Capturing intangible cultural heritage (ICH) into data: towards a standard for registering living heritage in collection management systems

Sergio Servellón

co-chair CIDOC ICH Working Group

Evdokia Tsakiridis

Immaterieel erfgoed leeft!

Vier jij Nieuwjaar? Of het begin van de lente met Nourouz? Zit een muziekgenre je in het bloed, een ambacht je in de vingers? Met jou vele anderen! Al deze tradities en technieken noemen we 'immaterieel erfgoed'. Van vroeger, maar vandaag net iets anders. Volop gekoesterd, divers en overal in Vlaanderen. Benieuwd wat er leeft?

IMMATERIEEL ERFGOED

TOEKOMST GEVEN

KENNIS

ACTUEEL

WEGWIJS

vertellen en taalgebruik   muziek en podiumkunsten   feesten, rituelen en sociale gebruiken   sport en spel   natuur en landbouw   eten en drinken

ambacht, vakmanschap en techniek   ander

Stoelvlechten
AMBACHT, VAKMANSCHAP EN TECHNIEK

Imkeren
NATUUR EN LANDBOUW, AMBACHT,
VAKMANSCHAP EN TECHNIEK

Kunstsmeden
AMBACHT, VAKMANSCHAP EN TECHNIEK

Restauratie van antieke
paardenkoetsen
AMBACHT, VAKMANSCHAP EN
TECHNIEK

Sint-Dimpn
psychiatris
FEESTEN, RI
GEBRUIKEN

Ambacht Muziekinstrumentenbouw
MUZIEK EN PODIUMKUNSTEN, AMBACHT, VAKMANSCHAP EN TECHNIEK

Survakari
VERTELLEN EN TAALGEBRUIK , FEESTEN, RITUELEN EN SOCIALE GEBRUIKEN,
NATUUR EN LANDBOUW, AMBACHT, VAKMANSCHAP EN TECHNIEK

IJs bewaren in een ijskelder
ETEN EN DRINKEN, AMBACHT,
VAKMANSCHAP EN TECHNIEK

Krakelingen en Tonnekensbrand
Geraardsbergen
FEESTEN, RITUELEN EN SOCIALE
GEBRUIKEN

Getijdengebed in de Abdij van
Keizersberg
VERTELLEN EN TAALGEBRUIK ,
FEESTEN, RITUELEN EN SOCIALE
GEBRUIKEN

Pauwelviering
FEESTEN, RITUELEN EN SOCIALE
GEBRUIKEN

Orkidea dal
MUZIEK EN P

Kerststallencultuur in
Vlaanderen
FEESTEN, RITUELEN EN SOCIALE
GEBRUIKEN

Letters in steen
AMBACHT, VAKMANSCHAP EN
TECHNIEK

De muziekkunst van het jachthoornblazen op Franse hoorn
MUZIEK EN PODIUMKUNSTEN

Vlaaienloten in Putte
SPORT EN SPEL

Sint-Verha
stoet
FEESTEN, RI
GEBRUIKEN

VLAAMSE BEIAARDCULTUUR

De beiaardkunst, het musiceren op torenklokken d.m.v. stokkenklavieren, is een muzikale traditie die haar wortels heeft in het Vlaanderen van de 16de eeuw. De beiaardcultuur, dat is meer dan enkel het musiceren. Het gaat ook om de kennis en kunde van de beiaardiers, het wijzigende repertoire, de traditie van marktbespelingen en zomeravondconcerten, de formele en informele opleidingen. En ook: de rol van de beiaard als tolk van maatschappelijke gevoelens en evoluties, de plaats van de beiaard in de literatuur en in nationale ideologieën, de perceptie van het publiek …

Regelmatig weerkerende beiaardmuziek vormt een structureel element in de stad, hoorbaar voor iedereen in de omgeving. Op die manier is de beiaard een verbindend element in de samenleving van vandaag, en versterkt ze andere collectieve tradities of belevingen: een klokkenspel hangt vaak in een historisch gebouw aan een plein waar mensen elkaar ontmoeten. Veel bespelingen vinden bovendien plaats tijdens de wekelijkse markt en op feestdagen.

Klokkenmuziek is een typisch en opvallend kenmerk van de steden in de Lage Landen, ze draagt dan ook bij tot een identiteit van een stad en vormt een dynamische verbinding met haar verleden. Iedere keer wanneer de beiaardier speelt, actualiseert deze vorm van muzikaal erfgoed zich.

De beiaardcultuur gaat terug tot het einde van de 15de eeuw. In de 16de eeuw verspreidde het instrument zich over het volledige grondgebied van de Nederlanden. Vanaf de 17de eeuw ontstond er een intense en hoogstaande beiaardcultuur. Veel steden hadden 5 tot 10 beiaarden, die meerdere malen per week werden bespeeld. Daarnaast ritmeerden complexe automatische speelwerken de tijd dag en nacht. Het instrument raakte echter nauwelijks bekend buiten zijn historische kerngebied, zodat klokkenmuziek een typisch en opvallend kenmerk werd van de steden in de Lage Landen.

Na een periode van verval in de 19de eeuw, bloeide de beiaardcultuur vanuit Mechelen weer op in het begin van de 20ste eeuw en raakte deze muzikale traditie internationaal verspreid, met de Verenigde Staten van Amerika als belangrijkste groeigebied. Toch zien we vandaag nog steeds een verregaande concentratie van instrumenten in Vlaanderen en Nederland. Intussen is de beiaard als muzikaal massamedium opgevolgd door compactere elektronische media. Toch hebben de meeste Vlaamse steden nog een beiaardier in dienst die door zijn wekelijkse bespelingen en zomeravondconcerten aan dit Vlaams erfgoed een eigentijdse invulling geeft.

Vlaamse beiaardcultuur
MUZIEK EN PODIUMKUNSTEN, FEESTEN, RITUELEN EN SOCIALE GEBRUIKEN

REUZENCULTUUR IN VLAANDEREN

De term 'reuzencultuur' verwijst naar het gebruik om met metershoge poppen allerlei optochten en evenementen op te luisteren en alle technieken, betekenissen en rituelen die daarmee gepaard gaan.

REUZENCULTUUR?

De *reuzencultuur is heel divers*. Zo zijn er reuzen die hun gemeente nooit verlaten en enkel buitenkomen voor specifieke evenementen. Vaak zijn het historische reuzen die worden beheerd door een gemeente. Daarnaast bestaat er een tweede, veel grotere categorie van spiegelreuzen. Ze symboliseren families, bijnamen, ambachten, wijken, volksfiguren ... Deze reuzen komen regelmatig buiten, tijdens lokale festiviteiten of in reuzenstoeten, en worden gebruikt als ambassadeur van o.a. reuzengilden, scholen, verenigingen, vriendengroepen en bedrijven. Reuzenstoeten zijn over het algemeen een Vlaams fenomeen, met uitbreiding van Frans-Vlaanderen en zuidelijk Nederland.

Het *leven van een reus* vertoont veel gelijkenissen met dat van een mens: ze worden gedoopt, ingeschreven in het bevolkingsregister, trouwen en krijgen kinderen. Ieder drempelmoment geeft aanleiding tot een publiek feest, waardoor de reuzen stevig ingebed zitten in onze feestcultuur.

Reuzen zijn *wijd verspreid in Vlaanderen*. Vandaag wordt de reuzenpopulatie in Vlaanderen geschat tussen de 800 à 1000 reuzen of 2 à 3 reuzen per gemeente. De reuzen zijn sterk verweven met de lokale gemeenschappen: vaak zijn ze de verpersoonlijking van een lokale persoonlijkheid, historische figuur, bijnaam of ambacht. Veel mensen identificeren zich met de reuzen uit hun streek. Op die manier zorgen reuzen voor een gevoel van verbondenheid en gezamenlijke identiteit.

Reuzencultuur in Vlaanderen
FEESTEN, RITUELEN EN SOCIALE GEBRUIKEN

INTANGIBLE CULTURAL HERITAGE?

'The **"intangible cultural heritage"** means the **practices, representations, expressions, knowledge, skills** – as well as the **instruments, objects, artefacts and cultural spaces** associated therewith – that **communities, groups and, in some cases, individuals** recognize as part of their cultural heritage. This intangible cultural heritage, **transmitted from generation to generation**, is **constantly recreated** by communities and groups in **response to their environment, their interaction with nature and their history**, and provides them with a sense of **identity and continuity**, thus promoting respect for cultural diversity and human creativity. [...]'

Intangible cultural heritage, as described in the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

INTANGIBLE CULTURAL HERITAGE IS A LIVING AND DYNAMIC PRACTICE

▷ 'practices, representations, expressions, knowledge, skills'

▷ 'instruments, objects, artefacts and cultural spaces associated' with ICH, are part of its definition.

Traditional craftsmanship

Weaving in Aubusson (FR) – © RE, Service communication ICH-domain Creuse Grand Sud

ICH-DOMAIN

Performing arts

Tea Time Company (circus) (BE) – © Fotokultuur

ICH-DOMAIN

PEOPLE ARE CENTRAL TO INTANGIBLE CULTURAL HERITAGE

▷ 'communities, groups and, in some cases, individuals'

Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage

Anansi storytelling (NL) – © Nederlands Openluchtmuseum

ICH-DOMAIN

Knowledge and practices concerning nature and the universe

Gathering of wild herbs, fruits and mushrooms in the Massif des Bauges – © Flore Giraud

ICH-DOMAIN

Social practices, rituals and festive events

Winegrowers' Festival in Vevey (CH) – © Confrérie des Vignerons

ICH-DOMAIN

INTANGIBLE CULTURAL HERITAGE IS ALWAYS CHANGING

▷ 'constantly recreated'

▷ 'in response to their environment, their interaction with nature and their history'

INTANGIBLE CULTURAL HERITAGE IS TRANSMITTED

▷ 'from generation to generation'

▷ 'identity and continuity'

IMP

INTANGIBLE | &
CULTURAL |
HERITAGE | MUSEUMS
| PROJECT

From 2017 to 2020 the project explored the
variety of approaches, interactions and practices
on safeguarding ICH together with museums...

ICHANDMUSEUMS.EU

... with keynotes, position papers, inspiring
examples, workshops, debates, panels with ICH-
practitioners, co-creations, networking ...

> REFERENCE FRAMEWORK, KEY TEXTS AND NETWORKS IN THE 21ST CENTURY

INTERNATIONAL COUNCIL OF MUSEUMS (ICOM)

Learn more →

Museum definition

2004 Seoul Resolution
Resolution on museums and intangible cultural heritage

Code of Ethics for Museums

Object ID

EUROPE

The **Treaty on European Union** states that the Union shall 'ensure that Europe's cultural heritage is safeguarded and enhanced'.

Learn more →

Focus on heritage & participatory governance, integrated approach, and cultural diversity in a social Europe

NEMO — Network of European Museum Organisations

2005
Convention on the Value of Cultural Heritage for Society (Faro Convention)
Council of Europe

2014
The Council of the European Union cites 'cultural heritage as a strategic resource for a sustainable Europe'
Tangible and intangible (and digital) cultural heritage are side by side in a vision on heritage as a strategic resource for a sustainable Europe

2019
Resolution – Safeguarding and enhancing intangible cultural heritage in Europe
Council of Europe Parliamentary Assembly

WORLDWIDE

Learn more →

MUSEUMS

INTANGIBLE CULTURAL HERITAGE

SUSTAINABLE DEVELOPMENT GOALS
UN Agenda 2030 > 17 goals to transform our world

UNESCO

Learn more →

2003 Convention for the Safeguarding of the Intangible Cultural Heritage

Basic Texts

Basics of the 2003 Convention

Operational Directives

Ethical Principles

Overall Results Framework

ICH NGO Forum

Global network of facilitators & Global capacity-building programme

1972
Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention)

2015
Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity, and their Role in Society

• • •

MUSEUMS & FUNCTIONS

'A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.'

ICH & SAFEGUARDING

'"Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.' [2]

AT THE INTERSECTION

Connecting the mechanisms related to museums & functions to those related to ICH & its safeguarding, creates new possibilities for living heritage to be transmitted to the future:

RESEARCH

Museums are specialized in undertaking research on tangible and intangible cultural heritage, usually related to their collection

Museum professionals and practitioners of ICH alike can be viewed as sources of information for research. Both can provide enriching perspectives relating to the context and value of ICH and its related objects. Applying several types of research methodologies might broaden the scope and relevance of the contents of the research.

RESEARCH

The study and research of ICH can take on many diverse forms, but at minimum requires the prior and informed consent of involved CGIs. Accessibility to research is also key!

DOCUMENTATION

The documentation of objects in museum collections requires a full identification and description, whereby Object ID is a frequently used standard

Combining community-based inventorying to the Object ID-systems might generate an enriched version of heritage documentation, with many interlinkages.

DOCUMENTATION

The documenting of ICH is subject to the needs of the involved practitioners, and therefor inventory requirements are very diverse
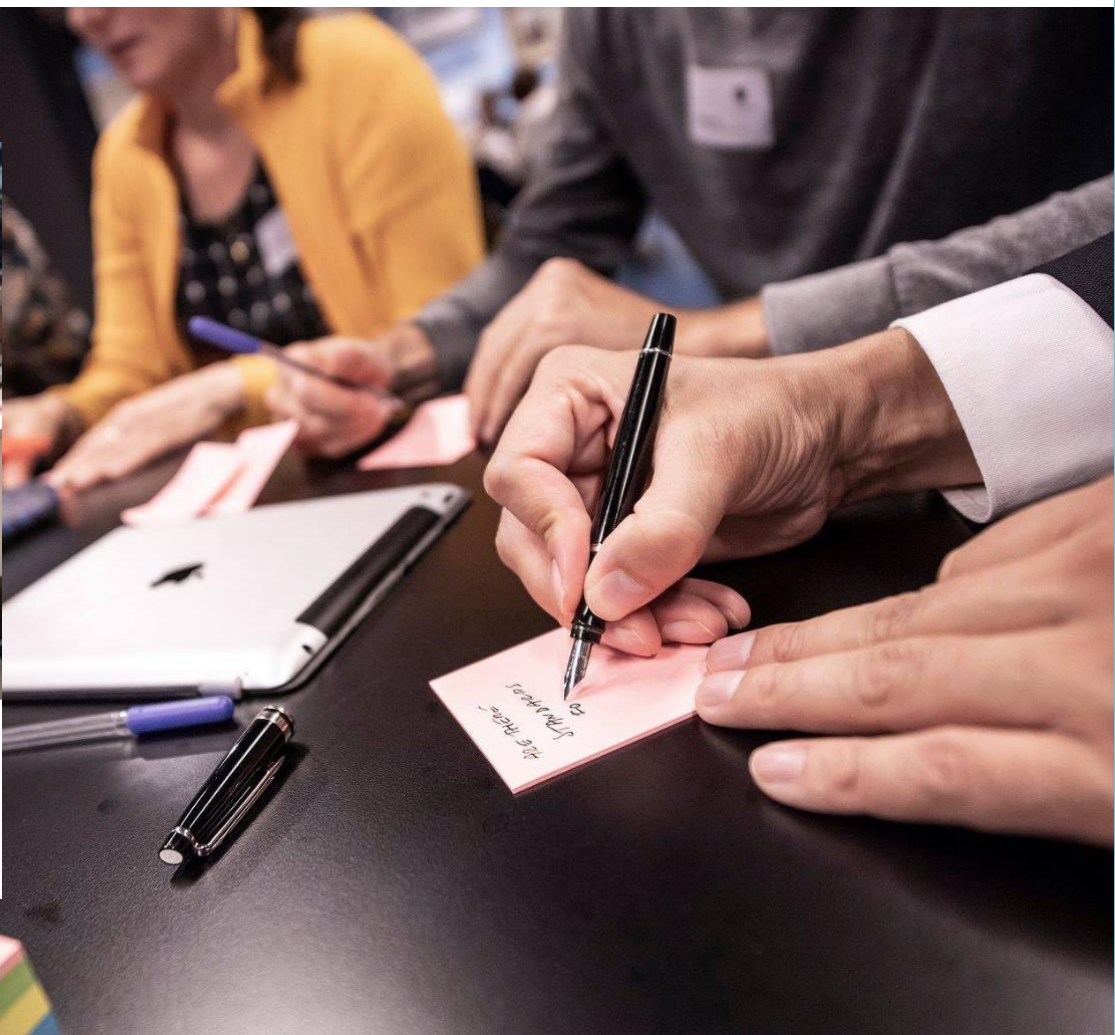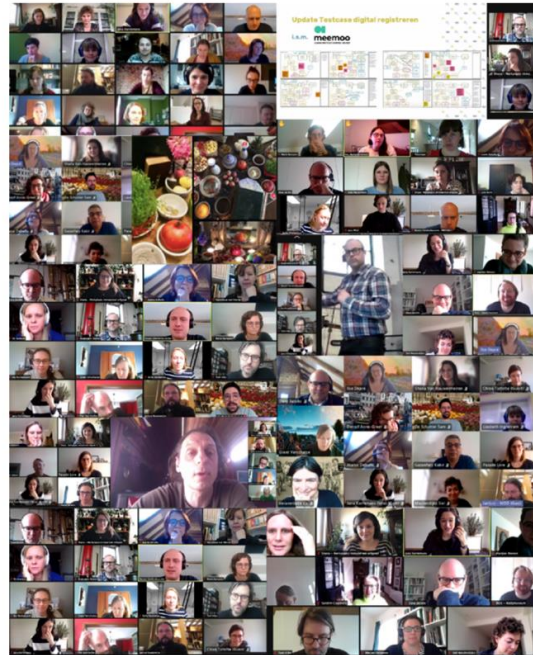
ICHandMuseums

876 vind-ik-leuks • 966 volgers

Plans for the future:
ICH included in museums

A pilot project on integrating living heritage in museum's collection planning and management

AN APPLICATION PROFILE FOR RECORDING INTANGIBLE CULTURAL HERITAGE IN MUSEUMS' COLLECTION MANAGEMENT SYSTEMS

Presented by the CIDOC ICH Working Group at the occasion of CIDOC 2023 - Mexico-City.

A report on the methodology, development and lessons learned during the 'Testcase Digital Recording' of the project 'Plans for the Future: ICH Included' (2019-2021).

1

"Safeguarding intangible heritage in museum contexts remains an underexplored domain. One threshold is the inability of current methodologies used for registering this heritage in collection management systems."

Trilce Navarrete Hernandez - CIDOC chair

CHALLENGES

- ICH practices need to be documented in their **versatility** and with attention to their **dynamics**. It is necessary to record more than just the related collection items and documentation
- The necessary **interlinkages** cannot be made in common collection management systems and in those of other organizations who take up a role in safeguarding ICH.
- Collection management systems **today do not yet have a tailored translation of concepts, aligned with those commonly** used within the **context of ICH**.

! Free, prior, informed and sustained consent and **participation** of communities, groups and individuals concerned is primordial, but not common practice…

- **Accumulation** of different types of **media and carriers**

- **Fragmentation** and **loss of** information

- …

- **Blueprint** of an application profile, with entities and properties
- **Cataloguing rules**, from within 2 viewpoints
- **Policy recommendations** with minimum requirements
- **13 proofs of concept**

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5 STANDARD MODELS

CIDOC-CRM v 7.1.2 (2022)

prefix:	crm
namespace:	http://www.cidoc-crm.org/cidoc-crm/
specification:	https://cidoc-crm.org/html/cidoc_crm_v7.1.2.html
json-ld context:	https://cidoc-crm.org/rdfs/7.1.2/CIDOC_CRM_v7.1.2_JSON-LD_Context.jsonld

LRMoo v0.9 (2022)

prefix:	lrm
namespace:	–
specification:	https://cidoc-crm.org/frbroo/sites/default/files/LRMoo_V0.9%28draft%20for%20WLIC%202022%29.pdf
json-ld context:	–

FRBRoo v3.0 (2017)

prefix:	lrm
namespace:	http://iflastandards.info/ns/fr/frbr/frbroo/
specification:	https://www.iflastandards.info/fr/frbr/frbroo
json-ld context:	http://iflastandards.info/ns/fr/frbr/frbroo.jsonld

OSLO v1.0 (2021)

prefix:	oslo
namespace:	https://data.vlaanderen.be/ns/cultureel-erfgoed/
specification:	https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-object https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-event
json-ld context:	https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-object/erkendestandaard/2021-04-22/context/cultureel-erfgoed-object-ap.jsonld https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-event/erkendestandaard/2021-04-22/context/cultureel-erfgoed-event-ap.jsonld

WIKIDATA v1.0 (2021)

prefix:	wd (entities) / wdt (properties)
namespace:	http://www.wikidata.org/entity/
specification:	https://www.wikidata.org/wiki/Wikidata:List_of_properties
json-ld context:	–

ENTITY HIERARCHY
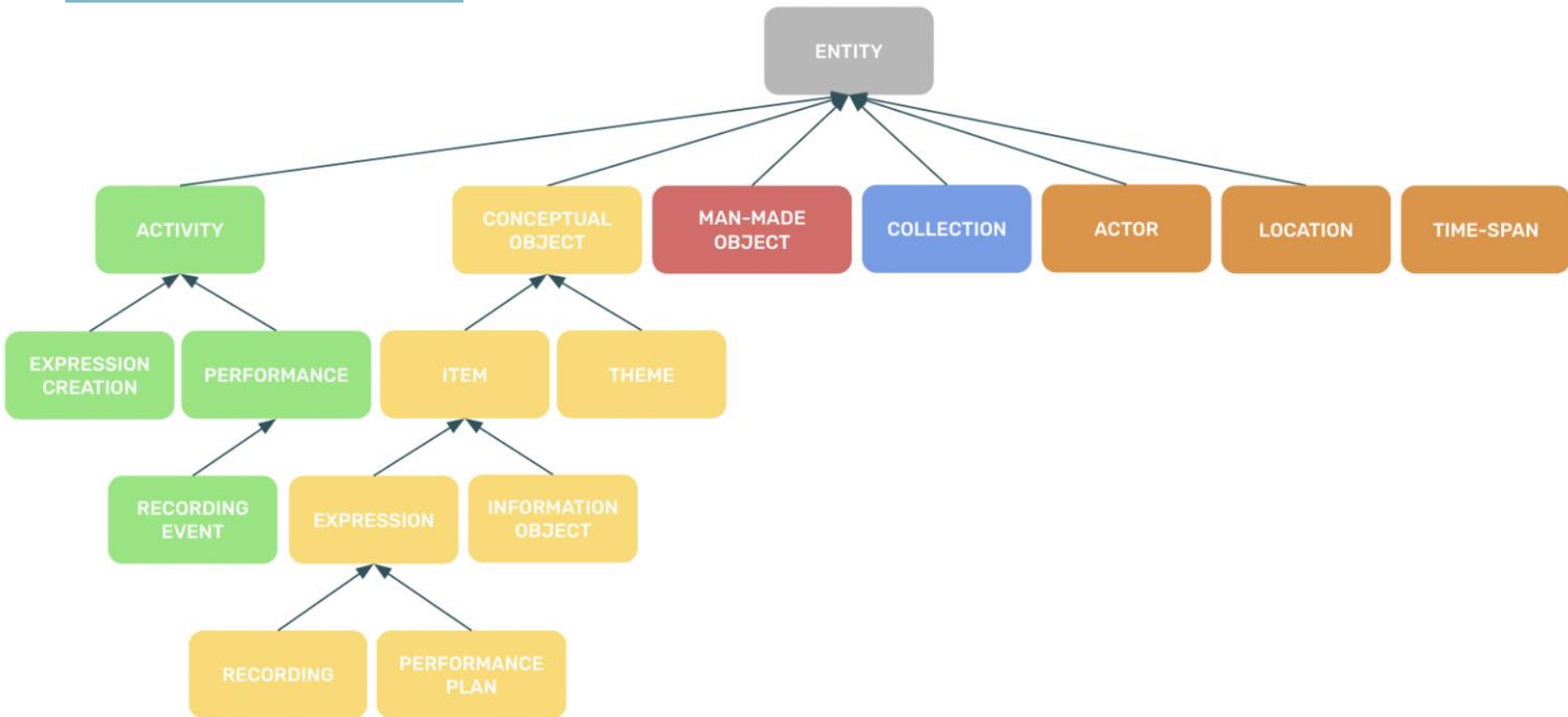
CORE MODEL OF THE APPLICATION PROFILE
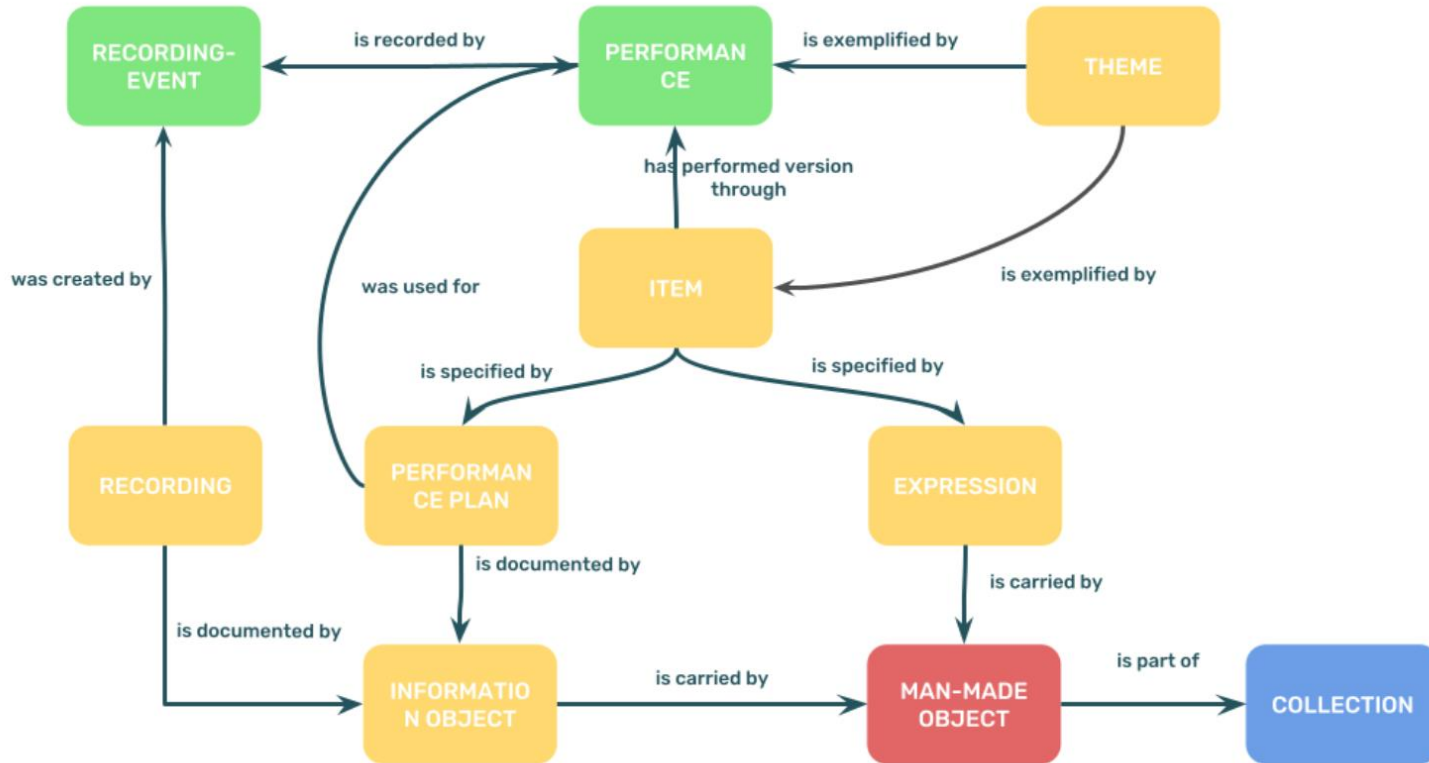
Figure 7: Elaborated (fictitious) example of the core profile and extensions for the 'Malines Ommegang' procession.

ENTITIES

Collection

Class Name	ice:Collectie
Definition	**A collection of physical things brought together and preserved for a specific purpose, audience and collection policy.**
Subclass of	ice:Entiteit
Super Class of	–
Equivalent Class	crm:E78 Curated_Holding
Equivalent Class	oslo:GecureerdeCollectie
Equivalent Class	wd:02668072 (collection)
Usage Guidelines	A Collection represents a collection of Man-made Objects, of which one or more are associated with an ICH practice. A Collection is typically managed by a collecting institution (e.g. museum) represented by an Actor.
Examples	- The collection of the bakery museum in Veurne, which includes the speculaas board used by baker Christohe. - The collection of the Museum de Mindere, which includes the statue of Saint Anthony, worshipped during the nine tuesdays of Saint Anthony - The collection of M Leuven, which includes the costumes of *Fonske*
Patterns	(Man-Made Object)-[Is Part Of]-(Collection)

Theme

Class Name	ice:Thema
Definition	**Concepts used to characterise and classify entities.**
Sub Class	ICE:Conceptueel Object
Super Class	–
Equivalent Class	crm:E5 Type
Equivalent Class	oslo:TypeEntiteit
Equivalent Class	wd:
Usage Guidelines	A Theme is a (non-tangible) concept by which Performances or Items representing a practice of ICH are classified. Themes are used to designate particular types of ICH and to cluster Performances and Items that exemplify the same type of ICH. It is recommended to use a controlled vocabulary for identifying Themes, in particular the UNESCO ICH domains.
Examples	The UNESCO domains, including: - oral heritage: storytelling culture, dialects, … - performing arts and music: dance, music, theatre, circus, performances, … - social customs: processions, rituals, parties, celebrations, … - nature and universe: food culture, habits and customs related to nature or in which animals play a role. - Craft skills and techniques: crafts Targeted themes such as 'fashion', 'life and death', 'the annual calendar', 'lace', 'jazz', 'shrimp fishing', 'bakery heritage' and 'gin culture'.
Patterns	(Theme)-[Is Exemplified By]-(Item) (Theme)-[Is Exemplified By]-(Performance)

ENTITIES

ExpressionCreation

Class Name	ice:Expressiecreatie
Definition	**An action that leads to the creation of an Expression.**
Subclass of	ice:Activiteit
Super Class of	ice:Opnamesessie
Equivalent Class	lrm:F28 (expression creation)
Equivalent Class	oslo:ExpressieCreatie
Equivalent Class	wd:Q11398090 (creation)
Usage Guidelines	An ExpressionCreation is a set of actions in which an ICH practice as a whole takes on a particular tangible and/or intangible form. In other words, this set of actions leads to the creation of an Expression. An ExpressionCreation represents 'the process of creating'; developing a specific text, roadmap, script; designing dance steps, sketches, objects, ... This process of creation contributes to the safeguarding of ICH, as people think about what measures/actions they can take and how to realise them.
Examples	- the act of Baker Christoph altering a traditional recipe for making 'speculaas' biscuits, with new flavours, on 3 december 2020 - the act of designing the costumes for Fonske, by the Men of 1981, in 2020 - the act of writing the text for the prayer to Saint Anthony, to be read at 14 april 2020 by Father Frans
Patterns	(Expression)-[**Was Created By**]-(Expression Creation) (Expression Creation)-[**Was Carried Out By**]-(Actor) (Expression Creation)-[**Took Place At**]-(Place) (Expression Creation)-[**Has Time-Span**]-(Time-Span)

Item

Class Name	ice:Item
Definition	**A concept that makes a set of propositions about real or imaginary things and is documented and discussed as a whole.**
Subclass of	ice:ConceptueelObject
Super Class of	ice:Expressie ice:InformatieObject
Equivalent Class	crm:E89_Propositional_Object
Equivalent Class	lrm:F12 (Nomen)
Equivalent Class	oslo: Mensgemaakt Kenmerk
Equivalent Class	wd:Q105673273 (attribute)
Usage Guidelines	An Item is a (non-tangible) concept that represents a specific practice of ICH, as it occurs in the minds of the practitioners involved, as well as the wider heritage community, at a particular time and place. Items are also used to identify the different versions of an ICH practice. These versions arise through the evolution of a practice over time, or arise from the personal experience thereof. Items collect all the knowledge and expertise concerning a specific ICH, and play an important role in the identity formation of the heritage community involved.
Examples	- 'Speculaas' biscuits, the way 'baker Dirk' makes them - the 2020 corona edition of the nine tuesdays of Saint Antony, which takes place in the Church of Our Lady and not in the Fathers' Church - dressing Fonske by the Men of 1981
Patterns	(Item)-[**Has a Performed Version Through**]-(Performance) (Theme)-[**Is Exemplified By**]-(Item) (Item)-[**Is Specified By**]-(Performance Plan) (Item)-[**Is Specified By**]-(Expression)

Hybrid Working Group session in May 2023, FeliX Art & Eco Museum. Photo: Tine Van De Vel for Workshop Intangible Heritage Flanders

LINK TO RECORDING

POLICY RECOMMENDATIONS

A policy on documenting ICH in museums requires:

→ a vision on **collaborating** with **communities, groups, individuals** that practice and transmit ICH

→ a vision on **connecting** collection **objects** with **ICH practices**

>>> UNESCO *Ethical Principles for Safeguarding Intangible Cultural Heritage*

>>> SPECTRUM-procedures

POLICY RECOMMENDATIONS

1. Register within a participatory framework
2. Identify associated practices of ICH
3. Distinguish between collection items 'used in' ICH and collection items that 'record' them
4. Situate ICH practices and their various manifestations in time and space
5. Document various representations of an ICH practice

CHALLENGES

- Collection management **systems** are not in tune with requirements regarding ICH
- ICH often is an **afterthought** when it comes to data management
- Findings still need to be thoroughly **assessed and tested** by a wide variety of museums, across the globe
- **Participatory methodologies** are time consuming and often complex
- ...

- Museums (but also archives etc.) increasingly work on **safeguarding ICH** with the concerned communities, groups and individuals, at all types of levels in their operations
- Communities, groups and individuals who practice ICH are also increasingly **realizing the value of their ICH and benefits that might come from collaborating with museums towards safeguarding their ICH**
- A series of **experimental pathways** are launched, with a particularly strong **interest**: **from Flanders, to Europe, to the global level**

Registering ICH in museums' collection management systems, linking them a.o. with (intern)national ICH inventories, wiki-platforms, … allows for enriching these inventories and our knowledge about ICH, stimulating research, collaboration, … and above all, the <u>safeguarding of ICH</u> with the communities, groups and individuals concerned!

PROPOSED APPROACH

- A first <u>theoretical pillar:</u> studying the need and gains for museums in integrating intangible heritage into their operations

- A second and third methodological pillar: developing <u>deontological guidelines</u> and <u>technical solutions</u>

A standard can only be obtained by consensually addressing questions around ownership, collaborative engagement and integration of data.

ROADMAP

... towards an international standard for registering living heritage in museums' collection management systems

TRANSLATION REPORT

QUESTIONNAIRE

PRESENTATION CIDOC MEXICO

FORMAL CIDOC MANDATE

DEFINE AMBITIONS: best practice or ISO?

...

Capturing intangible cultural heritage into data: towards a standard for registering living heritage in collection management systems

CIDOC ICH Working Group

sergio.servellon@icom-belgium-flanders.be

kia@werkplaatsimmaterieelerfgoed.be

AN APPLICATION PROFILE FOR RECORDING INTANGIBLE CULTURAL HERITAGE IN MUSEUMS' COLLECTION MANAGEMENT SYSTEMS

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WORKSHOP INTANGIBLE HERITAGE 8E

meemoo
FLEMISH INSTITUTE FOR ARCHIVES

ICOM
International council of museums
Belgium Flanders

CIDOC
ICOM International committee for documentation

Flanders
State of the Art