigenous groups first right of refusal for all materials created about their tribe (which can be very challenging with how Indigenous peoples were divided into reservations in Nevada), and working to build relationship with tribes so understand what we have. It is all about partnerships and admitting that we as settler archivists are not the most qualified people to know the who/what/when/where/why of materials.

31. Archives are cool! And yes representation is absolutely key to making meaningful changes!

32. Are there efforts to capture ICH in countries going through times of change?

33. I am wondering whether the group would like to talk about their experiences trying to weave Indigenous epistemologies into your individual/institutional practices. Acknowledging that the two may (?) look very different.

34. Would combining museum-history-library-archives be an interesting thought?

35. How do we balance the very real monetary issues we and all cultural institutions face with the need to create and build bridges together to move forward in creating and managing our archival collections. how can we change our modalities so that collaboration and grassroots efforts can actually work together going forward (and build diversity into the base of it all)? obviously symposia like this are very important steps, but how to we keep building on the energy we create in such communal gatherings?

36. I am an archivist at a community museum - We've recently been discussing renaming our institution to omit the word "museum", as we are expanding our offerings to act more as a community centre. We are "more than just a museum"! The thought here is that a "museum" (or archive) might not be a safe space for marginalized folk to access.

37. Is there a way to put a resource of thinkers-institutions-researchers - a connection tool - a start to conversation - together?

38. What are next steps in advocacy and outreach?

39. Wondering how to document bias and judgment at that time with the ICH?

40. I think most documentation guidelines advocate for interdisciplinary and diverse work.

41. It would be good to send this report to both FSAC and ACA and ask them to respond (and perhaps bring them together for a conversation).

42. Another area that should be folded into these conversations [relates to] the religious institutions and the keepers of their histories. As colonial institutions in Canada, these bodies have vast amount of information in their holdings that they do not necessarily have the resources to actually make accessible easily beyond basic access (i.e. researchers, etc.). Some institutions are starting to create conversations and collaborations with affected Indigenous communities, but ensuring access to creator communities is fraught due to the very nature of the relationships between these groups.