

Australia ICOMOS – Intangible Cultural Heritage Report of the working group, February 2017

1.1 Introduction – ICH Working group tasks

The working group was established in late 2014. Its tasks are to prepare:

- **Toolkit** (inc definitions; ICH in the Burra Charter; Practice note; Case studies and Resources)
- **Burra Charter Practice note** (based on the structure used for other practice notes)
- **Case Studies** of good practice and issues, envisaged as an on-going task
- **Resources** key references, papers and other documents, training, websites, etc

Substantial progress has been made, but not as much as expected, as set out below.

2.1 Toolkit

Definitions and ICH in the Burra Charter – have been investigated and are included in the Background notes to the draft ICH Practice note circulated last year.

Burra Charter Practice Note. A second draft practice note was circulated last year and submissions received from most of the working group members. The result is a lengthy document, that may need editing to provide greater clarity, in structure and detail.

Case Studies. Draft headings and advice have been circulated on several occasions, with verbal offers received. So far, no case studies have been received. [One case study could not be described because the place is the subject of legal action.] There are several possible explanations: hesitancy or reluctance to describing a case study; lack of experience with writing case studies, or, a need for more detailed advice, or an example to follow (however, the *illustrated Burra Charter* and other documents provide examples). Another explanation might be that although the working group members are familiar with intangible cultural heritage, they might not have access to examples that could be used as case studies.

The papers from the seminar ‘Grasping the intangible’ in 2014 are possible sources for case studies. At the time of submissions, the authors each agreed for their work to be used on the ICH website and in other contexts. One course of action- to assist working group members and others is to prepare one or two example, using the 2014 papers.

Resources

Suggestions of written sources have been received and compiled, with substantial input from Anne Warr. As has been noted in previous reports and at the October conference, the usefulness of the each resources would be enhanced by provided a very brief note about the aspect of the resource that is most pertinent or useful. This would require one or two people looking at each resources and adding a comment- eg “particularly useful for advice about documenting ICH”.

NSC-ICH working group members

Sydney	Anne Warr
Canberra	Richard Morrison
Canberra	Marilyn Truscott
Melbourne	Abi Belfrage
Hobart	Tanya Park
Melbourne	Georgia Melville
Brisbane	Miljenka Perovic
Sunshine Coast	Meredith Walker

ICH Case Studies – content

Headings in **BLACK**

Brief advice about content in **RED**

CASE STUDIES –

COMPOSE YOUR ICH CASE STUDY USING THESE HEADINGS AS A GUIDE

place/places

Name of place or places, brief address; or no specific place

Heritage recognition

Is the place listed? is its intangible heritage recognised?

Conservation practice or other issue

The aspect of practice- eg identification, interpretation, managing change; etc

Burra Charter article(s)

Relevant article or articles of the Charter (eg Article or not sure, or not related to charter)

Key points

Briefly state any key points

Discussion

Describe the case study

Sources / more information

Key references – eg Conservation management plan; or people

Author of this case study

Your name(s)

A ICOMOS NSC-ICH TOOLKIT –

RESOURCES for Intangible cultural heritage related to place –

contributions from Georgia Melville, Richard Morrison, Meredith Walker and Anne Warr
NB These resources will be reviewed following the adoption of an ICH definition related to place and other aspects of the draft Practice Note. A bibliographic convention will be adopted.

Definitions:

- <http://www.unesco.org/culture/ich/index.php?pg=00002>
- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022#art2>
- D.F. Ruggles and H. Silverman (eds) *Intangible Heritage Embodied*
<http://link.springer.com/book/10.1007/978-1-4419-0072-2>
- Ahmad, Yahaya (2006), 'The Scope and Definitions of Heritage: From Tangible to Intangible'. *International Journal of Heritage Studies* 12:3, pp. 292-300.

Safeguarding:

- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00012>
- Michelle L. Stefano (ed) *et.al*, Safeguarding Intangible Cultural Heritage: Touching the Intangible
<http://www.boydellandbrewer.com/store/viewItem.asp?idProduct=13888>
- UNESCO (2010) [youtube], 'Why Safeguard Intangible Cultural Heritage?'
<<https://www.youtube.com/watch?v=swyv-LOCrE>>
- UNESCO (2011, 2012) [website] 'Why Safeguard Intangible Cultural Heritage?Answers by States...'.
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00479>

Resources and Fact Sheets:

- <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00451>

Resources – websites (from Meredith Walker]

The International Journal of Intangible Heritage <http://www.ijih.org/mainMgr.ijih>

Oral History Australia - <http://www.oralhistoryaustralia.org.au/>

The Oral History Association of Australia was formed in 1978 and in 2013 was re-named Oral History Australia. It is a non-profit organisation whose members practise and promote oral history. The website provides a range of resources including advice about 'Doing Oral History' including Guidelines for Ethical Practice and Guidelines for Interviewing and Transcription, which are relevant to Cultural heritage practice in relation to place.

Recording

Government of South Australia, Department of State Development, *Methodolgy for Recording Songlines (for Aboriginal people), DSD AAR Aboriginal Heritage Guideline 17*, nd

Intangible Cultural Heritage Reading Suggestions:

Resources –journal articles (from Anne Warr)

(all journal articles have been saved as PDFs, for use by the working group)

1. NSW Heritage Office, *Assessing Heritage Significance*, 2001.
2. Denis Byrne, Helen Brayshaw and Tracy Ireland, *Social significance: a discussion paper 2nd edn*, (Hurstville, N.S.W.: NSW National Parks and Wildlife Service, 2003).
3. Ahmad, Y (2006), *The Scope and Definitions of Heritage: From Tangible to Intangible*, International Journal of Heritage Studies, 12:3, 292-300, DOI: 10.1080/13527250600604639
4. Vecco, Marilena (2010), *A definition of cultural heritage: From the tangible to the intangible*, Journal of cultural heritage, 11 (2010) 321-324.
5. Munjeri, D (2004), *Tangible and intangible heritage: from difference to convergence*, Museum n. 221-222 (vol 56, no. 1-2), 12-20.
6. Van Zanten, W, (2004), *Constructing new terminology for intangible cultural heritage*, Museum Internaltional, no. 221-222 (vol. 56, no. 1-2, 2004), 36-44.
7. Aikawa, N, (2004), *An historical overview of the preparation of the UNESCO International Convention for the safeguarding of the intangible cultural heritage*, Museum n. 221-222 (vol 56, no. 1-2), 137-149.
8. Bouchenaki, M (2003), *The interdependency of the tangible and intangible cultural heritage*, ICOMOS 14th general Assembly and scientific symposium.
<http://openarchive.icomos.org/id/eprint/468>

Over the past thirty years, the concept of cultural heritage has been continually broadened. The Venice Charter (1964) made reference to “monuments and sites” and dealt with architectural heritage. The question rapidly expanded to cover groups of buildings, vernacular architecture, and industrial and 20th century built heritage. Over and above the study of historic gardens, the concept of “cultural landscape” highlighted the interpenetration of culture and nature. Today an anthropological approach to heritage leads us to consider it as a social ensemble of many different, complex and interdependent manifestations. This is now reflecting the diversity of

cultural manifestations. The quest for the “message” of cultural properties has become more important. It requires us to identify the ethical values, social customs, beliefs or myths of which intangible heritage is the sign and expression. The significance of architectural or urban constructions and the transformation of natural landscapes through human intervention are more and more connected to questions of identity.

9. Smith, LJ, Akagawa, N (2008), *Intangible Heritage*, Routledge

This volume examines the implications and consequences of the idea of ‘intangible heritage’ to current international academic and policy debates about the meaning and nature of cultural heritage and the management processes developed to protect it. It provides an accessible account of the different ways in which intangible cultural heritage has been defined and managed in both national and international contexts, and aims to facilitate international debate about the meaning, nature and value of not only intangible cultural heritage, but heritage more generally.

Some further ICH Toolkit ‘Resources’* (from Richard Morrison)

Kaufman, Ned ‘Putting intangible heritage in its place(s): proposals for policy and practice’ *International Journal of Intangible Heritage* Vol 8 2013.

<http://www.ijih.org/volumeMgr.ijih?cmd=volumeView&volNo=8&manuType=>

The regrettable split between tangible and intangible heritage specialisations should be brought to an end. Just as many (tangible) places owe their importance to intangible values, so too many aspects of intangible heritage are grounded in specific places and cannot survive without them. Yet UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage shows little interest in places, and national and local conservation policies are generally ineffective at safeguarding the intangible values of places. There is a compelling need for policies that do so. To develop them, heritage experts will need to look beyond the kinds of cultural manifestations favoured by tourism and focus instead on ordinary, everyday places. Paying attention to the narratives expressed through people’s customs, stories, and memories can give heritage professionals invaluable insights into the psychological bonds that people form with these places and that, with time, come to define their heritage values. Practitioners can adapt research methods from anthropology, sociology, geography, and environment behaviour studies to analyse people’s place-relationships and organise their apparently limitless subjectivity into coherent patterns on which effective public policies can be based. Implementing such policies will depend on certain organisational factors. Responsibility for tangible and intangible heritage must be brought together within the same agencies. And these agencies must be open not only to intangible heritage values but also to democratic participation in defining them.

Identifying and inventorying intangible cultural heritage UNESCO Sept 2009 (updated 2011)

– NB related to ICH Convention 2003) See this and other UNESCO ICH publications at

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00451>

[Sources in South Australia](#)

Recording large significant cultural sites



Methodology for recording Song Lines (for Aboriginal people)

- **mapping** Aboriginal stories and song lines
- **consolidating Aboriginal knowledge** so that others can understand the significance of country
- **adding to knowledge** held on the Department of State Development-Aboriginal Affairs and Reconciliation (DSD-AAR)'s central archive.

Recording a song line is a big job but if you break it into a number of steps it can easily be done.

Following these steps should enable you to produce a site recording of sufficient quality to be entered onto the DSD AAR Central Archive for registration.

Step 1: planning your project..

- talk with your family or community about what you want to do
 - Discuss who will coordinate the project
 - Decide who will be doing what tasks
- Write down the story.
- Try and follow the story on a map. Draw the outlines of the sites you can see onto the maps or aerial photos as accurately as possible then see what areas you may need to visit for more information.
- If the country can be seen clearly on a map or on aerial images like google earth it may be possible to record some or all of the song line without fieldwork.
- If you need to go out in the field, plan for how much time it might take to travel around recording the sites and what that will cost. Allow extra time if elders are to be involved.
- Determine what resources you and your community can bring to the project and where you can go for help
- think about whether you will be recording other sites within the project area and what skills you need for that
- if you would like to do a site recording workshop before you start, talk to DSD-AAR about helping you
- seek agreement about cultural knowledge and confidentiality; what information you can share and how much will be recorded, who can see it and whether you will keep it for yourselves or submit it DSD-AAR
- If any funding is contributed by DSD-AAR, copies of all site cards need to be lodged on the Central Archive.
- Find out who owns the land you need to access
- agree on a contact person if you are working with DSD-AAR
- document agreements with any other parties involved so everyone is clear about their role in the project



18 Recording large cultural sites for registration under the *Aboriginal Heritage Act 1988* (the Act)

DSD-AAR Aboriginal Heritage Guideline

This guideline contains methodologies to assist in addressing the legislative and administrative requirements for the documentation of large cultural sites for registration.

- Large cultural sites are sites of significance to Aboriginal Anthropology or Tradition that may cover large areas comprising multiple sites and landscape features, and/or multiple land tenures and uses.
- If recorded properly these sites can be registered under the *Aboriginal Heritage Act 1988*
- A registered site has clearly defined boundaries, proven significance and can have a specific management plan for its protection.
- Registration provides clarity for all stakeholders - including Aboriginal communities, landowners, and developers about the significance of the site and how the site is to be protected.
- Aboriginal people are the holders of knowledge central to the recording, assessment and management of a place's cultural heritage values.
- These guidelines acknowledge that connection through the promotion of respectful consultation and inclusion in all aspects of the site recording and management planning process.

Under the Act –

- An Aboriginal site may be of significance to Aboriginal tradition, archaeology, anthropology or history.
- It is an offence for any person to damage, disturb or interfere with sites, objects or remains, or to permit their damage, without authorisation from the Minister for Aboriginal Affairs and Reconciliation
- The Act does not limit the size of a site that can be recorded however **to be registered, sites must be described with sufficient particularity and determined as 'significant'** under the Act through consultation and by the Minister for Aboriginal Affairs and Reconciliation.

Before you start –

- In your project planning allow time for all the processes that must be undertaken to document, consult widely on, and verify large and complex sites and produce management recommendations for each site.

The role of the Aboriginal Heritage Team Department of State Development Aboriginal Affairs and Reconciliation (DSD-AAR) .

- Any requests for registration requires that you complete a DSD-AAR Site Card for the site
- **DSD-AAR then assesses the site cards** to see if sites have been described with '*sufficient particularity*' to enable them to be readily identified' under the Act.
- **DSD-AAR enters sites on the central archive** when the requirements of the Act are met along with any other administrative requirements
- **If information about the site does not meet the standards in this guideline** DSD-AAR cannot add it to the central archive or consider it for registration.
- **The Minister reserves the right to seek independent expert assessment** when further clarification of information contained in a site card or report is necessary.



The bellbird

The *Pungka Pudanha* (smelly spring) story has been translated in its most general context from a Kuyani story. Every character mentioned, and every area implied contains discrete levels of culturally sensitive information. Permission to access specific information beyond the general context given is dependant on the initiated level of the enquirer, gender, moiety and purpose. Parts of this story also contain explicit material that can only be accessed through the respective custodians of each individual area.

The *Pungka Pudanha* Story

Long ago an *Arraru* man made his camp near a hill (Policeman's Hill) in a place now known as Hawker. From the knoll of this hill, he gazed over to the Yappala Range where a young *Mathari* girl lived with her family. The *Arraru* man fell in love with the young *Mathari* girl and continually tried to get her attention, but she would always act shy, laugh and look away. The *Arraru* man became so frustrated because he could not get the young girl's attention.

The Bellbird noticed the man's frustration and decided to give him a song to enchant the girl. The *Arraru* man sang the song from the top of the hill and when the young woman heard it, she immediately loved both the song and the way it was sung. She fell in love with the *Arraru* man.

The *Mathari* girl's mother noticed this interaction and did not agree with it. The *Arraru* man went hunting and brought meat for the family but the girl's mother strongly objected and said no to the young man. The eldest sister of the mother felt sorry for the young couple. She told her sister that he was a good man for their daughter, and also a good hunter. The mother simply did not like the *Arraru* man but her eldest sister had made up her mind. She said "I am her *Ngarlami* and I believe he will be a good husband for her!" The mother therefore had to give in and let her daughter marry the *Arraru* man.

The *Arraru* man and *Mathari* girl were married in a place called Wonoka. The newlyweds, along with many other wedded young people celebrated with a big feast. Despite the celebrations, the young girl's mother was still not happy about the couple being wed. She complained to her daughter about her new husband but the daughter would not listen. She simply tolerated her mother.

The couple went and made a camp near Hookina Creek, just south of the large camp of people who camped there. The young woman soon became pregnant and was very happy. She tried to think of a way to tell her mother, who still followed and complained. The couple then moved to where the water hole is now located on Hookina Creek. It was here that the young woman told her mother about her pregnancy. The mother got very angry and argued with her daughter.

As the pregnancy progressed, the mother's complaining got worse. She complained about her son-in-law, no matter how much he did for her. The young woman grew tired of her mother's complaining and asked her to leave. The mother flew into such a rage that she

struck her daughter, killing her. The mother then took her daughter's body and buried it in the middle of the *wardli*. When her son-in-law returned, he asked for his wife. The mother lied to him saying that she was sick with the baby and could not come out from the *wardli*. She even mimicked her daughter's voice from inside the *wardli*, trying to convince her son-in-law that she was conversing with her daughter.

After a while, the young man became suspicious of his mother-in-law. When the mother went to collect bush mai, he went into the *wardli*. When he found nothing in the *wardli*, he became confused and called out for his wife. The bellbird again felt sorry for the Arraru man. He came to the man and informed him of his wife's death.

The young man cried for his wife and as his tears hit the ground, the young *Mathari* woman's birth water ruptured from the ground where she was buried. The birth water came up to form what we know today as the Hookina spring. The birth waters flow from the Hookina spring to Cotabena. From Cotabena, the birth waters disperse.

The young man looked for and found his mother in-law gathering food near Cotebena. He confronted her there, killed her and threw her body into Lake Torrens. Her body lies underneath the top mound springs of Lake Torrens, adjacent to the Lake Torrens Station.

Glossary:

Mathari: South Wind Moiety **Arraru:** North Wind Moiety

Ngarlami: Little Mother

Mai: food

Wardli: shelter

This version of the *Pungka Pudanha* story has been endorsed for release by the Viliwarinha Yura Aboriginal Corporation for purpose of consultation. The story has been told by Mr Ken McKenzie, a Kuyani Elder, for the benefit of his Kuyani and Adnyamathanha descendants.





