



PROJECT REPORT

Nominations to Inscribe
**Carriacou
Shakespeare Mas**

and

**Carriacou
Traditional Boat
Building**

on the UNESCO
Representative List
of Intangible Cultural
Heritage of Humanity

Courtesy Copy



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage



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PROJECT REPORT

Nominations to Inscribe Carriacou Shakespeare Mas and Carriacou Traditional Boat Building on the Representative List of Intangible Cultural Heritage of Humanity

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Publication design and project authorship ©TALONS 2021.
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PUBLISHED in Grenada, W.I.

29 JANUARY 2021 BY TALONS, HILLSBOROUGH, CARRIACOU, GRENADA, W.I.
TO THE GRENADA TOURISM AUTHORITY, ST. GEORGE'S, GRENADA, W.I.



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ACKNOWLEDGEMENTS

Awareness

Grenada Tourism Authority (GTA) is be congratulated for initiating a project with far reaching implications on the future of cultural practices in Carriacou. Nominations of Carriacou Shakespeare Mas and Carriacou Traditional Boat Building for the United Nations Educational, Scientific and Cultural Organization (UNESCO) Representative List of Intangible Cultural Heritage of Humanity is a labor of love—the love of culture, people and their indomitable spirit—all supported by the Convention for the Safeguarding of the Intangible Cultural Heritage of Humanity.

TALONS consulting practice has been honored to author and guide a project with such a noble cause as one that seeks to protect and preserve the intangible cultural heritage of humanity.

Advocacy

To plan and research for this project has been engaging, challenging, enjoyable, motivating and meaningful all at once, owing to the gracious assistance of advocates, communities, groups, entities and individuals driven by their affection for, and loyalty to, the intangible cultural practices of Carriacou. We certainly look forward to inscriptions beyond the first two nominations. Parang, Big Drum, Traditional Weddings and traditional foods like rolled rice and saraca are certainly ideal for The Representative List.

The following persons invested their attention, time, consideration and best efforts to support and encourage this project.

Ms. Heather Adams
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and Mrs. Laura Compton**
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Local Government
Carriacou

¹ Conflict of Interest Disclosure: Mr. Cuthbert Snagg is the spouse of Consultant Margaret Snagg) whose resourcefulness was priceless.



Visibility

This report is not written in a pejorative sense, but a mechanical and technical sense. There is always room for improvement. The strengths of this project are found in its sequencing of events, securing the trust of the community, attention to the requirements of UNESCO and going beyond compliance to be responsive. Finally, the content of this report provides more than ad nauseum documentation about what has been accomplished to date. There are also suggestions about the way forward beyond the contracted period of work from 22 October to 30 January 2021.



Throughout the document, the reader will notice variations of English (UK and US). Stylistically, the differences are the result of the source documents being quoted and is most noticeable in the alternate spelling and grammar due to translations of text. For the sake of accuracy, spelling used in original documents has been retained.

A redacted courtesy copy of the report will be released to stakeholders (those aforementioned) on 1 February 2021 at <https://talonsconsulting.com/carriacou> to meet the community's expectation to remain informed about the project status. The web page is hidden and therefore not visible to

website visitors. Google Analytics is activated for the page for the purpose of data mining and observe use of the web page by stakeholders.

While many UNESCO ICH documents are in the project folder, the balance of the documents may be found at <https://ich.unesco.org/en>

Throughout this report, the advice of and decision gates about the structure of the project should be understood to apply, mutatis mutandis, to both the elements being nominated. Where there is a need to distinguish one from the other, the report endeavors to document the differences.

This report is a tool that provides a template for our prescribed project approach and community engagement in two ways. One—as a conventional progress report, and two—as a project handover document that relays the next steps of the project structured in compliance with UNESCO guidelines, and in response to the spirit of the Convention for the Safeguarding of the Intangible Cultural Heritage. We readily acknowledge the Final Report does not include unreported activities engaged, images/videos, consent or other information obtained outside the purview of the project.

PROJECT REPORT FOR THE NOMINATIONS OF CARRIACOU SHAKESPEARE MAS AND CARRIACOU TRADITIONAL BOAT BUILDING TO BE INSCRIBED ON THE UNESCO REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY



WITH GRATITUDE FOR HAVING BEEN AFFORDED THE OPPORTUNITY, ACCOMPANIED WITH REGRETS FOR THE FIXED OBSTACLES CREATED BY THE COVID-19 PANDEMIC, TALONS SUBMITS THE *PROJECT REPORT FOR THE NOMINATIONS TO INSCRIBE CARRIACOU SHAKESPEARE MAS AND CARRIACOU TRADITIONAL BOAT BUILDING ON THE REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY.*

With good tidings for Awareness of culture, Visibility of the elements, and Advocacy for the inscriptions TALONS echoes its best wishes for the continued success of the Grenada Tourism Authority.

Most sincerely,

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TERMINOLOGY

This Report uses specific terminology that has developed around to the UNESCO Representative List. Here are a few terms in addition to those provided in Appendix 7:

- **The Project** refers to the pair of nominations, collectively unless otherwise specified.
- **The List** refers to the list of intangible cultural heritages inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. The Representative List of the Intangible Cultural Heritage of Humanity is made up of those intangible heritage elements that help demonstrate the diversity of this heritage and raise awareness about its importance. There are currently 549 elements corresponding to 127 countries on The List.
- **Elements** are intangible cultural heritage practices inscribed on the Representative List.
- **Actors** are stakeholders who can play an active role in implementing cultural practices to which certain meanings are attached within a community. Other stakeholders include **contributors, practitioners, custodians, bearers and creators**.
- **Contributors** are persons who play a contributing role in the ICH, such as making masks or costumes, milling wood, making tools or teaching (transmitting) the culture.
- **Practitioners** are people who, either because of their profession or because of personal interest, practice skills that are considered desirable in a certain community and which play a role in the cultural design of that community.
- **Custodians** are people with a certain responsibility, either because of their profession or because of personal interest, to protect and monitor certain cultural practices and ideas.
- **Bearers** are people who possess certain skills or knowledge allowing them to share in certain cultural practices, without necessarily being active participants.²
- **Creators** are persons who create new cultural practices and/or ideas within an existing tradition, or who re-create existing cultural practices and ideas.

² Take part in cultural practices, without being an active participant (both participants and spectators).

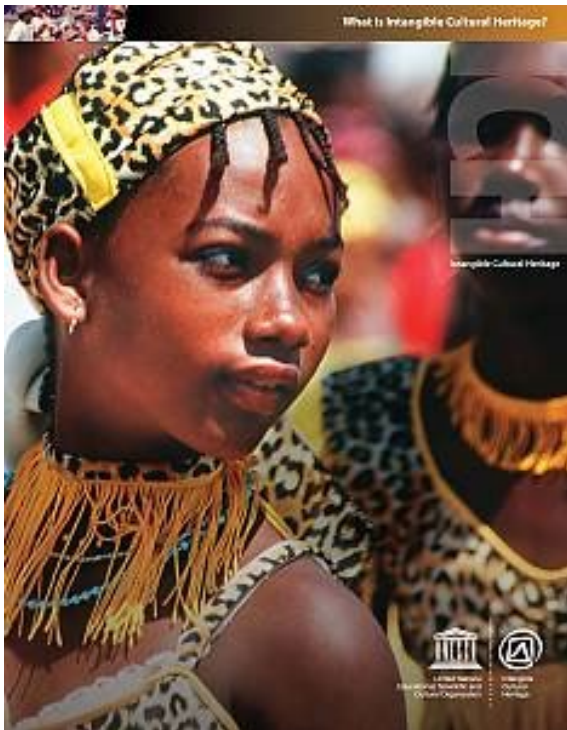


- **Actors** are persons who can play an active role in implementing cultural practices to which certain meanings are attached within a community.
- **Stakeholder/s** is a collective term used herein to capture actors, contributors, gatekeepers, opinion leaders or any person having influence on the outcome of the nomination in some way.
- **Intangible Cultural Heritage (ICH)** is a practice, representation, expression, knowledge, or skill considered by UNESCO to be part of a place's cultural heritage.
- **Inscription** is the act of adding an element to the Representative List.
- **Transmission** is the act of passing on the intangible cultural heritage to youth and those who are destined to inherit the element, maintaining visibility in the community and the creation of inventories that are part of the element.
- **Informed Consent** is the free, prior and informed permission provided by the community to nominate the element. Informed consent is provided by a group or individuals concerned that is demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned.
- **Project Folder** refers to the Dropbox folder that is, in effect, the project entire. This includes documents, images, forms, research, archives and administrative files that transfer ownership to GTA.
- **Nomination File** refers to the files that are to be attached to the UNESCO submission.
- **Inventorying** is the process of documenting the element through a variety of ways, such as interviews, notes, images, video, artifacts and mapping.



CULTURAL HERITAGE IN CONTEXT

The term ‘cultural heritage’ has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as **oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.**



While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

UNESCO has a series of publications in its archive that details the landscape of Intangible Cultural Heritage (ICH). Shown: "What is intangible cultural heritage?" © UNESCO



Intangible Cultural Heritage Defined

Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part in a way that is inclusive, representative, and community-based.

Inclusive: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;

Representative: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;

Community-based: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.



PROJECT PREDECESSORS 1992 - 2012

To date, Grenada has been somewhat pedestrian in its engagement of the Convention for the Safeguarding of the Intangible Cultural Heritage. This project signals a renewed and certainly welcome interest in having the intangible cultural heritage of Carriacou inscribed.

DATE	EVENT/CONVENTION RATIFICATION	STATUS
22 May 2012	Convention on Wetlands of International Importance especially as Waterfowl Habitat. Ramsar	Accession
3 December 2012	<p>The 7th session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, chaired by Mr Arley Gill of Grenada, met at UNESCO Headquarters (Paris, France) from 3 to 7 December 2012 (audiocast in English, French and Spanish).</p> <p>Its agenda included the examination of almost 60 nomination files that are now available online: 8 related to the Urgent Safeguarding List , 2 to the Register of Best Safeguarding Practices , 36 to the Representative List and 10 requesting financial assistance for safeguarding plans or inventories.</p> <p>The Committee also debated on the 16 new periodic reports submitted by States Parties on their implementation of the Convention at the national level: States report every six years on policies and legislation, institutional infrastructure, inventory methods and systems, involvement of stakeholders, regional and international cooperation, etc. The reports also</p>	N/A



	provided information on the status of their 52 elements inscribed on the Representative List.	
November 2011	<p>Recalling Decision 6.COM 23, adopted by the Intergovernmental Committee at its sixth session in Bali, Indonesia (November 2011),</p> <p>Having learned with regret the impossibility of Grenada to host the seventh session of the Committee, decides to hold its seventh session at UNESCO Headquarters (Paris), from 3 to 7 December 2012.</p>	N/A
15 January 2009	Convention on the Protection of the Underwater Cultural Heritage. Paris, 2 November 2001.	Ratification
15 January 2009	Convention for the Safeguarding of the Intangible Cultural Heritage. Paris, 17 October 2003.	Ratification
15 January 2009	Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Paris, 20 October 2005	Ratification
12 January 2009	International Convention against Doping in Sport. Paris	Accession
13 August 1998	Convention concerning the Protection of the World Cultural and Natural Heritage. Paris, 16 November 1972.	Acceptance
10 September 1992	Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Paris, 14 November 1970.	Acceptance



Carriacou Shakespeare Mas is one of two elements being nominated by the State of Grenada for The Representative List of Intangible Cultural Heritage of Humanity. Shakespearean plays are performed at public events, delivering the only known production style of the classics to be performed in patois. Every aspect of Carriacou Shakespeare Mas is significant, from the costumes to the whips (called what?) used to punish a competitor who forgets or fumbles on a line.

Image ©Margaret Snagg, 2011



PROJECT SUMMARY

Objective

Draft nominations for the Inscription of Intangible Cultural Heritage Elements of Carriacou Shakespeare Mas and Carriacou Traditional Boat Building for inclusion on the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

The preparation and submission of comprehensive documentations of two 'Intangible Cultural Heritage' nominations for inscription with the United Nations Educational, Scientific and Cultural Organization (UNESCO) Representative List of Intangible Cultural Heritage of Humanity. The draft nominations for signature were to be submitted by January 30, 2021 for submission by March 31, 2021. The elements being nominated are Carriacou Shakespeare Mas and Carriacou Traditional Boat Building.

UNESCO Representative List of the Intangible Cultural Heritage (ICH) of Humanity Defined

The Representative List of the Intangible Cultural Heritage of Humanity contains intangible cultural heritage elements that "help demonstrate the diversity of cultural heritage and raise awareness about its importance."

Element Selections: Why Carriacou Traditional Boat Building and Carriacou Shakespeare Mas?

The nomination of Carriacou Shakespeare Mas and Carriacou Traditional Boat Building were selected by the Grenada Tourism Authority as a start, with a view to future inscriptions such as Big Drum, Parang and Traditional Weddings. It was the hope of GTA to expose local staff to international projects, community engagement and nomination compliance.



Carriacou Traditional Boat Building is one of two elements being nominated by the State of Grenada for The Representative List of Intangible Cultural Heritage of Humanity.

Traditional Boat Building is a family affair, right up to the boat launching...when it becomes a community event complete with music, food and a concerted effort to push her into the water. Shipwrights of Carriacou each have a family history that is often the starting point of any conversation about the generations of forefathers who passed on knowledge about everything from building materials selection to creating models of hulls to envision a sloop or schooner.

Image ©TALONS 2020



ROLES & RESPONSIBILITIES

United Nations Educational, Scientific and Cultural Organization (UNESCO)

UNESCO established its Lists of Intangible Cultural Heritage with the aim of ensuring better protection of important intangible cultural heritages worldwide and the awareness of their significance.[1] This list is published by the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, the members of which are elected by State Parties meeting in a General Assembly.[2] Through a compendium of the different oral and intangible treasures of humankind worldwide, the programme aims to draw attention to the importance of safeguarding intangible heritage, which UNESCO has identified as an essential component and as a repository of cultural diversity and of creative expression.

The List was established in 2008 when the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage took effect.

As of 2010 the programme compiles two lists. The longer, Representative List of the Intangible Cultural Heritage of Humanity, comprises cultural "practices and expressions [that] help demonstrate the diversity of this heritage and raise awareness about its importance." The shorter, List of Intangible Cultural Heritage in Need of Urgent Safeguarding, is composed of those cultural elements that concerned communities and countries consider to require urgent measures to keep them alive.

In 2013 four elements were inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which helps States Parties mobilize international cooperation and assistance to ensure the transmission of this heritage with the participation of the concerned communities. The Urgent Safeguarding List now numbers 35 elements. The Committee[which?] also inscribed 25 elements on the Representative List of the Intangible Cultural Heritage of Humanity, which serves to raise awareness of intangible heritage and provide recognition to communities' traditions and know-how that reflect their cultural diversity. The List does not attribute or recognize any standard of excellence or exclusivity. Elements inscribed in The Lists are deemed significant bastions of humanity's intangible heritage, the highest honor for intangible heritage in the world stage.



Grenada Tourism Authority (GTA)

The role of GTA in this project was to provide three lines of support:

- Guidance, providing expert advice, reliable resources and information to ensure the submission of the nomination of Carriacou Shakespeare Mas for inscription.
- Assistance, as a committed steward of resources and investments to ensure the nomination of the element for inscription.
- Support, including investments that correlate with the requirements to nominate the element.

TALONS Consulting Practice

The role of TALONS consulting practice was to lead and coordinate community engagement, as this is the true measure of project success as stakeholders contemplate giving their consent to the nominations being proposed. Community engagement is at the core of the nominations—the fuel that propels dialogue, establishes trust, paves the way to self-determination and allows stakeholders to embrace ownership of something they have chosen for themselves.

One of the first concerns Talons pondered was community engagement and why particular segments of the community’s population was frequently missing or unmotivated about projects of this nature, and what will could do to support a better outcome. The starting point was to examine best practices for meaningful community engagement that are well-established modus operandi in field work. The midpoint was to apply those best practices in the UNESCO context with Carriacouan finesse and pose the question of participation to the stakeholders.



The end point envisioned fraternal (*not* identical) twin projects that focused on two communities of people that function quite differently within the elements:

Traditional Boatbuilders	Shakespeare Mas Performers
Commercial enterprise and vocation	Social practice and intrinsic values
Comprised of individuals more than teams	Comprised of codependent teams more than individuals
Constantly employed by the element	Seasonal participation in the element
Least likely to leave the community	Accustomed to variety of locations and venues
Inextricably linked to family as heritage	Inextricably linked to the public audience
Few practitioners of the element remain	Many practitioners of the element are available
Inventory challenge: boat locations, images, footage	Inventory challenge: costumes, portfolio of performances, archives
Primary interview challenges: availability, literacy, inclusion of youth	Primary interview challenges: literacy, socioeconomic barriers to participation

The resulting project and plans addressed the needs and opportunities of the stakeholders of each element, such as the embedded programs for legal services and accountability partnerships.

Field work practitioners understand community engagement can take shape in a variety of ways and requires time and flexibility. Building trusting relationships with people—and finding a variety of ways to enable their connection to a project—requires sustained effort.



The community engagement facet of this project had to answer several concerns:

- Who might be underrepresented at a meeting or event?
- Why do we define a particular population in the way we do?
- How can the above information guide our planning and outreach efforts?
- From a stakeholder's perspective,
- What factors (besides meeting content) would guarantee attendance?
- How might common barriers to showing up be eliminated?

During community engagement, the general approach included best practices such as:

- Listening more than speaking.
- Seek the perspective, expertise and lived experience of each person met.
- Gather input and buy-in on the project, its aims, and its marketing materials.
- Seek input from the groups the project is actively trying to engage.
- Invest time in building relationships with grassroots community leaders who may serve as information conduits.
- Acknowledge their time and efforts explicitly.
- Address language barriers.
- Eliminate use of technical jargon and acronyms during meetings.
- Define all new terminology on the white board, or in a glossary of terms, where everything is boiled down into easy-to-grasp language.
- Dedicate funds in the project budget for interpretation and translation services.
- Connect with community nonprofits and cultural groups to gather information:
- What language(s) does your constituency speak?
- Is literacy an issue?



The project structure reflects a thoughtfulness about location of meetings and events.

- Does the venue allow for maximum participation while maintaining social distancing protocols for COVID-19 safety?
- Can everyone get there easily via public transit, especially by bus?
- Is the location “neutral” or known to be the “turf” of a particular group?
- Is the venue familiar and accessible to everyone involved?
- What existing networks can be used to spread the word?
- Are there ways for children to contribute and participate in the process?
- Is there citizen distrust and historical patterns of decision making that can serve to guide the project plan?

Commonly Cited Reasons Why People Don't Show Up for Community Engagement Meetings

A key step in preparing to lead a community visioning and planning process, along with cultural competency training, includes educating oneself and the team about possible reasons why people don't show up at public meetings or participate in planning processes. Practitioners are all too familiar with the reasons:

- Lack of knowledge of the subject matter
- Previous negative community engagement experience
- Historical patterns of municipal decisions not reflecting community input
- Broken promises made by political candidates, or both, resulting in reinforced distrust of government and institutions
- Economic barriers; needing to focus on basic needs of self and family
- Not seeing one's own culture or identity reflected in meeting format or content
- Fear of exposure as a person who is illiterate or has obstacles to comprehension
- Fear of being judged, unsafe, or unwelcome
- Transportation barriers
- Childcare needs
- Spiritual beliefs and practices
- Immigration status
- Meeting time or date does not consider work schedules, religious holidays, meal times, or other family needs



While neither definitive nor entirely applicable in the Carriacou context, these perspectives are valid and were taken into account when planning the stakeholder assemblies.

As a result, the project was modified and the activities were cut to the contour of the stakeholders and how they functioned as individual boat builders and groups of Shakespereans. The goal was maximum community participation.



PROJECT STATUS AT HANDOVER: PASSING THE BATON

Below are the broad strokes of the project status using the STAR method (situation, tasks, action, and result of the initiatives) to give a composite picture of the project at the time of publication. Details follow in the appropriate sections throughout this Final Report.

FOCUS AREAS	SELECTED ACCOMPLISHMENTS TO DATE
Grenada Tourism Authority Administrative Support	<p>The 31 December 2020 project update provided by GTA Carriacou office staff serving as an account of GTA administrative support read as follows.</p> <p><u>In brief, to date the office has:</u></p> <ul style="list-style-type: none">▪ Engaged various stakeholders throughout Carriacou and Petite Martinique on the education of the project and solicited related feedback.▪ Drafted dates for road shows and assemblies pending easement of COVID restriction▪ Provided pre-recorded scripts that have been broadcasted during Christmas radio programs by RCP Intl.▪ Continues to update various stakeholder matrices re: project as new information becomes available.▪ Provided support for radio programs aired on Sister Isle Radio Station (Gift of Culture series) in person and logistically with scheduling of shows.
Project Research	<p>Information and data on the elements are noticeably absent from local archives in a way that might be expected. Compounding the matter is the long-standing closure of the Grenada National Library. Most information is online through personal collections of images/videos, reports, data and publications.</p> <p>The task was to network and locate resources outside of Grenada, to include the diaspora and individuals known to have a passion for Carriacou's culture. Further, to solicit the expertise of those who have UNESCO experience and local stakeholders with firsthand knowledge and lessons learnt from past projects.</p> <p>Published resources include the UNESCO online library, documentaries and. Verbal leads, suggestions and recommendations were recorded and followed—most were included in the project structure, based on feasibility.</p>



	<p>Stakeholders in the community were engaged, opinion leaders and community trustees identified, work sites visited and tools of the trade/element were explored.</p>
Project Planning	<p>The 12-week (twelve-week) project was planned in compliance with the UNESCO Aide-Mémoire, the advice of the Consultative Body, decisions of the UNESCO Committee concerning the Representative List of the Intangible Cultural Heritage of Humanity. Consideration was also given to any challenges attributed to the demographics of the community, including gender, access and use of technology, age of actors in the element and location of the actors (e.g. persons abroad or on neighboring islands).</p>
Traditional Outreach	<p>The public was notified of the project through a variety of channels:</p> <ul style="list-style-type: none"> ▪ Road Show loudspeaker to reach out to all stakeholders (actors, contributors, practitioners, custodians, bearers, creators) ahead of stakeholder assemblies broadcasts in every village ▪ Radio program series to focus on culture: global and national perspectives, then each local ICH element in turn ▪ Dedicated websites for each of the elements ▪ Social media and GTA website traffic riders ▪ Newspaper article ▪ Public Service Announcements (PSAs) ▪ December 2020 Holiday radio programming ▪ Support: scripts, scheduled radio programs and guests,
Extended Outreach	<ul style="list-style-type: none"> ▪ Clarion calls: media outlets (regional and global), social media (LinkedIn) ▪ Grenada Ministry of Youth Development, Sports, Culture & The Arts ▪ Grenada Cultural Foundation ▪ Sen. the Hon. Norland Cox - as a native of Carriacou (currently Minister of Infrastructure, Transport and Implementation who was once Minister of Youth Development, Sports, Culture & The Arts) ▪ TALONS Meet & Greet with Attorney G. W. Prime & Co.



Embedded Programs	<ul style="list-style-type: none"> ▪ Accountability Partnership Program (provided free of charge to stakeholders) to facilitate interviews and increase the project trust and confidence values with engaged communities. ▪ Legal Support Services Program (provided free of charge to stakeholders) to support the needs of the functionally illiterate and other stakeholders who require legal clarity. ▪ [Planned but Eliminated] Family Representative Partnership Program (provided free of charge to stakeholders) to accommodate the nature of the boat building community.
Project Collateral	<ul style="list-style-type: none"> ▪ https://tinyurl.com/CarriacouShakespeare ▪ https://tinyurl.com/CarriacouBoatBuilding ▪ Scripts for PSAs ▪ Talking points for The Gift of Culture radio programme series ▪ Advertisements for social media posts
Public Relations	<ul style="list-style-type: none"> ▪ Thank you letters to participants, advocates and opinion leaders for input. ▪ Casual visits/Meet and Greet (see also Extended Outreach above) ▪ Informal and Formal Dialogue
Soft Launch	<p>The soft launch for the project was executed on Sister Isles Radio on 15 December 2020.</p>
Inventorying	<p>Inventory-in-Progress for Carriacou Shakespeare Mas was initiated upon the execution of the contract for the Accountability Partner.</p> <p>Inventory-in-Progress for Carriacou Traditional Boat Building was initiated within and outside of Grenada’s borders, including Anguilla, Honduras, St. Lucia, the United States.</p>
Interviewing	<p>Interviews for Carriacou Shakespeare Mas were initiated upon the execution of the contract for the Accountability Partner.</p> <p>Interviews for Carriacou Traditional Boat Building were initiated within and outside of Grenada’s borders.</p>
Data Tracking	<p>Data-driven evidence is being provided through the GTA communications department as it observes traffic to its website and social media channels.</p>



Nomination Files Archive	UNESCO's nomination form requires accessibility be arranged using hyperlinks to files. GTA communications department is to create a project file to which files can be uploaded for UNESCO Committee inspection.
GTA Marketing	GTA communications department provided marketing and public information expertise for the project, complete with participation in interviews and online promotions.
Handover Files	A folder was created to include the nomination file and all collateral collected during the project's execution. Team GTA users can access the entire project folder, including this report, executed forms, images and video footage has been uploaded to https://www.dropbox.com/sh/9aqbvxbInoo2mgm/AAB3Vjog6HKUEUlaHwK6wq0da?dl=0



OUTREACH: PROJECT MARKETING & PUBLIC RELATIONS

AWARENESS. VISIBILITY. ADVOCACY.

The project's outreach activities orbited three focal points. Each is summarized below.

Awareness of culture.

The project messages to the public at large were about the iterations of culture from a global, national, island, local and, finally, individual perspective. Some of the more popular talking points within stakeholder circles were about the past disappointment of failed/discontinued/abruptly closed projects, ongoing challenges in a world of technology, and the hope of resuscitating intangible cultural heritage in schools as a method of preservation and transference.

Visibility of the elements.

The project sought to shine light on the elements, namely through the opportunity that the Representative List presents to actors, contributors, practitioners, custodians, bearers, creators and other stakeholders of the element.

Advocacy for the inscription.

Perhaps the most impactful aspect, prior informed consent of actors, contributors, practitioners, custodians, bearers, creators and other stakeholders serve as evidence for the mettle of the project. As actors, contributors, practitioners, custodians, bearers, creators and other stakeholders of the element must provide their consent for the nomination and the attending inventories, the value of community opinion leaders cannot be overestimated.



STRATEGY: DRIP CAMPAIGNS

The campaigns for nomination of the element was to be comprised of a continuum of timed releases in the spirit of what is known in the marketing communications industry as a drip campaign: a communication strategy that sends, or "drips," a pre-written set of messages to customers or prospects over an extended period of time. These messages often take the form of email marketing, although other media can also be used.

In the interest of time, expense and efficiency, the following resources and strategies were engaged in tandem with the guiding principles of raising awareness, increasing visibility and instigating advocacy of the element.

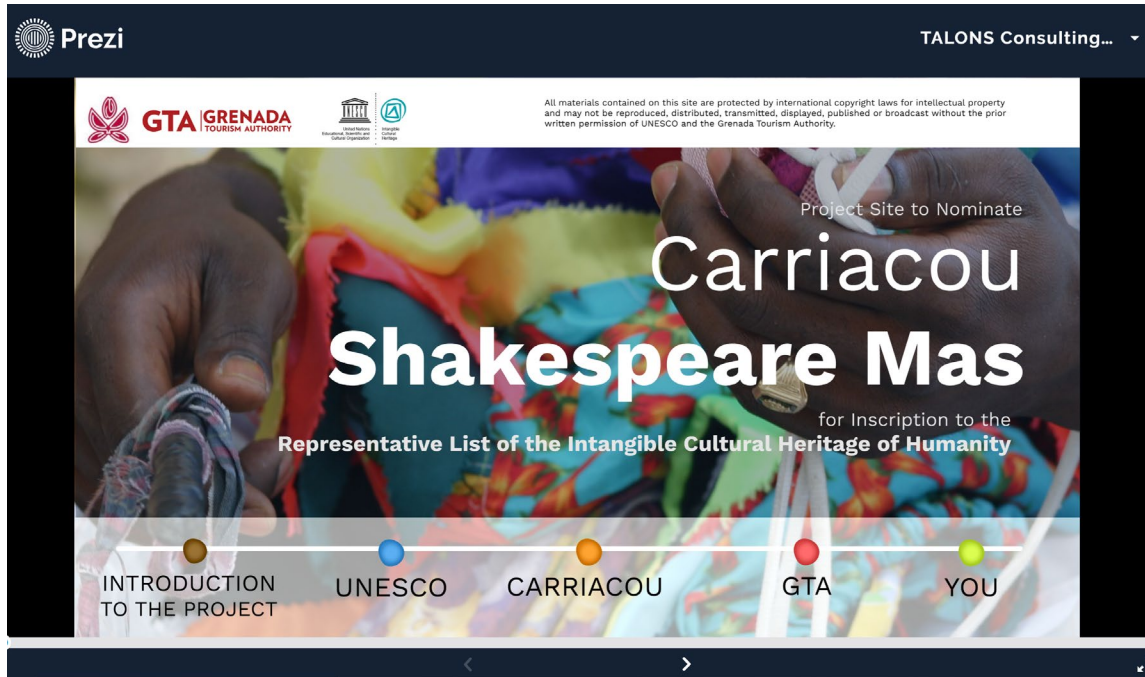
Prior to the following releases, there were litmus tests, such as dry run presentations and the solicitation of expert opinion based on previous experience with the communities of Carriacou. Specifically, those listed in the Stakeholder Assemblies section of this report.

Print, Social & Broadcast Media Contracted by Grenada Tourism Authority (GTA)

Every effort has been made to collect evidence of GTA social media campaigns and information about the project. The path to the collection in the Dropbox project folder is [UNESCO > GTA > Outreach, Visibility, Advocacy](#).



Prezi



One of the two project websites (above) provides a self-guided tour about the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The site for Carriacou Shakespeare Mas can be visited at <https://prezi.com/view/RVIMVOTxnJDOeTC8PRxx/>

Prezi is a cloud-enabled presentation resource that has reinvented how people share knowledge, tell stories, and inspire their audiences to act. Unlike slides, which literally box you in a presentation, Prezi gives the creators a limitless zoomable canvas and the ability to show relationships between the big picture and fine details. The added depth and context makes a message more likely to resonate, motivate, and get remembered, whether it's a rudimentary explanation, a classroom lecture, or a TED Talk to the world's foremost thinkers.



Features & Benefits of Prezi

The features of Prezi are many. The most important that pertain to this project are interrelated.

FEATURES	BENEFITS
Ability to easily update and share information without redistribution challenges and expense.	The hyperlink will always load the most recent Prezi.
Ability to share without the use of email or printed material.	The hyperlink can be forwarded via SMS text and can be used to publish posts on social media.
Fully customizable and flexible to the speaker's audience interaction.	Eliminates the need for there to be more than one presentation for the project, and duly serves as a real-time progress report.
The Prezi can be presented remotely.	Supports the necessity of social distancing and offers options to those who are unable to attend a stakeholder assembly.
The Prezi can be reviewed on demand.	Supports the participation of persons who may be unavailable to attend a stakeholder assembly. Added value: presentations can be recorded and saved with accompanying audio for assemblies-on-demand (this is a product feature of Prezi).
Supports the use of motion, zoom, and spatial relationships to bring projects, concepts and ideas to life.	Visual interest, interactivity, user-directed presentations and Web 2.0 technology is intuitive.
Presentations can be exported as Microsoft PowerPoint and PDF files.	Provides for alternative editions of the Prezi that can be printed or digitally date and time stamped as a series of releases for the Prezi itself.
Account holder options range from accounts that are free of charge (albeit few editorial options) to a sliding scale of fees for enterprise versions of the platform.	Future investment options remain, depending upon use and need.



Uses of Prezi for the Project



One of the two project websites (above) provides a self-guided tour about the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The site for Carriacou Traditional Boat Building can be visited at <https://prezi.com/view/JY2UdK3mMM4oiy6bhA0h/>

Prezi was deployed to serve four key project needs:

Central Information Source for all stakeholders, including media, UNESCO representatives, the public and the private sectors.

Awareness Building Tool for young people and adults, and a companion piece for schools. See also Recommendations in this Report.

Visibility of the Element beyond the shores of Carriacou, but pointedly familiar to those who practice the intangible culture.

Advocacy Rallying Point as a confidence- and trust-building resource that is transparent, free and open to the public: locally, nationally and globally.



The Prezi was to be distributed as a hyperlink to attendees of stakeholder assemblies, through social media posts, correspondences, via press releases and in responses to inquiry.



EXTENDED OUTREACH

Preliminary Community Input

The project relied upon UNESCO archives and information for overall guidance about the nomination, however the project construct was reviewed in advance with persons the Consultant identified as one of the following listed below—providing they had no advance knowledge or opinion of The Representative List, the project or its structure. The objective was to present the project ‘cold’ and solicit input to make the project plan as authentic, relevant, charismatic and holistic as possible.

- (a) Individuals who have worked extensively with grassroots organizations and nonprofits, and are sensitive to cultural mores [Ms. Heather Adams, Permanent Secretary Javan Williams, Mr. Cuthbert Snagg]
- (b) Individuals who have organized or mobilized large scale projects on Carriacou [Mr. Skylark Stafford]
- (c) Individuals who are particularly sensitive to GTA concerns [Mr. Fabian Rock]
- (d) Individuals who know and understand community engagement with new projects [Mr. Leo Joseph]
- (e) Individuals with past experiences related to projects surrounding the element [Mr. Winsley McLawrence, Mr. Alwin Enoe, Mr. Bernard ‘Bunsai’ Compton, Atty. George Prime, Atty. Arley Gill]

The advance feedback and project response are detailed in STAKEHOLDER AND ACCOUNTABILITY PARTNER ASSEMBLIES. See also ACKNOWLEDGEMENTS.

Clarion Call for Information, Privately Owned Images/Video

Quite a lot of information, resources and contacts are beyond the borders of Grenada. Early effort was made to reach key persons:

- Local Stakeholders (actors, contributors, practitioners, custodians, bearers, creators and other stakeholders)
- Stakeholders Abroad (actors, contributors, practitioners, custodians, bearers, creators and other stakeholders)
- Boat Owners

Word about the project spread rapidly to the following contacts and beyond:



- Owners of *Tradition* and *Mermaid*, both of which were built on Carriacou
- Content managers at Lonely Planet whose writers and photographers published an article that may include a schooner built on Carriacou at <https://www.lonelyplanet.com/articles/maine-coast-road-trip> with a great photo credited as © Rush Jagoe/Lonely Planet
- Chrystal Young, who wrote a great article published online at <https://www.multihullcompany.com/articles/dream-boats-carriacou/>
- Sally Erdle, editorial manager at *Caribbean Compass*
- Chris Kennan, publisher of *All At Sea*
- Tony McQuilkin, publisher of *Business Grenada*
- Alexis Andrews, producer of *Vanishing Sail* - <https://www.vanishingsail.com/>
- Bill Cameron, publisher of <https://www.carriacou1968.com/>

As a result, several boat owners contributed to the inventory with images and agreed to providing video footage, complete with the attending consent forms. Further, the project mission has attracted the interest of the editorial team at *Caribbean Compass*. A request was submitted by *Compass* to publish an article on the project to nominate traditional boat building. Needless to say, this is a stellar opportunity to

- promote the traditionally built boats of Carriacou and Petite Martinique,
- encourage the shipwright families and communities to consent to the project to nominate,
- contribute to the inventory required for the nomination, and
- respond to UNESCO's expectation that there is as much exposure as possible for the element itself in the nomination process.



Grenada National Commission for UNESCO

The Grenada National Commission for UNESCO, namely Secretary General Kisha Gellineau, was particularly resourceful and responsive as an advocate in the dispatch of this project. UNESCO ICH documents are legion in number, and her kind assistance helped sort through the details and discover information and guidance that prevented project errors and helped to avoid omissions.

G.W. Prime & Co

The project structure includes pro bono legal services as an embedded program. See the section on Legal Support Services in this report. The thrust of the embedded program is to oversee Informed Consent concerns.

Informed Consent is the free, prior and informed permission provided by the community to nominate the element. Informed consent is provided by a group or individuals concerned that is demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned.

Attorney Arley Gill

Pioneer of ICH in Grenada, Attorney Gill is a practicing Attorney-at Law. He holds a masters in Maritime law from the International Maritime Law institute in Malta and a Masters degree in Business Administration from Keller School of Business in the United States. Atty. Gill was Grenada's minister with responsibility for culture from 2008-2012. In that capacity he led his country's engagement with UNESCO by advocating that his government sign into several UNESCO conventions, not least the United Nations Convention for safeguarding Intangible Cultural Heritage which he chaired in 2012.

Grenada Historical Society

The Society is chaired by Mrs. Kiri Hotschialek, GTA Manager of Product Development & Research. The advocacy of the organization was provided most visibly through outreach (see the Radio Talk Shows in the following section).

Carriacou Museum

During the dispatch of this project, there emerged a similar nomination being proposed by the Grenada National Trust which was, understandably, confused with that of GTA. TALONS provided clarity on the GTA project in a special meeting with the Carriacou



Museum's Board of Directors on 25 January 2021. TALONS has agreed to return to repeat the presentation on 3 February 2021 for the Carriacou Museum Board of Directors.

The purpose of the 25 January meeting was an information-sharing effort as a courtesy to support an adjacent project on Carriacou to nominate the museum for the Representative List. Attendees: Ms. Ingrid Lewis, Mrs. Elizabeth Bedeau, Mrs. Vinishah Cudjoe, Ms. Damali Phillip, Mrs. Margaret Snagg.

Per GTA clarification and message relayed from the Grenada National Trust:

"The Grenada National Trust received financial assistance & approval of their ICH-UNESCO project entitled "Proud of my Heritage: transmission and safeguarding of the intangible cultural heritage in Grenada through inventorying and education initiatives" for 2021-2022 (source: <https://en.unesco.org/news/proud-my-heritage-grenada-receives-funding-safeguarding-intangible-cultural-heritage-project>).

We are trying to get an INSCRIPTION, the National Trust is doing inventory and education for ICH. There may be some overlap in the activities but the goals are different. We just need to focus on our GOAL. As the consultant your responsibility is to provide the preparation and submit comprehensive documentations of two 'Intangible Cultural Heritage of Humanity' nominations for inscription. Therefore, feel free to continue using various partners and entities like the National Trust who I am sure can provide needed information, support or guidance.

For additional clarity on the National Trust Objectives please find below:

"The project has three key objectives. Firstly, pilot inventorying exercises will be conducted in the tri-island of Grenada. During this stage, capacity building workshops on the 2003 Convention, mechanisms to safeguard living heritage, and community-based inventorying methodologies will be held with local stakeholders. Secondly, the 'Proud of My Heritage' education programme for children will be implemented to raise awareness and transmit intangible cultural heritage in Grenada. The school community will be involved in inventorying exercises and a pilot programme to integrate living heritage within the school curriculum will be designed. Thirdly, the Proud of My Heritage media campaign will be launched to raise awareness about Grenada's living heritage. As part of this stage, a platform will be created for the general public to express their opinions about intangible cultural heritage. The campaign will also involve TV and radio spots, press releases, social media campaigns, theatre street events and a photography contest (Read more: <https://ich.unesco.org/en/assistances/-proud-of-my-heritage-transmission-and-safeguarding-of-the-intangible-cultural-heritage-in-grenada-through-inventorying-and-education-initiatives-01627>)."



Please note the National Trust's project is for 16 months, ours is to be completed in January."

Grenada National Archives

Within the realm of UNESCO ICH expectations for the nomination is an explanation about the noticeable absence of research conducted at the Grenada National Library. The national archives and library are indefinitely closed. In the absence of a letter to that effect, GTA suggests making reference to the following hyperlinks:

- <https://grenadanationalarchives.wordpress.com/category/grenada-national-archives/unesco/>
- <https://eap.bl.uk/project/EAP295>
- <https://www.nowgrenada.com/2013/05/will-the-grenada-public-library-building-sufferthe-same-fate-as-york-house/>
- <https://www.loopnewscaribbean.com/content/petition-launched-restore-grenada-public-library-archives>

Grenada National Museum

The Grenada National Museum is a museum in St. George's, Grenada. It is housed in a building which served as the French barracks from 1704, built on the foundations of the Fort George. The museum closed its doors following Hurricane Ivan which was a large, long-lived, Cape Verde-type hurricane that caused widespread damage in the Caribbean and United States.



RADIO TALK SHOWS

Soft Launch: Global Perspective of Intangible Cultural Heritage

The first public statement about the project to nominate the elements was made on 15 December 2020 on Sister Isle Radio. Guests and talking points appear in the table below. An audio recording of the radio show is in the project folder.

The Gift of Culture (3-Part Series): National Intangible Cultural Heritage Practices

The Gift of Culture was broadcast during the last week of December to continue the dialogue of the Soft Launch to focus on the nominations in particular. The participation of persons who participate in Carriacou Shakespeare Mas was confirmed, however they did not present. The show was rescheduled to engage dialogue with a known advocate of Carriacou culture, Mr. Harrison Fleary. The audio recordings of the series are in the project folder.

SHOW TITLE & BROADCAST DATE	FOCUS	TALKING POINTS	GUESTS
<p>GTA NOMINATION TO UNESCO FOR CARRIACOU: SOFT LAUNCH</p> <p>15 December 2020</p>	<p>The role of culture in society.</p> <p>The UNESCO Representative List of ICH of Humanity</p> <p>Promote <i>The Gift of Culture 3-Part Series</i> in the coming weeks (see details below).</p>	<p>Definition of intangible culture.</p> <p>The role of culture in Carriacou.</p> <p>Projects to nominate two of Carriacou’s cultural practices to be inscribed on the list.</p> <p>Grenada’s interaction with UNESCO—what it is and why.</p> <p>Announce stakeholder assembly dates as teaser for upcoming events, including critical dates for inventorying.</p> <p>Project website addresses (CASE SENSITIVE!) for more information.</p> <p>The sites are updated as the nominations are proposed to builders of sloops and schooners: https://tinyurl.com/CarriacouShakespeare and https://tinyurl.com/CarriacouBoatBuilding</p> <p>CALL TO ACTION: Tune in again next week when we celebrate and</p>	<p>Atty Arley Gill, former UNESCO Ambassador, Grenada was Grenada’s minister with responsibility for culture from 2008-2012. In that capacity he led his country’s engagement with UNESCO by advocating that his government sign into several UNESCO conventions, not least the United Nations Convention for safeguarding Intangible Cultural Heritage which he chaired in 2012.</p> <p>Damali Phillip, Grenada Tourism Authority (GTA) Administrative Assistant</p>



		<p>share culture with our youth—the way it was then, and how it is now.</p> <p>CONTEST for PRIZES:</p> <p>What does UNESCO stand for—the full name of the organization, that is?</p> <p>What is intangible culture?</p> <p>Shakespeare Mas and Traditional Boat Building of Sloops and Schooners are being nominated for a list. What is the <i>exact</i> name of the List called?</p>	<p>Margaret Snagg, Talons Consulting</p>
<p>THE GIFT OF CULTURE, Part 1: CARRIACOU</p> <p>17 December 2020</p>	<p>The role of culture in Carriacou.</p> <p>The UNESCO Representative List of ICH of Humanity</p> <p>Promote the remaining parts of <i>The Gift of Culture 3-Part Series</i> in the coming days (see details below).</p>	<p>Memories—invite audience to call in and describe their favorite cultural events and practices</p> <p>Celebration—during the pandemic, ways to safely continue cultural practices</p> <p>Youth—ways and new ideas for engaging youth in culture as a way of ensuring its survival</p> <p>Documentation—the importance of documentation and archiving</p> <p>Ways to archive and document culture</p> <p>Informed consent and how to secure it, attaching names and faces to the history of Carriacou—telling the story in their own words (Accountability Partners)</p> <p>Project websites (CASE SENSITIVE!)</p> <p>https://tinyurl.com/CarriacouShakespeare and https://tinyurl.com/CarriacouBoatBuilding .</p>	<p>Fabian ‘Shaggy’ Rock, Grenada Tourism Authority – Board of Directors representing the interests of Carriacou tourism, and owner of Bogles Round House</p> <p>Mrs. Wells, Grenada Cultural Foundation. The Grenada Cultural Foundation is a clearing house for the development of culture and the creative arts industry in Grenada. It facilitates ongoing research and documentation of the cultural history of Grenada with the objective of preserving , conserving and promoting the cultural heritage of our people . the foundation stimulates, develops and promotes cultural and artistic capabilities and expressions of the Grenadian people.</p> <p>Damali Phillip, Grenada Tourism Authority (GTA) Administrative Assistant</p>



			Margaret Snagg, Talons Consulting
<p>THE GIFT OF CULTURE, Part 2: SHAKESPEARE MAS + MORE</p> <p>22 December 2020</p>	<p>The role of Shakespeare Mas in culture of Carriacou.</p> <p>The UNESCO Representative List of ICH of Humanity</p> <p>Promote the last installation of <i>The Gift of Culture 3-Part Series</i> in the coming days (see details below).</p>	<p>Past – where and how it may have started; how taught/learned</p> <p>Present – how it is being practiced today; how taught/learned</p> <p>Future – youth programs</p> <p>Tease the upcoming show about Traditional Boat Building of Sloops and Schooners</p> <p>CALL TO ACTION FOR SHAKESPEAREANS: Attend the stakeholder assembly for Shakespeare Mas to voice your opinion on whether it should be nominated for the Rep List. A recording of this broadcast will be uploaded to the project sites (CASE SENSITIVE!) https://tinyurl.com/CarriacouShakespeare and https://tinyurl.com/CarriacouBoatBuilding.</p>	<p>18 December 2020 Show cancelled (confirmed guests did not appear). Rescheduled show was held on 24 December 2020 as a broader discussion of culture, to include music and education. Guest was Mr. Harrison Fleary. Mrs. Margaret Snagg, Talons Consulting</p>
<p>THE GIFT OF CULTURE: TRADITIONAL BOAT BUILDING, Part 3</p> <p>21 December 2020</p>	<p>The role of Traditional Boat Building of Sloops and Schooners in culture of Carriacou.</p> <p>The UNESCO Representative List of ICH of Humanity</p> <p>Promote the <i>The Gift of Culture 3-Part Series</i> available in its entirety,</p>	<p>Boat classification – what defines a sloop, a schooner, and other work boats.</p> <p>Past – the early days and what it took to build a sloop/schooner; how taught/learned; legendary boats</p> <p>Present – how boats are being built today versus the past; how taught/learned; various roles of people in the process</p> <p>Future – engaging youth</p> <p>CALL TO ACTION FOR BOAT BUILDERS: Attend the stakeholder assemblies to voice your opinion on whether it should be nominated for the Rep List. A recording of this broadcast will be</p>	<p>Mr. Winsley McLawrence, Shipwright Mr. Leo Joseph, Regatta Sponsor and Marine Enthusiast Mr. Lawrence Gumbs, Owner of <i>Tradition</i> (schooner built on Carriacou and part of the element’s inventory) Mrs. Margaret Snagg, Talons Consulting</p>



	online: visit either of the project websites!	uploaded to the project sites (CASE SENSITIVE!) https://tinyurl.com/CarriacouShakespeare and https://tinyurl.com/CarriacouBoatBuilding .	
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PUBLIC SERVICE ANNOUNCEMENTS

The following public service announcements (PSAs) were to be broadcast on both Sister Isles Radio and 101.3FM. The Road Show scripts (shorter in length and different in its call to action) is included in the following section. Available recordings are included in the project folder under Publicity.

CARRIACOU SHAKESPEARE MAS PSA SCRIPT

SHAKESPEREANS, FRIENDS, COUNTRYMEN...!...LEND ME YOUR EARS! THE GRENADA TOURISM AUTHORITY IS LOOKING FOR YOU...WE ARE UPDATING OUR CONTACT LIST FOR ANYONE ASSOCIATED WITH CARRIACOU SHAKESPEARE MAS...NOT JUST ACTORS, BUT ANYONE CONNECTED WITH SHAKESPEARE MAS...COSTUMES, TRAINERS, YOUTH LEADERS AND ORGANIZERS. CALL GTA AT 443-7948 TO MAKE SURE YOU ARE ON THEIR INVITATION LIST FOR A DECEMBER MEETING. IF YOU ARE ABROAD, SEND AN EMAIL TO INFO@PUREGRENADA.COM AND WE WILL SEND YOU THE ZOOM INVITATION. DON'T DELAY...CALL US TODAY AT 443-7948...443-7948!

CARRIACOU TRADITIONAL BOAT BUILDING PSA SCRIPT

TRADITIONAL BOAT BUILDERS...!...THE GRENADA TOURISM AUTHORITY IS ALSO CALLING YOU!...WE ARE UPDATING OUR CONTACT LIST FOR ANYONE ASSOCIATED WITH TRADITIONAL BOAT BUILDERS...NOT JUST BOATWRIGHTS, BUT ANYONE CONNECTED WITH BOAT BUILDING...SUPPLIERS, TRAINERS, YOUTH LEADERS AND ORGANIZERS. CALL GTA AT 443-7948 TO MAKE SURE YOU ARE ON THEIR INVITATION LIST FOR A DECEMBER MEETING. IF YOU ARE ABROAD, SEND AN EMAIL TO INFO@PUREGRENADA.COM AND WE WILL SEND YOU THE ZOOM INVITATION. DON'T DELAY...CALL US TODAY AT 443-7948...443-7948!



ROAD SHOW

The following scripts were to be broadcast over loudspeaker in an audio-only road show throughout all the villages of Carriacou. The objective of the Road Show was to adhere to UNESCO ICH nomination best practices to solicit the widest possible participation of communities. While GTA has rosters of Shakespeareans and Traditional Boat Builders, the lists are limited to those with whom GTA has an existing relationship. The road show is a communications and outreach method to cast the widest possible net for gathering the full range of stakeholders—some of whom may not be part of an formal/informal group, but are practitioners, custodians, bearers, creators or contributors of the elements.

The necessity of this approach can be drawn from field research and discovery, which revealed a number of Traditional Boat Builders outside of Windward Village (in the north of Carriacou) who are lesser known to be part of the element than those in L’Esterre, for example, in the south of Carriacou.

The scripts were to be pre-recorded and played in rotation throughout the road show that traveled on 9 January 2021.

CARRIACOU SHAKESPEARE MAS ROAD SHOW SCRIPT

SHAKESPEREANS, FRIENDS, COUNTRYMEN...!...LEND ME YOUR EARS! THIS IS GRENADA TOURISM AUTHORITY CALLING...WE ARE UPDATING OUR CONTACT LIST FOR ANYONE ASSOCIATED WITH CARRIACOU SHAKESPEARE MAS...NOT JUST ACTORS, BUT ANYONE CONNECTED WITH SHAKESPEARE MAS...COSTUMES, TRAINERS, YOUTH LEADERS AND ORGANIZERS. CALL GTA AT 443-7948 TO MAKE SURE YOU ARE ON THEIR INVITATION LIST FOR A DECEMBER MEETING.

CARRIACOU TRADITIONAL BOAT BUILDING ROAD SHOW SCRIPT

TRADITIONAL BOAT BUILDERS...!...THE GRENADA TOURISM AUTHORITY IS ALSO CALLING YOU!...WE ARE UPDATING OUR CONTACT LIST FOR ANYONE ASSOCIATED WITH TRADITIONAL BOAT BUILDERS...NOT JUST BOATWRIGHTS, BUT ANYONE CONNECTED WITH BOAT BUILDING...SUPPLIERS, TRAINERS, YOUTH LEADERS AND ORGANIZERS. CALL GTA AT 443-7948 TO MAKE SURE YOU ARE ON THEIR INVITATION LIST FOR A DECEMBER MEETING. DON'T DELAY...CALL US TODAY AT 443-7948...443-7948!



MEETING ETHICS & FIDUCIARY RESPONSIBILITIES THROUGH EMBEDDED PROGRAMS

The Concern

During the planning phase of this project, an administrative challenge was revealed when two Carriacou Shakespeareans were recognized as persons who are challenged by letters and numbers, i.e. the written word and mathematical figures. Further, largely accustomed to patois expressions and pronunciation, the exchange raised questions about how to navigate constructive dialogue and accurately record responses and information during the inventorying process.

The Legal Support Services Program seeks to provide communities of Shakespeareans and Traditional Boat Builders unbiased third-party assistance to serve the needs of those with functional literacy challenges...the goal is to represent the legal certainty of the informed consent required by UNESCO.

Two programs were developed to mitigate risks and errors of omission: the **Accountability Partnership Program** is designed to overcome the communications and dialogue challenges by pairing local persons (women wherever possible, in response to the UNESCO focus on gender), while the **Legal Support Services Program** focused on the legal transparency of the nomination process in the capacity of a a trustee and notary to validate any stakeholder who wishes to provide *free, prior and informed consent*.

UNESCO has clarified its expectation on this point in the nomination process. UNESCO Form ICH-02 states:

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working



languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attached to the nomination form is information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

The Challenge of Including the Functionally Illiterate

NowGrenada.com journalist Curlan Campbell reported (in 2018) about the last literacy survey conducted by UNESCO in 1970. The published article states.

“According to Halim Brizan, (then) Director of Statistics, Central Statistical Office, this is the only year that statistics on literacy rate can be found for the island. The survey was conducted the United Nations Educational, Scientific, and Cultural Organisation (UNESCO) Institute for Statistics.”

A more recent report submitted by Kairi Consultants Limited (Trinidad) to Caribbean Development Bank in 2008 observed:

- *Of the 35 heads of households whi whom in-depth interviews were conducted, 77% only had up to primary level education.*
- *While some adult education and literacy programmes are available, interest and participation are low; while a few young people are attending some classes, the majority of adults in the communities studied are not participating in any adult education programmes.*
- *Some poor children are not able to benefit fully from educational opportunities because their parents are not always able to send them to school every day, because of their inability to provide lunch, school materials and transportation.*
- *Residents in several of the communities studied have low levels of education, where illiteracy is said to be high; (this is observed) especially in Bogles, Post Royal, Apres Tout Petit Martinique, and Gouyave*

Some countries apply definitions and criteria for literacy measurement which are different from the international standards or equate persons with no schooling to illiterates, or change definitions between censuses. Some assessments of literacy may also rely on self-reporting, possibly reducing accuracy. In countries where nearly all individuals have completed basic education, the literacy rate provides limited information on the variance of literacy skills in the population.



At this writing, <http://uis.unesco.org/> offers no current information on Grenada's illiteracy rates.

Carriacou Shakespeare Mas and Carriacou Traditional Boat Building have survived the odds of fading and withering in the shadows of literacy and technology.

By the UNESCO definition of illiteracy, illiteracy rates reflect:

The number of persons aged 15 and above that cannot read and write. Illiteracy is typically measured according to the inability to comprehend a short simple statement on everyday life. Generally, literacy also encompasses numeracy, and measurement may incorporate a simple assessment of arithmetic ability. Illiteracy should be distinguished from the failure to meet minimum proficiency levels of functional literacy. The latter is a more comprehensive measure assessed on a continuum in which multiple proficiency levels can be determined.

Some countries apply definitions and criteria for literacy measurement which are different from the international standards or equate persons with no schooling to illiterates, or change definitions between censuses. Some assessments of literacy may also rely on self-reporting, possibly reducing accuracy. In countries where nearly all individuals have completed basic education, the literacy rate provides limited information on the variance of literacy skills in the population.

At this writing, <http://uis.unesco.org/> offers no current information on illiteracy rates.



PROGRAM 1: ACCOUNTABILITY PARTNERSHIP PROGRAM

The accountability Partnership Program is, at its core, a human resource for stakeholders of the element. This embedded program is one of two that was created to provide direct, one-on-one assistance to any stakeholders of the element who are unable to comprehend the written word and complex concepts due to literacy challenges.

As a result, the features and benefits of this program meet the spirit of UNESCO's requirement of providing informed consent.

Accountability Partnership Program Features

- Assigned partners will engage the stakeholder of the element to encourage timely submissions.
- With the hands-on assistance of Talons consulting, inventorying will be conducted within the parameters of UNESCO nomination and submission guidelines.
- Readiness of partners who are able to answer questions, clarify any details and provide overall moral support throughout the nomination process.

Accountability Partnership Program Benefits to Stakeholders

- Efficient and unintimidating to actors, contributors, practitioners, custodians, bearers, creators and other stakeholders of the element who are not functionally literate. This coverage is also offered to other stakeholders who require legal clarity.
- Allows laymen to worry less about the written responses and focus on sharing their stories and why the cultural practice is important to them.
- Same true of young people who aren't able to explain themselves as clearly.
- Delivers on the involvement of women in the process although they may not be a part of the culture itself, particularly in the case of traditional boat building.
- Presents another opportunity for the respective beneficiaries to ask questions. Laymen are paired up with an academic and they set their own schedules for talking through the survey at their own convenience.
- Project lead will attend as much as schedules permit.

Family Representative Partnership Program (Discontinued)

While the Grenada Tourism Authority elected to eliminate this program, Talons Consulting maintains its professional opinion that this program would have been ideal and



far more meaningful to the stakeholders of the Carriacou Traditional Boat Building nomination. With that in mind as a lesson learnt, the program is fully described in the following paragraphs.

Continued dialogue revealed past projects surrounding traditional boat building all approached the community the same way: as a group of shipwrights. This is not a natural association or affiliation for shipwrights beyond their vocation. Past projects attempted to make a heterogenous group a homogenous group. As an example, in contrast, consider performers of Shakespeare Mas: they function as a group due to the nature of theatrical performance. Shipwrights build boats for commerce, not entertainment. While they are all friends, neighbors and relatives, they are also competitors.

Continued dialogue also revealed an emerging pattern when asked about the life and times of a shipwright: without exception, all recounts did not begin with the speaker but with a brief review of the family, past and present day. Pride in the family name is as important with shipwrights as the boats they build.

Instead of creating a horizontal label for shipwrights in the interviewing process, this project took a vertical approach to seeing the families as groups before combining their stories to get a full picture of the landscape of traditional boat building on Carriacou.

This is not a concern in the inventorying process, as the focus is on the boats that are already built and identifying, whenever possible, the shipwright who built it.

Like the Accountability Partnership Program, the Family Representative Program is, at its core, a human resource for stakeholders of the element. The embedded program is one of two that was created to provide direct, one-on-one assistance to any stakeholders of the element who are unable to comprehend the written word and complex concepts due to literacy challenges.

As a result, the features and benefits of this program meet the spirit of UNESCO's requirement of providing informed consent.



Family Representative Program Overview

The Family Representative Program for Traditional Boat Builders is an iteration of the Accountability Partnership Program. It was developed as a response to two very serious public relations concerns:

- (a) Abundantly candid complaints from stakeholders about past projects that resulted in multiple disappointments, poor follow up and a general feeling of having been taken advantage of—as individuals, shipwrights and the community at large.
- (b) Community displeasure upon learning the Accountability Partner is a paid position in the project, while those volunteering information were not being compensated at all.

Family Representative Partnership Program Benefits to Stakeholders

- The families of shipwrights who wish to participate in the project are tasked to nominate one family representative who will assist in collecting timely submissions. As the budget was sealed prior to the program revision, the total expense will be shared equally between those who participate as representatives.
- With the hands-on assistance of Talons consulting, inventorying will be conducted within the parameters of UNESCO nomination and submission guidelines.
- Readiness of partners who are able to answer questions, clarify any details and provide overall moral support throughout the nomination process.

Benefits of the Family Representative Partnership Program

- Efficient and unintimidating.
- Allows laymen to worry less about the written responses and focus on sharing their stories and why the cultural practice is important to them.
- Same true of young people who aren't able to explain themselves as clearly.
- Delivers on the involvement of women in the process although they may not be a part of the culture itself, particularly in the case of traditional boat building.
- Presents another opportunity for the respective beneficiaries to ask questions. Laymen are paired up with an academic and they set their own schedules for talking through the survey at their own convenience.
- Project lead will attend as much as schedules permit without overlaps.





PROGRAM 2: LEGAL SUPPORT SERVICES PROGRAM

The most important aspect of the nomination process for Carriacou intangible cultural heritage nominations might aptly be described as *the public trust*, i.e. the trust of local communities in Carriacou. Informed Consent is the free, prior and informed permission provided by the community to nominate the element. Informed consent is provided by a group or individuals concerned that is demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. With this in mind, the Legal Support Services Program was developed and embedded.

Purpose of the Legal Support Services Program

To provide for the informational and consultative needs of illiterate persons who are central to the history and development of the element, in an environment that is objective, transparent, non-persuasive, resourceful in terms of answering questions of concern and clarify any legal questions prior to striking ones mark to endorse the Nomination Letter of Consent (see following section) in the presence of a licensed notary public.

Fiduciary Responsibilities of G. W. Prime & Co. as Trustee & Steward

Specifically, as a deliverable, George W. Prime & Co. was retained to represent the best interests of anyone considered functionally illiterate who wish to grant their permission for the Nomination Letter of Consent. This coverage is also offered to stakeholders who require legal clarity. This may mean answering questions about the forms, Articles of the Convention the definition of Informed Consent.

The Value & Role of G. W. Prime & Co. as Trustee & Steward

One of the most trusted, recognized natives of Carriacou is Attorney and Barrister George W. Prime. The law office of Mr/Atty/Barrister Prime is located in the center of Hillsborough, where signatories present themselves with government-issued (or any acceptable form of) identification to endorse the Nomination Letter of Consent. Signatories are to present themselves of their own free will, without coercion.



Alternatively, in the interest of obtaining the same outcomes, village visits may be requested.

G. W. Prime & Co. was engaged to meet the expectations of UNESCO. The full statement reads as follows:

6.5 ACCESS TO INFORMATION ABOUT INVENTORIED ELEMENTS

The Convention requires States Parties to promote access to ICH in a responsible way. According to Article 13:

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall ...

d) adopt appropriate legal, technical, administrative and financial measures aimed at ...

(ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage ...

This applies to all ICH-related activities, including inventorying. Customary restrictions on access to ICH practices and knowledge should also be taken into account in regulations that govern access to information about ICH contained in inventories, archives and elsewhere. Some information may need to be omitted from inventories for this reason; documentation of secret or sacred aspects of ICH practice may only have limited access.

It is not difficult to ensure restrictions on access to ICH if communities or groups must consent to the way information and documentation about their ICH is archived and made accessible. Ideally, the communities or groups concerned would be **involved as equal partners** in the management and control of the documentation and archiving of information about their ICH and in the definition of rules for access to that information.



NOMINATION LETTERS OF CONSENT

UNESCO Guidelines

Discouraged by The (UNESCO) Committee against the use of group forms or petitions for consent, the preference is for individual letters from the community members as support for the process. Drawn from an example based on a submission by the Netherlands, see letters of consent in Appendix 8.

Specifically, The Committee advises as follows in its Aide-Memoire:

4.B. FREE, PRIOR AND INFORMED CONSENT TO THE NOMINATION

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take.

Not fewer than 150 or more than 250 words

STRICT MINIMUM STANDARD FOR EVIDENCE

1. As noted above, the Committee has established a strict minimum standard for demonstrating free, prior and informed consent: a nomination is considered incomplete and cannot be evaluated or examined unless ‘evidence of free, prior and informed consent is provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French’.³ Providing evidence in the language used by the community is essential to establish that they were duly *informed* about the nature of the nomination and of the consent process.

3. Decision 7.COM 11 and 7.COM 20.2.



REPRESENTATIVES OR INTERMEDIARIES

2. The Committee and its evaluation bodies have recognized that communities or groups may make their wishes concerning their intangible cultural heritage known directly or through various channels, representatives or intermediaries. As the Consultative Body explained, ‘while such intermediaries are welcome, the nomination should demonstrate in what way they are indeed representative of the community, taking further care to ensure that diverse segments of the community are represented and not a single entity or institution alone’.⁴ This was echoed by the Subsidiary Body, which emphasized that ‘communities may make their opinions or wishes known directly and not only through intermediary institutions who speak in their names. What is important is to take into account the cultural specificities of each community and not to assume who can represent it; in certain cases a chief, an official or another person is an appropriate spokesperson mandated by the community, while this may not be so in other cases’.⁵
3. It is therefore essential that those evaluating and examining a nomination have the information needed to understand who such representatives or intermediaries are and how they derive their legitimacy to speak on behalf of the communities or groups. As the Consultative Body explained, ‘more information on the background of such mediators or actors would allow evaluators and the Committee to better understand their roles in the preparation of the nomination and thus better appreciate the degree to which it reflects the perspectives of the communities concerned’.⁶
4. With regard specifically to the documents provided as evidence of free, prior and informed consent, the Subsidiary Body requested ‘that States take care to ensure that the name as well as the role or affiliation of those providing their consent be clearly indicated. In many cases this was evident from the document itself, but when it is not, the State is encouraged to explain briefly within the body of the nomination who are the people whose letters or attestations are attached’.⁷

WHY, WHEN AND FOR WHAT PURPOSE IS CONSENT GIVEN?

5. It is equally important to explain the conditions under which consent was provided, as the Consultative Body noted: ‘consent documents in some cases seemed to have been prepared for a purpose other than the nomination at hand, or to be simply lists of people in attendance at a given meeting, without clearly indicating that they had provided their

4. Document 8.COM 7.a.
5. Document 8.COM 8; cf. Document 9.COM 10.
6. .”Document 8.COM 7.a.
7. Document 6.COM 13.



consent or that those consenting were fully and accurately informed about the nature and possible effects of the nomination or proposal'.⁸ The Body returned to this point subsequently, observing that 'although the documents often show signatures of many people, it is rarely specified why, when and for what purpose this consent was given. The Consultative Body therefore found it useful when nominations explained the context in which consent was obtained rather than simply stating that consent was obtained'.⁹

DIVERSE FORMS OF EVIDENCE WELCOME

6. In addition to the questions of who is providing consent and the conditions under which it is elicited, the Committee and its evaluation bodies have given frequent attention to the form in which such consent is expressed. From the time the criteria for inscription were first drafted, Committee members have taken pains to welcome the widest diversity of forms of evidence, without privileging written documents. In 2014, the Committee emphasized its previous decision of 2013 where it reiterated that it 'has always welcomed a wide range of evidence to demonstrate the free, prior and informed consent of communities and encourage[d] States Parties to effectively use audio-visual materials to demonstrate such consent and to adopt the form or forms of attestation most suited to the situation of the communities concerned'.¹⁰ As explained by the Subsidiary Body, such audio-visual materials are 'particularly relevant where communities do not habitually communicate by written means or when they speak unwritten languages. The Body recalls to submitting States that evidence of the consent of communities does not have to take written form but can be, for example, video clips, photos, recorded statements or symbolic objects such as an arrow, as was once the case'.¹¹

8. Document 6.COM 7.

9. Document 8.COM 7.a.

10. Decision 8.COM 8; cf. Decision 9.COM 10.

11. Document 8.COM 8.



PERSONALIZED AND INDIVIDUAL EXPRESSIONS OF CONSENT

7. Consistent with their invitations that consent be expressed in diverse ways, the Committee and its evaluation bodies have also repeatedly stressed their preference for personalized, individual expressions rather than form letters or petitions. For instance, the 2014 Consultative Body echoed previous reports of the Subsidiary Body¹² and of the evaluators of nominations to the Urgent Safeguarding List¹³ in ‘regretting that submitting States do not heed the instructions within the ICH-01 form and continue to submit uniform consents and declarations rather than those that represent individualized and diverse evidence of community consent. Communities should be given the opportunity to express themselves in their own ways, which are reflective of the diversity and dynamics of intangible cultural heritage’.¹⁴ More recently, the Subsidiary Body reiterated that statements should reflect ‘the sentiments of diverse individuals, rather than repeating the same formulations in the evidence of consent’.¹⁵ The Committee addressed this explicitly in the case of one nomination, recommending that the submitting State invite ‘practitioners to provide their free, prior and informed consent in a personalized way rather than a standard form’.¹⁶
8. Individual expressions of consent are particularly valuable in light of the diversity that is inherent in all communities and groups. As the Consultative Body noted, ‘it is not surprising that a community may not be in agreement on the procedure and submission of a nomination. Indeed, it is perhaps more surprising when a community is presented as unanimous in sharing a single opinion – yet again an argument for individualized expressions of free, prior and informed consent rather than simply signatures on a uniform declaration’.¹⁷

CONSENT MUST BE *FREE* AND *PRIOR*

9. Finally, it is useful to recall that Criterion U.4/R.4 requires that consent be *free* and *prior*, as well as informed. This means that it has to be part of the early stages of elaborating a nomination and not something left to the last minute, when consent may either be treated simply as a formality rather than a matter of substance, or it may take on a tinge of coercion if people perceive that they do not really have the option of withholding their consent. The Consultative Body thus reminded ‘submitting States that the consent of communities to the

12. Document 7.COM 11.
13. Document 5.COM INF.5.
14. Document 9.COM 9.a; cf. Document 8.COM 7.a.
15. Document 9.COM 10.
16. Decision 8.COM 7.a.11.
17. Document 8.COM 7.a.



nomination of the element should be free, prior and informed as established in criterion U.4, and is not something to be obtained retroactively'.¹⁸

18. Document 7.COM 8.



EXECUTION & OUTREACH

Original Project Schedule Overview

Restrictions of movement due to health protocols resulted from the COVID-19 pandemic was a recurring theme with regard to planning and execution. Most recently, quarantines and curfews that began in mid-December continued straight through to the end of January. The uncertainty from week to week created unique obstacles in terms of gathering groups of people that depended heavily upon protocol compliance and advance reservations of venues for stakeholder assemblies.

The twelve-week (12-week) window to execute the project was divided into four phases and, subsequently, time was budgeted accordingly. The diagram below is the original work plan in broad strokes to manage time and tasks in light of the project duration of twelve (12) weeks.

Week #s	Date Range	Objectives
1-2	28 October 2020 – 11 November 2020	Project research, planning, outreach and program writing. Issue advance requests for administrative support.
3-4	12 November 2020 – 26 November 2020	Project plan and project website reviews: GTA, UNESCO, Stakeholders, Community Opinion Leaders, stakeholder assembly presentation rehearsals, scheduling.
5-6	27 November 2020 – 11 December 2020	Soft launch and clarion call for participation, radio talk shows, press release, web/social media initiatives, stakeholder assemblies.
7-8	12 December 2020 – 10 January 2021	Inventorying, interviewing, nomination drafting, community informed consent.
9-12	11 January 2021 – 30 January 2021	Nomination submission to GTA, GTA vetting, digital packaging, final document publishing.



Project Snapshot: Overview of Revised Schedules

18 December 2020 to 11 January 2021

Several project delays and obstacles required the regular rescheduling of critical path events in the execution of the project. The table below demonstrates the moving target of tasks as the pandemic protocols altered the ability to stage stakeholder assemblies. There were several other iterations of the project schedule, however this is the most demonstrative.

	Original Plans <i>until approx.. 18 December 2020</i>	Revised Plans <i>suggested 18 December</i>	Revised Schedule <i>with 3 January as expected date to lift quarantine restrictions</i>	Revised Schedule <i>suggested 7 January with 11 January as expected date to lift quarantine restrictions</i>
Outreach (inbound)	<p><u>Road Show</u> to solicit all stakeholders to contact GTA.</p> <p><u>Public Service Announcements on both Carriacou Radio Stations</u> to solicit all stakeholders to contact GTA (to be added to the mailing list).</p> <p><u>Holiday Programming</u> announcements about stakeholder assemblies.</p> <p><u>Clarion Call</u> for input and participation from</p>	<p><u>Road Show</u> to invite all stakeholders solicit all stakeholders to contact GTA.</p> <p><u>Public Service Announcements on both Carriacou Radio Stations</u> to announce the project and solicit all potential stakeholders to contact GTA (to be added to the mailing list).</p>	<p>Monday, 4 January</p> <p><u>GTA</u>: Review documents sent to detail what is required based on the nomination form. Address any/all items that are required for GTA to determine. Nomination files (digital) repository should be identified within GTA for unencumbered staff/service provider (for videos) access.</p> <p><u>GTA Admin & Logistical Arrangements</u> to schedule all events</p>	<p>Monday, 11 January</p> <p><u>GTA</u>: Review documents sent to detail what is required based on the nomination form. Address any/all items that are required for GTA to determine. Nomination files (digital) repository should be identified within GTA for unencumbered staff/service provider (for videos) access.</p> <p><u>GTA Admin & Logistical Arrangements</u> to schedule all events listed for the</p>



	<p>the diaspora of the elements.</p>		<p>listed for the remainder of the project; send confirmations upon GTA availability to frame and introduce the project to attendees. Add names, then print and deliver letters of invitation to stakeholder meetings based on the outcome of the clarion call for stakeholders. Review all emails for admin/logistics tasks, to ensure task lists are complete and have either begun or been completed for all items. Please be sure to provide a progress report for each by replying to each of the individual emails requesting assistance on a task. This will maintain the string of dialogue and avoid risk of losing details in the process.</p> <p>Invite legal representative to Stakeholder Assemblies (1 and 2 for both nominations) to discuss and/or explain any</p>	<p>remainder of the project; send confirmations upon GTA availability to frame and introduce the project to attendees. Add names, then print and deliver letters of invitation to stakeholder meetings based on the outcome of the clarion call for stakeholders. Review all emails for admin/logistics tasks, to ensure task lists are complete and have either begun or been completed for all items. Please be sure to provide a progress report for each by replying to each of the individual emails requesting assistance on a task. This will maintain the string of dialogue and avoid risk of losing details in the process.</p> <p>Invite legal representative to Stakeholder Assemblies (1 and 2 for both nominations) to discuss and/or explain any concerns with what informed consent is, and what the</p>
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			<p>concerns with what informed consent is, and what the stakeholders are/not providing in the way of consent.</p> <p><u>Editorial</u> – news article about the project (interviews conducted)</p> <p><u>Road Show</u> to invite all stakeholders solicit all stakeholders to contact GTA.</p> <p><u>Public Service Announcements on both Carriacou Radio Stations</u> to announce the project and solicit all potential stakeholders to contact GTA (to be added to the mailing list).</p>	<p>stakeholders are/not providing in the way of consent.</p> <p><u>Editorial</u> – news article about the project (interviews conducted)</p> <p><u>Road Show</u> to invite all stakeholders solicit all stakeholders to contact GTA.</p> <p><u>Public Service Announcements on both Carriacou Radio Stations</u> to announce the project and solicit all potential stakeholders to contact GTA (to be added to the mailing list).</p>
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<p>Promotions (outbound)</p>	<p>Soft Launch</p> <p>The Gift of Culture 3-Part Series</p> <p><u>Editorial</u> - news article about the project</p> <p><u>GTA Social Media</u> - provide links to the project website</p>	<p><u>Editorial</u> - news article about the project</p> <p><u>GTA Social Media</u> - provide links to the project websites</p>	<p>Tuesday, 5 January</p> <p><u>Editorial</u> - news article about the project (written and submitted to be published)</p> <p><u>GTA Social Media</u> - provide links to the project websites via GTA channels and website</p> <p><u>Stakeholder Assembly 1 for Traditional Boat Building</u> based on responses of clarion call and PSAs</p> <p><u>Stakeholder Assembly 1 for Shakespeare Mas</u> based on responses of clarion call and PSAs</p>	<p>Tuesday, 12 January</p> <p><u>Editorial</u> - news article about the project (written and submitted to be published)</p> <p><u>GTA Social Media</u> - provide links to the project websites via GTA channels and website</p> <p><u>Stakeholder Assembly 1 for Traditional Boat Building</u> based on responses of clarion call and PSAs</p> <p><u>Stakeholder Assembly 1 for Shakespeare Mas</u> based on responses of clarion call and PSAs</p>
<p>Community Engagement</p>	<p>Stakeholder Assemblies</p> <p>Training Sessions for Accountability Partners/Family Representatives</p>	<p>Stakeholder Assemblies</p> <p>Training Sessions for Accountability Partners/Family Representatives</p>	<p>Wednesday, 6 January</p> <p><u>Stakeholder Assembly 2 for Traditional Boat Building</u> to obtain</p>	<p>Wednesday, 13 January</p> <p><u>Stakeholder Assembly 2 for Traditional Boat</u></p>



			<p>informed consent</p> <p><u>Stakeholder Assembly 2 for Shakespeare Mas</u> to obtain informed consent</p> <p>Thursday, 7 January</p> <p><u>Training Sessions for Family Representatives</u> based on responses of Stakeholder Assembly 1 for Traditional Boat Building</p>	<p><u>Building</u> to obtain informed consent</p> <p><u>Stakeholder Assembly 2 for Shakespeare Mas</u> to obtain informed consent</p> <p>Thursday, 14 January</p> <p><u>Training Sessions for Family Representatives</u> based on responses of Stakeholder Assembly 1 for Traditional Boat Building</p>
Public Awareness	<p>Editorial</p> <p>Stakeholder Assembly Announcements</p> <p>GTA Social Media</p> <p>Project Websites</p>	<p>Editorial</p> <p>Stakeholder Assembly Announcements</p> <p>GTA Social Media</p> <p>Project Website</p>	<p><i>See public awareness activities scheduled above.</i></p>	<p><i>See public awareness activities scheduled above.</i></p>
Informed Consent	<p><u>Legal</u> (Pro Bono, courtesy of Geo. W. Prime & Co.)</p>	<p><u>Legal</u> (Pro Bono, courtesy of Geo. W. Prime & Co.)</p>	<p><i>See above task to invite legal representative to Stakeholder Assemblies (1 and 2 for both nominations) to discuss and/or explain any concerns with what informed consent is, and what the stakeholders are/not providing in</i></p>	<p><i>See above task to invite legal representative to Stakeholder Assemblies (1 and 2 for both nominations) to discuss and/or explain any concerns with what informed consent is, and what the stakeholders are/not providing in the way of consent.</i></p>



			<i>the way of consent.</i>	
Inventorying	Local (Carriacou & PM)	Local (Carriacou & PM)	<i>Instruments have been drafted and will be reviewed with consenting stakeholders in Assembly 2 as part of the next step following consent.</i>	<i>Instruments have been drafted and will be reviewed with consenting stakeholders in Assembly 2 as part of the next step following consent.</i>
	Grenada Global	Grenada Global	<p>Thursday, 7 January – Thursday, 14 January</p> <p>Inventorying of the elements with stakeholder consent and attending release forms/statements.</p> <p>Friday, 15 January</p> <p>Deadline for all interviews to be completed and records submitted (duly executed, date and time stamped with begin and end times).</p> <p>Deadline for all inventorying of boats, complete with images and attending release forms for each. Ensure the content of each form is complete,</p>	<p>Thursday, 14 January – Thursday, 21 January</p> <p>Inventorying of the elements with stakeholder consent and attending release forms/statements.</p> <p>Friday, 22 January</p> <p>Deadline for all interviews to be completed and records submitted (duly executed, date and time stamped with begin and end times).</p> <p>Deadline for all inventorying of boats, complete with images and attending release forms for each. Ensure the content of each form is complete, accurate, grammatically</p>



			<p>accurate, grammatically correct and that directions are followed explicitly.</p> <p>While all forms will be scanned and submitted digitally, originals will be submitted to GTA Carriacou.</p>	<p>correct and that directions are followed explicitly.</p> <p>While all forms will be scanned and submitted digitally, originals will be submitted to GTA Carriacou.</p>
Interviewing	<p><u>Accountability Partners</u>: one person for each nomination who conducts interviews and documents</p>	<p><u>Accountability Partner for Shakespeare Mas</u>: one person for each nomination who conducts interviews and documents</p> <p><u>Family Representatives for Traditional Boat Building</u>: one person nominated by each family group to conduct interviews and documents</p>	<p>Thursday, 7 January – Thursday, 14 January</p> <p>Interviewing of the stakeholders with their consent and attending release forms/statements.</p> <p><i>Instruments have been created for each of the interviews. Based on consenting participants, interviews will be scheduled (COVID protocols permitting).</i></p>	<p>Thursday, 14 January – Thursday, 21 January</p> <p>Interviewing of the stakeholders with their consent and attending release forms/statements.</p> <p><i>Instruments have been created for each of the interviews. Based on consenting participants, interviews will be scheduled (COVID protocols permitting).</i></p>
Composition			<p>15 – 30 January</p> <p>Compose the nomination form.</p> <p>Review of all required documents and</p>	<p>21 – 30 January</p> <p>Compose the nomination form.</p> <p>Review of all required documents and attachments for</p>



			attachments for compliance. Submit the nomination form to GTA with a final report.	compliance. Submit the nomination form to GTA with a final report.
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STAKEHOLDER & ACCOUNTABILITY PARTNER ASSEMBLIES

See also Additional Feedback from the Community in the Project SWOT Analysis.

Accountability Partner Assemblies included the attendance of key persons on the project, largely a meeting for advance disclosures and to invite constructive criticism about the project plan and approach.

- (a) An individual who has worked extensively with grassroots organizations and sensitive to cultural mores;
- (b) Has a strong relationship with Grenada Tourism Authority;

NB: The venue of choice for Accountability Partner Assemblies were selected for their affordability, central location, ability to accommodate social distancing in an ventilated, outdoor environment, ability to broadcast presentations and options for food and beverage, and—due to TALONS part ownership—was made available free of charge for private use.

Assemblies and/or meetings held by Talons Consulting ahead of the project launch served several needs:

1. Sensitize the opinion leaders and gatekeepers of influential organizations and groups.
2. Solicit constructive criticism about how the project was structured.
3. Reduce and mitigate any risks to do with the elements selected, methods of communication, outreach strategies or potential points of confusion.
4. Test drive the project websites to ensure they serve public interest by answering questions, demonstrating similar projects and encourage participation.
5. Revise any language used (verbal or written) that could be construed as coercion as opposed to advocacy.

Some of the meetings are listed below:

DATE AND PRESENTER	VENUE	ATTENDANCE	FEEDBACK	PROJECT RESPONSE
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<p>11-23-2020</p> <p>Margaret Snagg, Consultant, TALONS</p>	<p>Snagg's Place</p>	<ul style="list-style-type: none"> ▪ Cuthbert Snagg, Former Grenada Board of Tourism Director and Boat Captain 	<ul style="list-style-type: none"> ▪ The definition of 'boat' is different, therefore a closer look should be made to boat classification. ▪ Boats on Carriacou or PM as well? ▪ UNESCO terms are a bit confusing. 	<ul style="list-style-type: none"> ▪ A draft map of boat classification was drawn with the respondent for use and vetting during interviews/assemblies. ▪ GTA has been asked to clarify this point. ▪ Website content includes <i>7 Important Terms to Know</i> to facilitate dialogue.
<p>11-26-2020</p> <p>Margaret Snagg, Consultant, TALONS</p>	<p>TALONS @ Snagg's Place</p>	<ul style="list-style-type: none"> ▪ Heather Adams, Accountability Partner ▪ Javan Williams, Ministry of Local Government 	<ul style="list-style-type: none"> ▪ Radio programmes should offer listeners prizes for calling in correct answers to quiz questions. ▪ Websites are great in meeting technical requirements but a plain language version for laymen is needed. 	<ul style="list-style-type: none"> ▪ The plan to offer prizes was included but fell away during the broadcast shows. ▪ Explanation: the websites are intentionally technical and rely on the speaker to use layman's terms to explain concepts and answer questions. Due to the legal nature of the project, it is best to retain UNESCO language.
<p>11-27-2020</p> <p>Margaret Snagg, Consultant, TALONS</p>	<p>Snagg's Place</p>	<ul style="list-style-type: none"> ▪ Palm Tree Vybez, John James, Videographer & Producer 	<ul style="list-style-type: none"> ▪ The project will depend heavily on technicians to do the videos in the way UNESCO expects. The videos they 	<ul style="list-style-type: none"> ▪ A quote for the work was requested and provided of Palm Tree Vybez, which offered the deliverable of a 10-minute nomination



			require will be expensive.	video for US\$3,000 (US dollars)
12-1-2020 Margaret Snagg, Consultant, TALONS	Lauriston Stadium	<ul style="list-style-type: none"> ▪ Georgina Ray, Ministry of Youth & Culture ▪ Mr. Humphrey McLawrence, family member of shipwrights Enoe and McLawrence 	<ul style="list-style-type: none"> ▪ The project is long overdue, however the challenge of getting people to participate is familiar. Hopefully, Accountability Partners will serve to support the effort. 	<ul style="list-style-type: none"> ▪ The role and importance of Accountability Partners was ramped up to include additional responsibilities. ▪ Heather Adams was secured as a Partner with solid community relationships.
12-18-2020 Margaret Snagg, Consultant, TALONS	Compton's Boat Yard/Laura Compton	<ul style="list-style-type: none"> ▪ Mr. Arkim Compton ▪ Mr. Bernard Compton ▪ Mr. Eddie Compton ▪ Mr. Jayden Compton ▪ Mrs. Laura Compton ▪ Mr. Alister Douglas ▪ Mr. Dennis Gay ▪ Mr. Krishna Gittens ▪ Mr. Reckell Neckles ▪ Mr. Geo. W. Prime ▪ Mr. Luther Rennie 	<ul style="list-style-type: none"> ▪ Young shipwrights, to whom the baton will be passed, see themselves as stakeholders and want to be included. ▪ Present the project. ▪ Explain what's in it for stakeholders. ▪ What are we supposed to sign, exactly? 	<ul style="list-style-type: none"> ▪ Names were added to the project roster. ▪ A commitment to including them in future meetings has been made and will be monitored. ▪ A brief explanation of the funding available through UNESCO was described and given. ▪ A brief explanation of free, prior and informed consent was provided. ▪ Introduction of Atty. George Prime as legal counsel being provided at no charge.



		<ul style="list-style-type: none"> ▪ Mr. Cuthbert Snagg 		
<p>12-19-2020</p> <p>Margaret Snagg, Consultant, TALONS</p>	<p>Snagg's Place</p>	<ul style="list-style-type: none"> ▪ Fabian Rock, Director, GTA Board of Directors ▪ Skylark Stafford, Festivals Committee Chairman 	<ul style="list-style-type: none"> ▪ The Traditional Boat Building nomination should include PM and any type of traditionally constructed boat (e.g. fishing boats). ▪ The Road Show is essential in order to claim we have exhausted all attempts to reach stakeholders—particularly due to lack of access to technology by many. 	<ul style="list-style-type: none"> ▪ The question of in/exclusion was posed to GTA. ▪ The Road Show to invite stakeholders beyond the GTA Rosters for Shakespearians and Shipwrights remains a starting point for launching the project.
<p>Various dates, as dialogue was conducted several times and in various locations as opportunities presented themselves.</p>	<p><u>Windward</u></p> <p>Norm's Disco</p> <p>Compton's Boat Yard</p> <p>Residence of Mr. Enoe</p>	<ul style="list-style-type: none"> ▪ Mr. Winsley McLawrence ▪ Mr. Burnsai Compton ▪ Mr. Norman Roberts ▪ Mr. Alwin Enoe 	<ul style="list-style-type: none"> ▪ We are families with generations of boat builders, not a group of boat builders in the way the projects always try to create. ▪ Norm's Disco will be available for any stakeholder assemblies. 	<ul style="list-style-type: none"> ▪ The proposed adjustment to a vertical approach (see above discussion about the Family Representative Partnership Program). ▪ Vertical approach was reviewed with Mr. Alwin Enoe, Mr. Burnsai Compton and Mr. Benson Patrice all of whom



	<u>Harvey Vale</u> Harvey Vale Marina			gave a favorable response. <ul style="list-style-type: none"> ▪ Mr. McLawrence was invited and did participate in the radio programme titled <i>The Gift of Culture: Carriacou Traditional Boat Building</i>.
	GTA Carriacou	<ul style="list-style-type: none"> ▪ Ms. Heather Adams, ▪ Ms. Makayda ▪ Ms. Rina Mills, GTA Carriacou ▪ Ms. Damali Phillip, GTA Carriacou 	<ul style="list-style-type: none"> ▪ No feedback. 	<ul style="list-style-type: none"> ▪ No response.

Stakeholder Assemblies were structured to be dispatch in three releases that match the phases project schedule. Here again, however, individual presentations were often the only choice to continue the project’s execution.

Talons Consulting is committed to its fiduciary responsibilities to serve as an advocate of stakeholders and to apply best practices of community engagement. For the projects to nominate The Representative List of Intangible Cultural Heritage of Humanity to be successful, the project must be in alignment with the UNESCO mission to document, protect and preserve intangible cultural heritage.

The key word in this project continues to be *community*. The venues that were suggested are more than places to meet, they are places that validate the project and have benefits that cannot be duplicated in other locations.

An example: Traditional boat builders in Windward are understood to function as a community within a community. They have their own networks, locations they are more likely to visit in the course of a day, and are absolutely family oriented. Everyone is a cousin. The selection of Mrs. Botswain’s seaside gathering place is ideal because

- (a) the boatmen are already there,
- (b) the photo opportunity of a boat being constructed in the background is ideal,



(c) it is in the heart of the element, and

(d) hosting the meeting there is the perfect magnet to draw the participation of generations of boat builders who also happen to be relatives and want to support her initiative to assemble stakeholders.

The public relations, advocacy, visibility and ethical values are infinite. Hosting the event at a pizza parlor does not echo the focus of the project, the presentation or demonstrate the very essence of a community-based project. Similarly, at Norm's Disco, local residents to cater the event are valuable to demonstrate and recognize an existing network.

The nominations are invalid without community participation and consent. Concerns raised on the selection of venues for community engagement was presented with the attending justification as follows:

Event	Suggested Venues	GTA Venue Selections
Shakespeare Mas stakeholder assemblies	Snagg's Place, Hillsborough Open air environment, seating for groups of 20 at a time, reservation fee sponsored by Talons, convenient to public transportation, available on demand and includes equipment rentals, opportunity to engage a local caterer for food/refreshments	Snagg's Place, Hillsborough <i>See previous column, as this is an ideal location.</i> Mt. Royal Disco, Mt. Royal <i>Suitability unconfirmed at this writing; the venue will be visited by COB of 9 December and consultation about the venue will be requested from the Mt. Royal Shakespeareans based on 8 December suggestion from GTA.</i>
Traditional Boat Building stakeholder assemblies	Laura & Bunsai Compton, Windward Seaside workshop and gathering place in Windward where builders	Pizza Meh Heart, Windward Central location near the jetty in Windward, open air environment, not frequented by boat builders



	<p>congregate and Mr. Compton, one of the master boat builders who is key to the project, is currently building a boat.</p> <p>Norm’s Disco, Windward</p> <p>Seaside gathering place, shop and bar where boat builders congregate and there is ample room for seating in an outdoor space, a first-line stakeholder of boat building, ideal photo opportunity, Alvicia Pope (part of another boat building family) is an available caterer to grill food and offer beverages.</p>	<p>and the owner is not a first- or second-line stakeholder of boat building</p> <p>Norm’s Disco, Windward</p> <p><i>See previous column, as this is an ideal location.</i></p>
<p>Joint Assembly</p>	<p>Playing field, Hillsborough – open air environment, ample seating, can accommodate all stakeholders and the community at large while social distancing protocols are applied, allows program to include live performances and broadcasting, ideal photo and public engagement opportunity</p>	<p>John’s Unique conference room – enclosed, small space, standing room only environment will not create documentation images and footage that is appropriate for the elements, and the owner is not a first- or second-line stakeholder of boat building</p>

NOTE: Meetings in L’Esterre are not included above because, at one point, the focus was on sloops and schooners, not *all* boats built on Carriacou. For that meeting, Off de Hook was selected for reasons similar to those suggested for the Windward venues. Cobra’s Snake Pit was recommended by GTA.

Community engagement is at the core of the nominations. It is the fuel that propels dialogue,



establishes trust, paves the way to self-determination and allows stakeholders to embrace ownership of something they have chosen for themselves.

One of the first questions Talons pondered was about community engagement and why particular segments of our community’s population frequently missing from planning or public process, and what will we do about it. The starting point was to examine best practices for meaningful community engagement that are well-established modus operandi in field work. The end point was to deliver a project that focused on two communities of people that function quite differently within the elements:

Traditional Boatbuilders	Shakespeare Mas Performers
Commercial enterprise and vocation	Social practice and intrinsic values
Comprised of individuals more than teams	Comprised of codependent teams more than individuals
Constantly employed by the element	Seasonal participation in the element
Least likely to leave the community	Accustomed to variety of locations and venues
Inextricably linked to family as heritage	Inextricably linked to the public audience
Few practitioners of the element remain	Many practitioners of the element are available
Inventory challenge: boat locations, images, footage	Inventory challenge: costumes, portfolio of performances, archives
Primary interview challenges: availability, literacy, inclusion of youth	Primary interview challenges: literacy, socioeconomic barriers to participation

The project structure and resulting strategies addressed the needs and opportunities of even the contributors to the element, such as building material suppliers or costume makers. Meaningful community engagement can take shape in a variety of ways and requires time and flexibility. Building trusting relationships with people—and finding a variety of ways to enable their connection to a project—requires sustained effort.

Agenda Template for Accountability Partners & Legal Support Services Assemblies



The UNESCO program templates suggest there are approximately five (5) workshops. Given time constraints, (anticipated) stakeholder size and expectations, the project structure cut assemblies to the contour of Carriacou’s communities and social preferences.

Flexibility

The assembly agenda template developed by Talons Consulting has a duration of approximately two (2) hours. Presenters are reminded to observe audience fatigue and make decisions in the moment about which information is necessary to present, inviting stakeholders to visit the website/s for more detailed information.

Suggestions

- **Prior to the assemblies, make the presentation to those who you would like to participate in the road show (recorded messages on broadcast in the villages) and any radio chats. Armed with the right information you will have a much more positive response from the public. This is also great practice for the real thing.**
- **Issue both printed and verbal invitations (those without an invitation can be invited to call if they want to be added to the roster).**
- **Review the agenda to be confident it lines up with the Prezi and how you prefer to present.**

ITEM	OBJECTIVE/PURPOSE	TIME
ARRIVAL	Attendance Roster Distribution of any materials Introduction of Assembly Facilitator Rapporteur Purpose: provide admin support throughout the assembly.	5 minutes
WELCOME		5 minutes
PREZI: CULTURE	Define culture Define intangible cultural heritage (ICH)	30 minutes



	<p>Ask others to name ICH practices on Carriacou</p> <p>Open discussion about why culture is important on Carriacou</p> <p>Purpose: connect the concept with what we see, enjoy, hear and practice on Carriacou</p> <p>M. Snagg to record on Bristol board</p>	
PREZI: UNESCO	<p>Purpose: frame the concepts of ICH and UNESCO initiatives, specifically the Representative List.</p>	10 minutes
PREZI: CARRIACOU	<p>Purpose: link the Representative List to the selected ICH nominations</p>	20 minutes
QUIZ 1	<p>Purpose: Verbal true/false based on FAQ about UNESCO and Carriacou as ICH, reinforce concepts and validate comprehension.</p>	5 minutes
PREZI: GTA	<p>Purpose: clearly identify the initiative of GTA, its role and evidence of how it is supporting the nomination</p>	10 minutes
PREZI: YOU	<p>Purpose: discuss the role of persons who practice the ICH and how the element will be nominated, what is required, how the element will be inventoried, and discussion of the letter of consent.</p>	20 minutes
QUIZ 2	<p>Purpose: Verbal true/false based on FAQ about GTA assistance, the accountability partnerships and role of those who practice the ICH, reinforce concepts and validate comprehension.</p>	5 minutes
FEEDBACK	<p>Purpose: give participants a chance to voice their opinions, listening for any potential concerns and answering questions.</p>	15 minutes



	<p>Tasks:</p> <p>1-Review the letter of consent and ask for input/edits/changes, etc.</p> <p>2-Reading a name aloud from the roster, the person states Yes or No as a statement of intent to sign the letter of consent.</p> <p>2- Those who wish to be recognized in the letter, by name, will be notified when the letter is ready for signature and they will be assigned an accountability partner, who will reach out to them personally.</p> <p>Purpose: Prepare those who wish to go forward for what is to come once the letter of consent is signed.</p>	
ASSEMBLY DISMISSAL	Thank you for coming, who to contact with any ideas, questions, concerns.	5 minutes
SMS TEXT AND EMAILS OF THE PRESENTATION	Send the link for the Prezi via SMS text to the phone numbers and emails listed on the roster.	-
FOLLOW UP	Send thank you note on behalf of GTA and D. Phillip for participation and provide gentle reminders about next steps.	-

MATERIALS

- Sign in Sheet: name, address, phone number, email, role in the element, gender
- Printed agenda with draft letter of consent
- Paper, pens



- Bristol board
- GTA branding
- Laptop
- Projector
- Screen
- 2 Copies of the nomination form
- Face masks
- Hand sanitizer



Agenda Template for Stakeholder Assembly 1: Information & Sensitization

Suggestions

- Prior to the assemblies, make the presentation to those who you would like to participate in the road show (recorded messages on broadcast in the villages) and any radio chats. Armed with the right information you will have a much more positive response from the public. This is also great practice for the real thing.
- Issue both printed and verbal invitations (those without an invitation can be invited to call if they want to be added to the roster).
- Review the agenda to be confident it lines up with the Prezi and how you prefer to present.

ITEM	OBJECTIVE/PURPOSE	TIME
ARRIVAL	Attendance Roster Distribution of any materials Introduction of Assembly Facilitator Rapporteur Purpose: provide admin support throughout the assembly.	5 minutes
WELCOME	Round Robin of participants: name, village and how many years they've participated in the element. Purpose: encourage audience participation from the outset.	5 minutes
PREZI: CULTURE	Define culture Define intangible cultural heritage (ICH) Ask others to name ICH practices on Carriacou Open discussion about why culture is important on Carriacou	30 minutes



	<p>Purpose: connect the concept with what we see, enjoy, hear and practice on Carriacou</p> <p>M. Snagg to record on Bristol board</p>	
PREZI: UNESCO	<p>Purpose: frame the concepts of ICH and UNESCO initiatives, specifically the Representative List.</p>	10 minutes
PREZI: CARRIACOU	<p>Purpose: link the Representative List to the selected ICH nominations</p>	20 minutes
QUIZ 1	<p>Purpose: Verbal true/false based on FAQ about UNESCO and Carriacou as ICH, reinforce concepts and validate comprehension.</p>	5 minutes
PREZI: GTA	<p>Purpose: clearly identify the initiative of GTA, its role and evidence of how it is supporting the nomination</p>	10 minutes
PREZI : YOU	<p>Purpose: discuss the role of persons who practice the ICH and how the element will be nominated, what is required, how the element will be inventoried, and discussion of the letter of consent.</p>	20 minutes
QUIZ 2	<p>Purpose: Verbal true/false based on FAQ about GTA assistance, the accountability partnerships and role of those who practice the ICH, reinforce concepts and validate comprehension.</p>	5 minutes
FEEDBACK	<p>Purpose: give participants a chance to voice their opinions, listening for any potential concerns and answering questions.</p> <p>Tasks:</p> <p>1-Review the letter of consent and ask for input/edits/changes, etc.</p>	15 minutes



	<p>2-Reading a name aloud from the roster, the person states Yes or No as a statement of intent to sign the letter of consent.</p> <p>2- Those who wish to be recognized in the letter, by name, will be notified when the letter is ready for signature and they will be assigned an accountability partner, who will reach out to them personally.</p> <p>Purpose: Prepare those who wish to go forward for what is to come once the letter of consent is signed.</p>	
ELEMENT PARTICIPATION	<ul style="list-style-type: none">◆ Shakespeareans – performance of a Shakespeare piece◆ Traditional Boat Builders – brief demonstration of an aspect of boat building or site visit to one under construction <p>Purpose: Photo & Video shoot opportunity to gather the 10 photos required for the nomination. Added value to build excitement and interest in the project.</p>	30 minutes
ASSEMBLY DISMISSAL	<p>Thank you for coming, who to contact with any ideas, questions, concerns.</p>	5 minutes
SMS TEXT AND EMAILS OF THE PRESENTATION	<p>Send the link for the Prezi via SMS text to the phone numbers and emails listed on the roster.</p>	-



FOLLOW UP	Send thank you note on behalf of GTA and D. Phillip for participation and provide gentle reminders about next steps.	-
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ASSEMBLY MATERIALS

- Sign in Sheet: name, address, phone number, email, role in the element, gender
- Printed agenda with draft letter of consent
- Paper, pens
- Bristol board
- GTA branding
- Laptop
- Projector
- Screen
- 2 Copies of the nomination form
- Face masks
- Hand sanitizer



ASPECTS OF PROJECT MANAGEMENT

Project Correspondence & Communications

Regular and irregular correspondence were to be issued throughout the project in the form of invitations, statements of gratitude, SMS text messaging and acknowledgements. Records of correspondence are on record with the offices of GTA Carriacou.

Particular effort was made to reinforce good public relations and maintain trust values with the communities in question by issuing letters of acknowledgement and gratitude for those who made themselves available to assist in significant and in small ways. With few exceptions, persons named herein received letters printed on the letterhead of either GTA or TALONS Consulting.

Acquisitions & Intellectual Property

Publishing rights for images, audio recordings and video productions that were obtained for the express use of this project are hereby transferred upon full project retirement. They are included in the project folder.

Publishing rights for TALONS archive images, audio recordings and video productions are retained by Talons lead consultant Margaret Snagg. They will not appear in the project folder. An example of this are the temporary background images on the project website or in this final report. They appear to complete the imagery of the project until the project folder is populated with content.



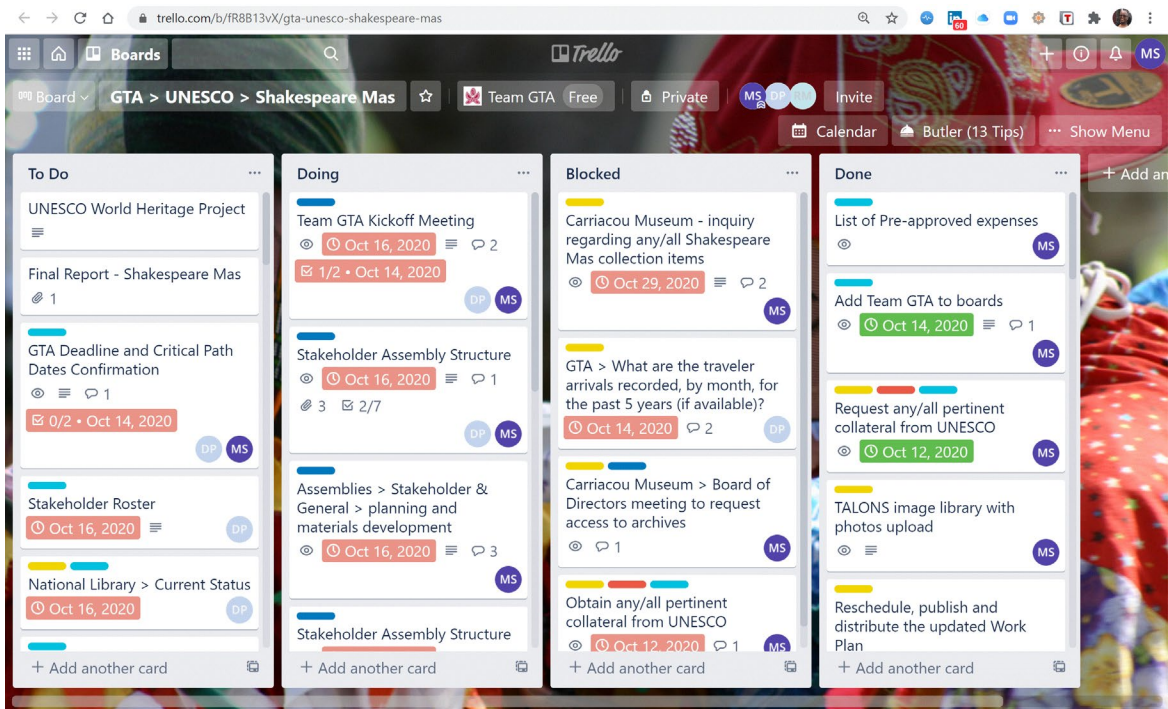
Trello

LABELS



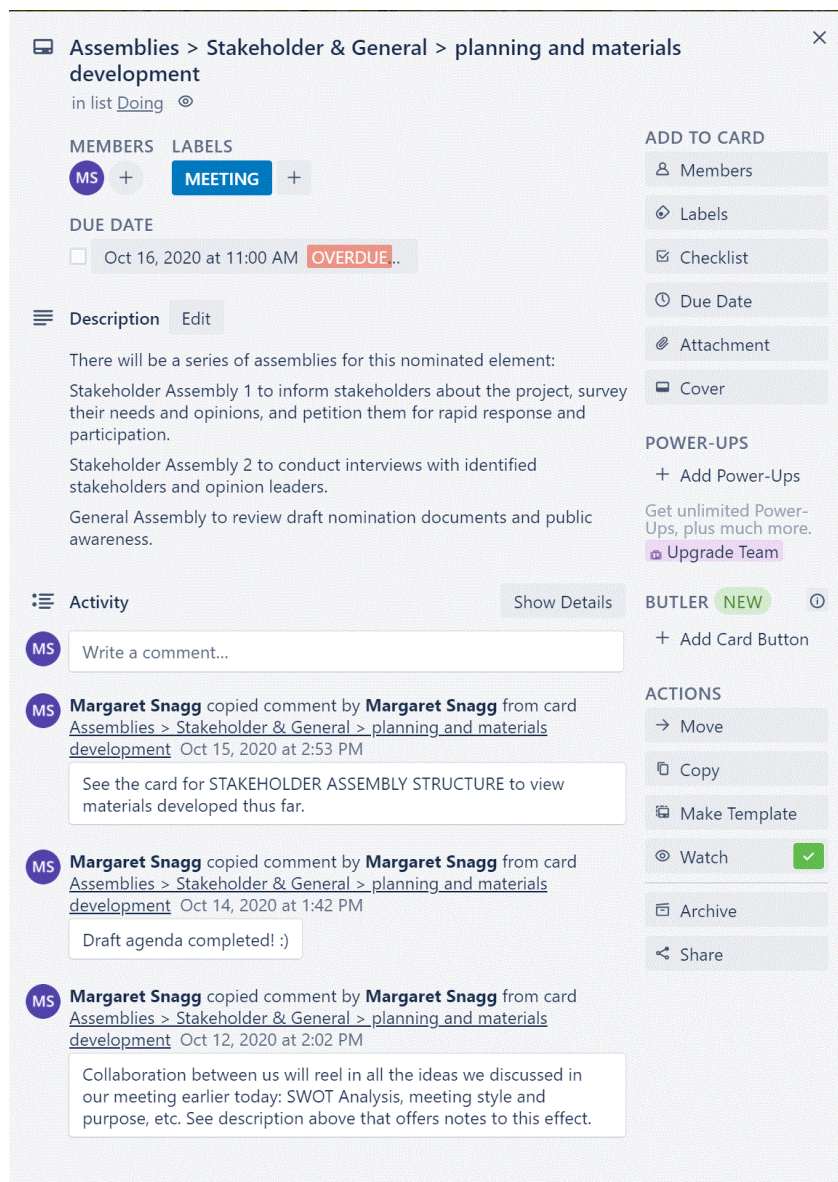
Early on, while research was being conducted and project structure was being created, a Trello site was created to provide for real time reporting on project progress tracking and documentation. User accounts for GTA Carriacou staff were added during the free trial period which ended on 16 October 2020. Due to an unexpected absence at GTA during the , the site was abandoned to afford time to serve the needs of administrative tasks.

There was a Trello board for each of the submissions. The strength of the platform is the visual and detailed project cards are labeled by type of activity and stage of progress.



Above: Screen shot of a Trello board filled with cards that are sorted by stage of activity.

PROJECT REPORT FOR THE NOMINATIONS OF CARRIACOUE SHAKESPEARE MAS AND CARRIACOUE TRADITIONAL BOAT BUILDING TO BE INSCRIBED ON THE UNESCO REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY



Above: Screen shot of a Trello card.

at <https://youtu.be/7MDWfAsrrtw>

The kanban board is ideal for short run projects like this one, as an option to Agile, Scrum or other project management approaches.

Trello boards can be viewed on any mobile device. The board owner also receives alerts when a card is moved from To Do to one of the other swim lanes (Doing, Blocked or Done). On the road, it assures me that something is happening with my projects.

Should the reader be interested in the DNA of Trello, a quick and easy explanation may be found



Trello is a digital version of a kanban board with the following features:

- Tracks project progress, complete with due dates.
- Fully editable to add/delete content or to re-sort to prioritize.
- Reports in real time with alerts whenever a task is moved to another swim lane.
- Sends email reminders to the team about tasks that are due.
- Allows account holders to edit the board, i.e. drag-and-drop tasks as they are in progress, completed or on the horizon.
- Allows account holders to add smaller related tasks, checklists, notes and attach files to a task.



ARCHIVE AND LITERATURE REVIEWS

UNESCO has clarified: “It is useful to undertake a review of existing reports, studies, videos, photos, maps and other documents on the ICH element(s) in question before engaging in further information generation and presentation. Gathering information in this manner involves collecting and organizing items such as archival materials, reports and other published literature or records. It helps to avoid duplication of material and replication of interviews with community members, who might have already provided information. However, it is important that community members validate any such material before it is applied to the inventory.”

Whether inventorying or interviewing, various options exist for the Accountability Partners to obtain information about the element. The following options and attending best practices were presented to the Partners:

Observation and note-taking

Listening and watching can prove quite useful as a means of collecting local knowledge and specific ICH elements. Observation involves paying attention to people’s actions and words, including the ways in which they make use of private and public spaces, and the suggestions they make surrounding the inventory itself. Observers need to be conscious of bias, or ‘seeing what they expect to see’. In other words, preconceived notions can lead to observations being distorted by limited understanding of events.

Observers also need to be impartial in drawing definitive conclusions about certain events. In particular, it is important that they avoid subjectivity and ‘seeing what they want to see’. This is notably the case during evaluation of ICH elements, which observers want to appear successful, leading to the misinterpretation (conscious or unconscious) of events to better suit one’s own requirements.

The keeping of well-organized, detailed field notes is important in this regard, even for inventories that do not rely on observation and note-taking as a primary method of information generation. They should be used to record direct



observations, and to collect any ICH elements employed and ideas that arise surrounding these.

Interviews

An interview is a dialogue between two or more people for the purpose of exploring a specific theme or topic or providing insight into an ICH element. Interviews usually involve an interviewer (who asks questions) and an interviewee (who answers). Interviews are an intrinsic aspect of the other information-generation methods discussed in this section.

Structured interviews

Structured interviews are conducted between an interviewer and one or more interviewees. They involve a discussion framed by a predetermined series of questions. This approach is most useful for investigating a specific ICH element that different community members might understand in varying ways; it should not be used for more exploratory inquiries.

Semi-structured interviews

Semi-structured interviews draw upon certain components of the structured interview process: the interviewer comes prepared with a series of questions or topics for discussion. However, the interview can deviate from the interview schedule. It is generally beneficial to record semi-structured interviews when exploring the range of knowledge relating to a particular topic.

Unstructured interviews

An unstructured interview begins with the premise that the interviewer has not identified the most important subjects for discussion. Therefore, the interview is not guided by a schedule, but by the natural flow of conversation between the interviewer and respondent. The interviewer probes the respondent based upon things said and areas where greater detail or clarification is desired.

Photography

Photography can be an effective way of collecting information relating to the living and evolving nature of intangible cultural heritage by simultaneously capturing the process of enactment and the experiences and explanations of all concerned. Furthermore, photographs are not mere archival or research materials, they are active tools providing visibility to living heritage.

The use of photographs can serve to enhance the aesthetics and content of an inventory. Community members and other people involved in collecting and presenting information on ICH elements can photograph people, places, objects or events. Historic photos or pictures from the personal collections of community



members can also be included. Depending on the way the inventory is organized, photographs may even serve as the primary form of conveying and presenting the ICH element/inventory, although it should be remembered that inventories must be comprehensive and regularly updated.

Participatory video

Film is a powerful tool for conveying events, sentiments or the everyday affairs that characterize living ICH elements in a particular context. Through the use of film, community members are able to easily demonstrate actions, practices or beliefs related to the ICH element that would otherwise require long explanations. Furthermore, the use of film enables the dissemination of ICH elements across groups that may not share the same written or spoken language, and thus potentially contributes to awareness-raising (one of the main objectives of the Convention). While there are certain costs associated with the use of participatory video (e.g. costs of equipment and the amount of time taken to train those unfamiliar with equipment), film footage can provide a means of collecting and presenting the ways in which ICH elements are practised and experienced by community members.

Audio recording

Audio recording is a technique that may be applied to a variety of information-generation approaches. For example, an audio recording can be used to:

- Collect ICH elements where sound is a defining aspect (i.e. music, dance, chants, etc.).
- Combine with photo and video material to create digital stories.
- Create podcasts to reach a broad audience across the internet.
- Record the thoughts/responses of community members concerning an ICH element and the inventory during interviews.
- Incorporate into participatory video projects and/or used to support awareness-raising.
- Serve archival purposes (and may be of great value for a community in later years).
- Support unanticipated uses in the future. The material might have been recorded with a singular purpose in mind, but may be repurposed to address a different issue at some later date.

Participatory mapping

Participatory mapping first emerged as a tool within participatory rural appraisal (PRA) methodology, but is quite applicable to community-based inventorying when place-based practices are concerned, as it emphasizes transparency and the



involvement of whole social networks and multiple voices in map-making. Maps can also be used to help communities find new ways to manage the intergenerational transfer of knowledge and culture.

Participatory mapping can be carried out in order to document a community's cultural and territorial landscape and related ICH elements. Mapping the 'cultural landscape' (and not only the territorial landscape) refers to features that shape the social values, norms, practices and spirituality of a community and the related ICH element. These include, for example, sacred sites, dancing sites and circumcision sites and, more broadly, cultural understandings of landscapes. Participatory mapping can help to collect information on the ways in which communities interact with ICH elements, and can be useful in relaying spatial information to external agencies, as well as recording and archiving local knowledge relative to a particular ICH element.

More broadly, participatory mapping creates an opportunity for greater recognition of oral cultural and intangible heritage, and provides a medium whereby the close relationship between different cultural heritages and the territory and natural resource contexts in which they arise and survive, and are passed on to future generations, can be explained. Participatory mapping can strengthen the ability of communities to manage their ICH, while also encouraging respect and understanding from dominant groups,

The preparation of inventories is a responsibility of States Parties under the Convention, but this does not mean that it is necessarily State agencies that prepare them. Some inventorying processes are led by the communities concerned, others are led by various agencies, but in all cases, according to the Convention (see Articles 11(b) and 15), **inventories must be drawn up with community participation and consent.**

Inventories must be regularly updated, as stated in Article 12 of the Convention. This is vital due to the fact that intangible cultural heritage constantly evolves and threats to its viability can emerge very rapidly. Many national inventories already contain elements that no longer exist while others include information on practices that have substantially changed. **States Parties are obliged to periodically provide relevant information on their inventories, including information on the process of regular updating.**

Identification of ICH elements and their inclusion in an inventory will certainly create greater awareness about ICH in general and about specific ICH elements, both outside and within the communities concerned. This may have a positive effect on the viability of the inventoried elements and therefore could contribute to community well-being.



Chapter III of the Convention, especially articles 11(b) and 12.1, introduces the obligation to draw up inventories of intangible cultural heritage. See III. Safeguarding of the intangible cultural heritage at the national level; Article 11 – Role of States Parties which states:

Each State Party shall:

- (a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
- (b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant nongovernmental organizations.

Further, Article 12 – Inventories states:

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.



About the Inventory Structure: Compliance with UNESCO Requirements

The table below demonstrates the requirements of the Convention for the Safeguarding of the Intangible Cultural Heritage and how the project structure is both compliant and responsive.

Requirement	Reference Convention for the Safeguarding of the Intangible Cultural Heritage	Project Compliance
Inventory should be based on procedures that were agreed upon with the communities, groups or, where appropriate, individuals concerned, while their consent is required before the start of inventorying processes, and for major decisions during these processes.	Article 15; Ethical Principle 4; Committee documents; see paragraph 20: Community Consent	Procedures of inventorying were agreed upon with the Accountability Partners as field experts on what will be the most effective and ethical approach to the communities, groups and individuals concerned. Prior consent is inherent, as inventory can only be taken through persons with intimate knowledge of the element.
Inventory should present intangible cultural heritage elements that were identified with the participation of the communities and groups concerned, and of relevant non-governmental organizations.	Article 11(b), Ethical Principle 1; see paragraphs 21-24: Community Involvement	Inventoried elements were identified with the participation of the communities and groups concerned, and of relevant non-governmental organizations, including, but not limited to, private collections, museums, public records and other resources.



<p>Inventory should aim to be inclusive.</p>	<p>Article 11(b); see paragraphs 25-26: Inclusive Inventorying</p>	<p>Inventorying activities included gender and youth involvement initiatives.</p>
<p>Inventory should contain substantial information about the inventoried elements.</p>	<p>Article 12.1; see paragraphs 27-28: Substantial Information</p>	<p>Inventories contain details well beyond listings, to include images, mapping, interviewing, videotaping and other methods to ensure there is substantial information about the inventoried elements.</p>
<p>Inventory should be designed in such a way that they contribute to the purposes of the Convention, safeguarding in the first place.</p>	<p>Article 12.1; see paragraphs 29-30: Purposes of Inventorying</p>	<p>Safeguarding is an iteration of the inventory in three key ways: raising awareness about the threat of a fading culture throughout the process, promoting visibility of the element to create a buzz in the community, and inspiring advocacy that encourages actors of the element to be self-determined about the survival of the element.</p>
<p>Inventory should be regularly updated with the participation of the communities, groups and individuals concerned.</p>	<p>Article 12.1, Article 15; see paragraphs 31-32: Updating</p>	<p>Within the trajectory of the Convention which Grenada ratified on 15 January 2009, the directive to update inventory on a regular basis.</p>
<p>Inventory should be reported about in the six-yearly periodic reports that States Parties have to submit to the Committee.</p>	<p>Article 12.2; see paragraph 33: Reporting about inventorying</p>	<p>Within the trajectory of the Convention which Grenada ratified on 15 January 2009, the directive to update inventory on a</p>



		regular basis.
Inventory should respect customary practices concerning access to intangible cultural heritage.	Article 13(d)(ii); see paragraphs 34-35: Access	No customary practices were encroached in the inventorying process.

The data collected during field research on the elements are recorded on inventory forms. The amount of information required varies from a limited number of general fields to a complex dataset. In its more basic form, the information required may include: identification of the element, its characteristics, its scope, the existence of practitioners and practising communities and the actual condition of the element. Project-generated forms include the following fields that are recommended by UNESCO, in addition to those that are particular to the element:

- identification of the element and its location (category, name and role or function of person, community of group, locality, etc.);
- description (of the heritage and its space, periodicity of enactment or performance, place of enactment, associated tangible elements, materials used, products, apprenticeship, transmission modes, etc.);
- justification for inscribing and patrimonial value (significance for the community, effects and advantages associated with its practice);
- historical viability information (general and specific history of the person or group, form of expression, or cultural space);
- past and/or ongoing safeguarding measures;
- technical information (dates and place of investigation, date of inventory form, name of investigator, etc.).

For more on this topic, visit <https://ich.unesco.org/en/focus-on-inventory-making-2014-00876>

Stakeholders

The abbreviated window of time to complete the project relies upon the use of technology, the participation of bearers, the contribution of custodians and the informed consent of



actors. In the language of the Representative List, there are many possible stakeholders of an element:

Practitioners

People who, either because of their profession or because of personal interest, practice skills that are considered desirable in a certain community and which play a role in the cultural design of that community.

Custodians

People with a certain responsibility, either because of their profession or because of personal interest, to protect and monitor certain cultural practices and ideas.

Bearers

People who possess certain skills or knowledge allowing them to share in certain cultural practices, without necessarily being active participants.¹⁹

Creators

People who create new cultural practices and/or ideas within an existing tradition, or who re-create existing cultural practices and ideas.

Actors

People who can play an active role in implementing cultural practices to which certain meanings are attached within a community.

¹⁹ Take part in cultural practices, without being an active participant (both participants and spectators).



PROJECT SWOT ANALYSIS

Strengths

- **GTA Support and Interest** in the project, fueled by the awareness, visibility and advocacy initiatives.
- **Community concern** for the preservation of the elements.
- **Forward thinking ahead of endangerment risks** that comes with creating a succession plan for inventorying the elements.
- **Embedded programs** for partnerships and legal advice that are free of charge to actors, contributors, practitioners, custodians, bearers, creators and other stakeholders.

Weaknesses/Challenges

- **Prior Knowledge of UNESCO Programs** is not particularly strong.
- **Functional Literacy & Comprehension** is a formidable challenge.
- **Availability & Focus** of existing archives for each of the elements is limited although search engines provide thousands of results.
- **Gender** is not a carve-out of the elements per se and gender does not define a role in the element, therefore a concerted effort to include women in the project is deliberate.
- **Sustainable ICH Development and Implementation** plans for the States Party are static.
- **Attracting Stakeholder Participation** is the result of respondent/stakeholder fatigue from previous, similar projects that did not materialize.

Opportunities

- **Prior Knowledge of UNESCO Programs** can be remedied with a robust public awareness campaign that includes visibility, encourages advocacy and offers a charismatic invitation to participate.
- **Stakeholder-facing Dialogue** that is exchanged within the parameters of the pandemic protocol allow individuals to acquire a deeper understanding of the Representative List, the GTA initiative to nominate the elements and improve on the quality of interviews.



Threats

- **Project date range** of 12 (twelve) weeks versus the UNESCO recommendation of 12 (twelve) weeks does not accommodate project delays, particularly on critical path items related to public awareness and education of stakeholders.
- **Smart Technology** is an alternative to traditional methods of communication, however not readily available to stakeholders of the element.
- **The COVID-19 Pandemic** and the attending quarantines, curfews, health protocols for virtually every aspect of daily life and work creates conditions that render the project plans all but efficient.
- **Follow Through** with communities and the additional work it creates for project staff continues to be a valuable element in building trust with the communities involved.

Additional Feedback from the Community

See also Stakeholder & Accountability Partner Assemblies.

- Many raised the question of why the elements of Shakespeare Mas and Traditional Boat Building were being nominated to the exclusion of other intangible cultural heritage elements, such as Big Drum, Parang and others.
- Evaluation Form to opinion leaders about the presentation suggested the strength of the presentation is in the presenter's ability to read the audience and simplify complex concepts.
- Family Representative Partnership Program would better reflect the existing community and thereby accommodate the nature of the boat building community in the nomination process (i.e. not attempt to make a heterogenous group into a homogenous one).
- Responses to the Community
- Shakespeare Mas and Traditional Boat Building are far less documented and practiced than other elements. These elements are at higher risk of being lost in space and time due to contemporary building methods, cheaper building/construction materials and challenges to transfer the skills in a robust succession plan through the creation of formal organizations, awareness campaigns that inspire or tertiary education for youth.



RECOMMENDATIONS

The following recommendations are in the interest of a more robust project plan, providing there is budget, skilled manpower, inclusion of Government line ministries and adequate time to execute them.

Weekly Data Tracking Reports and Social Media Analytics

The key reasons to track data and monitor analytics include a deeper understanding of an audience, reveal which social networks produce the best results, indicate how content might be improved through strategies supported by science, and provide information used to calculate Return on Investment (ROI).

Employ SMS Text Messaging as a Communications Tool

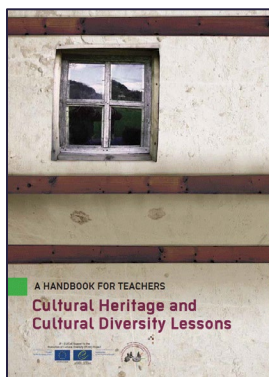
The project communications initiative can benefit from SMS text messaging to broadcast public awareness messages, reminders and other important information. The suggestion requires significant investment, however, and is limited in its distribution. Go2Fet²⁰, as an example, quoted the rate of EC\$0.13 (thirteen cents) per message, per recipient, with a database of over 35,000 (thirty-five thousand) recipients. Carriacou was not segmented in the database at the time of inquiry and the list was built from online ticket sales and from persons who registered for a discount card. Per message, the cost would have been no less than EC\$4,550 per broadcast.

Develop a Succession Plan with Youth to Inherit and Manage the Inventory of Elements

UNESCO states, “(Inventories) should be **regularly reported on**. OD 153(a) indicates that the six-yearly periodic reports that States Parties must submit to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (in accordance with Article 29) should provide information about the ‘drawing up of inventories as described in Articles 11 and 12 of the Convention’.”

The full measure of the above is that youth must be engaged, particularly in Carriacou where many of the practitioners of the element are aging and will have to rely on young people to assume the responsibilities UNESCO has detailed.

²⁰ 2019 rates

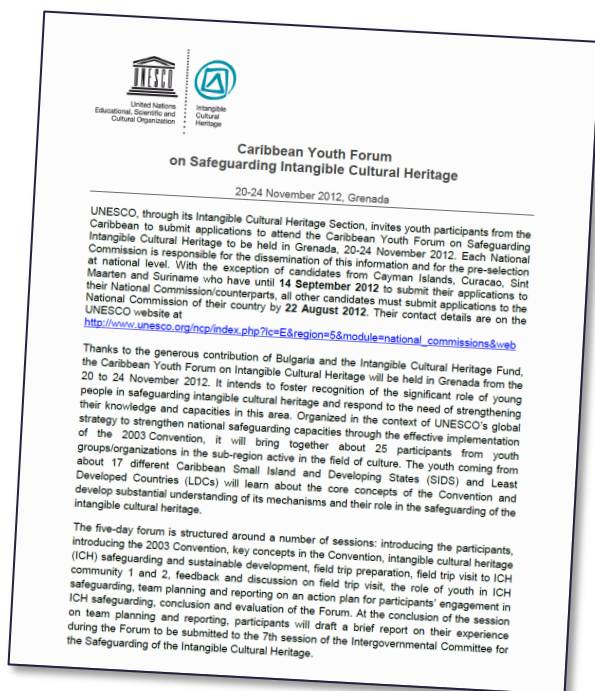


Adapt *ICH Explained – Lessons for School Children* for Carriacou

A Handbook for Teachers: Cultural Heritage and Cultural Diversity Lessons was published in 2012 and offers ideas, resources and lesson plans for the education of children of secondary school, aged approximately 7 to 15. The handbook was produced within the framework of the Joint Project “EU/CoE Support to the Promotion of Cultural Diversity in Kosovo.”

Resuscitate the Youth Forum Opportunity

Refer to archive files at https://ich.unesco.org/en/events?meeting_id=00248 which includes the information document and application form to attend the forum. The original intent of the Forum is clearly indicated in the public announcement and invitation to youth:



Are you a youth from the Caribbean between 20 to 25 years of age who want to play a more active role in the safeguarding of living heritage?

UNESCO, through its Intangible Cultural Heritage Section, invites nationals of Antigua and Barbuda, Bahamas, Barbados, Belize, Cayman Islands, Curacao, Dominica, Grenada, Guyana, Jamaica, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Sint Maarten, Suriname and



Trinidad and Tobago, to submit applications to attend the Caribbean Youth Forum on Safeguarding Intangible Cultural Heritage to be held in Grenada, 20-24 November 2012.

Thanks to the generous contribution of Bulgaria and the Intangible Cultural Heritage Fund, the Caribbean Youth Forum on Intangible Cultural Heritage will be held in Grenada from the 20 to 24 November 2012. It intends to foster recognition of the significant role of young people in safeguarding intangible cultural heritage and respond to the need of strengthening their knowledge and capacities in this area. Organized in the context of UNESCO's global strategy to strengthen national safeguarding capacities through the effective implementation of the 2003 Convention, it will bring together about 25 participants from youth groups/organizations in the sub-region active in the field of culture. The youth coming from about 16 different Caribbean Small Island and Developing States (SIDS) and Least Developed Countries (LDCs) will learn about the core concepts of the Convention and develop substantial understanding of its mechanisms and their role in the safeguarding of the intangible cultural heritage.

The Forum is structured around a number of sessions: introducing the participants, introducing the 2003 Convention, key concepts in the Convention, intangible cultural heritage (ICH) safeguarding and sustainable development, field trip preparation, field trip visit to ICH community 1 and 2, feedback and discussion on field trip visit, the role of youth in ICH safeguarding, team planning and reporting on an action plan for participants' engagement in ICH safeguarding, conclusion and evaluation of the Forum. At the conclusion of the session on team planning and reporting, participants will draft a brief report on their experience during the Forum to be submitted to the 7th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage.

With the exception of candidates from British Virgin Islands, Cayman Islands, Curacao, Sint Maarten and Suriname who have until 14 September 2012 to submit their applications to their National Commission/counterparts, all other candidates must submit applications to the National Commission of their country by 22 August 2012.



Resuscitate the Grenada Youth Forum Project for ICH

The reader may recall, mentioned in the Project Predecessors 2012-2021 section above, that a bid was made to host a youth forum in St. George's, Grenada by (then) UNESCO Senator of Grenada, Arley Gill.

Consider Community-based Education & ICH Transference Initiatives

The following Case Studies demonstrate successful initiatives to pass on intangible cultural heritage knowledge and practices to young persons in Carriacou.

Case Study 1

Website: <https://communityboats.wordpress.com/>

Based out of Port Hadlock, WA the Community Boat Project provides hands-on, meaningful, organic, learning experiences. We partner teens with high-capacity adult mentors in unique programs that focus on *real work, critical thinking, and human-social skills* toward the goal of creating skilled and empathetic adults for our region. It is a gathering place where people find joy in working together.

Case Study 2

Implemented from January 2019 to July 2020, the UNESCO-EU project Engaging Youth for an Inclusive and Sustainable Europe proposed an innovative approach to education by inviting teachers and learners to explore their living heritage and learn not only about it, but also with and through it. Teachers and students from 10 selected UNESCO Associated Schools across the European Union have developed and implemented pilot projects in their own schools. Accompanied by UNESCO trained facilitators, each school team has conducted activities to identify the living heritage present in their school communities and to integrate it in lesson plans of subjects as diverse as mathematics, physics or languages, as well as in extra-curricular activities. In this context, UNESCO, in close cooperation with the Netherlands Commission for UNESCO has brought together the ten ASPnet school teams to share their experiences, analyze the approaches used, and provide input for the development of the resource materials for teachers in Europe, to be produced by the end



of the project. The workshop was held from 27 February to 1 March 2020, in Rotterdam, The Netherlands.



IDENTIFICATION AND INVENTORYING THE ELEMENT WHERE NO SYSTEM EXISTED

Inventorying is not a simple listing of intangible heritage elements, although the information provided in an inventory may be quite limited. It is a process that raises awareness and identifies elements with impaired viability that may lead to safeguarding. It can also be used to establish relationships between various stakeholders who may be involved in later safeguarding efforts. Inventorying may boost the sense of identity and continuity of the communities concerned and will certainly create greater awareness about ICH both within and outside of these communities.

Each State Party is required by the Intangible Heritage Convention (Article 12) to draw up one or more inventories of the intangible cultural heritage (ICH) present in its territory *in a manner geared to its own situation*; this leaves considerable leeway. However, the Convention and the Operational Directives (ODs) are clear that inventories:

- Should only present elements defined and identified with the participation of the communities and groups concerned and relevant NGOs;
- Should try and ensure the widest possible participation in the inventorying process of communities, groups and individuals concerned (OD 80);
- Should be designed in such a way that they may contribute to safeguarding;
- Should cover the ICH present in the territory of the State Party concerned;
- Should be regularly updated and therefore should be developed in such a way that they can be easily updated;
- Should not violate customary practices concerning access to ICH, and any associated places, persons and materials; and
- Should not include information on an element without the consent of the community, group or individual concerned.

Inventorying is an important step towards safeguarding, and in some cases, towards nomination to the Lists of the Convention, as only ICH elements that appear on an inventory of the State Party concerned may be nominated. Inventories drawn up by States Parties do not have to employ the same definition of ICH as the Convention. However, any elements nominated to one of the Convention's lists will have to comply with that definition and the other inscription criteria laid down in the Operational Directives of the Convention (OD 1-2).



Inventorying the Element

The inventory form was developed to survey the element assisted Accountability Partners in an effort to ask and elaborate questions in identifying and defining ICH elements for the purposes of an inventory where no system exists. Framework items numbered 4, 5 and 6 provide observations of the Accountability Partner who conducts the survey. The survey intended to develop a clear picture of the element based on key indicators:

- Name of the element
- Geographic location of the element
- Origin of the element
- Custodians of the element
- Awareness of the element
- Survival of the element
- Transmission methods and threats
- Requisites to practice the element
- Parameters of the element
- Associated traditions
- Protection of the element
- Availability of the element

The inventory form for traditionally built boats was drafted to provide a focal point for dialogue with the community about how the boats should be inventoried, i.e. what details should be provided in such an inventory, and to provide direction to UNESCO, GTA and TALONS about content. To facilitate the dialogue, a generic form was generated complete with a glossary to define what information is being requested. Due to time and social distancing constraints, the form—which UNESCO requires to be a reflection of stakeholder input—was not reviewed by actors of the element prior to distribution or stakeholder assemblies to frame the inventory exercise. The consultant understands the form was used in a GTA initiative on both Carriacou and Petite Martinique. Any forms collected by GTA must appear in the Nomination File to meet UNESCO compliance standards.

The inventory form for Shakespeare Mas was also drafted in advance of the project launch and short term contracts to retain the services of the Accountability Partner, Heather Adams.



Inventory forms are part of the Accountability Partner Packets as they appear in the project folder.



Questions Elaborated in Shakespeare Mas Stakeholder Interviews

The guiding questions correspond to the framework of the nomination form. Following are the questions provided to each of the Accountability Partners. The purpose is to ensure the information collected is in direct relation to the nomination form.

Framework	Questions elaborated in Shakespeare Mas
1. Identification of the element/heritage	
1.1 Name of the ICH element, as used by the community concerned	<ul style="list-style-type: none"> ▪ What do Shakespeareans call the element/heritage? Does it have another name? ▪ What do people in other villages call the element?
1.2. Short, informative title of the ICH element (including indication of the ICH domain(s) concerned)	
1.3. Community(ies) concerned	<ul style="list-style-type: none"> ▪ Which village are you from? ▪ Where (island or village) is your family from? ▪ Do any other communities perform Shakespeare Mas?
1.4. Physical location(s)/distribution frequency of enactment of the ICH element	<ul style="list-style-type: none"> ▪ What is the scope of this element? ▪ When is Shakespeare Mas performed? On what occasion? ▪ Where is Shakespeare Mas rehearsed? ▪ In which festival Shakespeare Mas played the most? ▪ How many persons perform Shakespeare Mas during a festival? ▪ When is Shakespeare Mas not performed?
1.5. Short description of the ICH element	<ul style="list-style-type: none"> ▪ How would you explain Shakespeare Mas to a person who has never heard of it?
2. Characteristics of the element	



<p>2.1. Practitioner(s)/performer(s) – name(s), age, gender, social status, and/or professional category, etc.</p>	<ul style="list-style-type: none"> • Who are the master artists who still play Shakespeare Mas in your community? • In your community, who are the best Shakespeare Mas players? • Who is the first person who introduced you to Shakespeare Mas? • Who taught you how to play Shakespeare Mas? • Who is not allowed to play Shakespeare Mas? • Who can both play Shakespeare Mas and perform other musical instruments? Can you name some of these instruments? • What are the performance groups/clubs/associations for Shakespeare Mas?
<p>2.2. Other people in the community who are less directly involved, but who contribute to the practice of the ICH element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising)</p>	<ul style="list-style-type: none"> • Who will lead the program or performance during the festival where Shakespeare Mas are performed? • Who is Shakespeare Mas playing transmitted to? • Who provides the food during the festival where Shakespeare Mas are performed? • Who will do the cooking? • Are there perform Shakespeare Mas? • Who will take part in Shakespeare Mas performances and who will use other musical instruments during the festivals where Shakespeare Mas is played?
<p>2.3. Language(s) or language register(s) involved</p>	<ul style="list-style-type: none"> • What is the language used in Shakespeare Mas? • Are there any special words/phrases used in Shakespeare Mas? • Are there any preferred or popular Shakespeare plays that are performed for Shakespeare Mas?
<p>2.4. Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the ICH element</p>	<ul style="list-style-type: none"> • Who designs costumes for Shakespeare Mas? • How are costumes for Shakespeare Mas stored? • How old is Shakespeare Mas? • What are the objects that are used during Shakespeare Mas and why are they used?



	<ul style="list-style-type: none">• How many generations have performed Shakespeare Mas?• How did your ancestors perform Shakespeare Mas?• What materials are needed to costume actors for Shakespeare Mas?• What costumes/accessories/jewellery accompany each performance?• Is Shakespeare Mas played with other instruments?• Are any objects/materials not placed near costumes?• How can costumes, literature and other materials be protected from damage and detuning?
2.5. Other intangible elements (if any) associated with the enactment or transmission of the ICH element	<ul style="list-style-type: none">• What are the Shakespeare Mas plays? How many can your group play?• Are there any associated dances or forms of music for Shakespeare Mas?• How does Shakespeare Mas serve the festivals?• What is the origin of Shakespeare Mas?• What prayers or blessings are accompanied by playing Shakespeare Mas?• Are there any taboos in Shakespeare Mas?• What are the rules when playing Shakespeare Mas? Are there any rituals?• Are there any days that Shakespeare Mas should not be played?• Is there any use of Shakespeare Mas in the final rites or burial of deceased people?
2.6. Customary practices (if any) governing access to the ICH element or to aspects of it	<ul style="list-style-type: none">• Are there any factors of the Shakespeare Mas culture that are not passed on to the next generation?• Is there any factor of Shakespeare Mas culture that is only passed on under special conditions?• Is there anyone who is not allowed to learn to play Shakespeare Mas?• When are Shakespeare Mas not taught/learned?



<p>2.7. Modes of transmission to others in the community</p>	<ul style="list-style-type: none"> • Who can teach others to play Shakespeare Mas? At what age? • Who can learn to play Shakespeare Mas? What age can they start? • Where can Shakespeare Mas be taught? And how can they be taught? • Where did you first learn to play Shakespeare Mas? At what age? • How did you learn to play Shakespeare Mas? • How do you teach your children or young people in the community to play Shakespeare Mas? • Which form of transmission is the easiest? • Do the learners have to pay/exchange anything to learn how to play Shakespeare Mas?
<p>2.8. Relevant organizations (community organizations, NGOs, others) (if any)</p>	<ul style="list-style-type: none"> • What are the activities organized for Shakespeare Mas? • What activities/approach does the local department of culture do to preserve the Shakespeare Mas culture? • What are the roles of the elders of the village in Shakespeare Mas?
<p>3. State of the element : viability</p>	
<p>3.1. Threats (if any) to the continued enactment of the ICH element within the relevant community(ies)</p>	<ul style="list-style-type: none"> • Do people in your village still play Shakespeare Mas? Why? • Do your family and your children want to keep Shakespeare Mas in your family heritage? • Why does your family not take part in the Shakespeare Mas festival in the community? • Do people perform Shakespeare Mas Shakespeare Mas your village outside of festivals? Where? • Are there any Shakespeare Mas traditions that are/are not practised as before? • What rituals attached to Shakespeare Mas culture no long exist? Why? • How does the COVID-19 pandemic affect the life of Shakespeare Mas culture? • Where do you rehearse Shakespeare Mas? How often?



	<ul style="list-style-type: none"> • Is the rehearsal location suitable for practising Shakespeare Mas?
3.2. Threats (if any) to the continued transmission of the ICH element within the relevant community(ies)	<ul style="list-style-type: none"> • Do children in the village enjoy learning to play Shakespeare Mas? Why? • Is there any government policy/regulation that affects the teaching/learning/practising of Shakespeare Mas? • Does religion have negative effects on the Shakespeare Mas culture? • What leisure activities do the young people in the village enjoy more than learning to play Shakespeare Mas? • Are there people in your village who have the knowledge and skills to teach other to play Shakespeare Mas?
3.3. Threats to the sustainability of access to tangible elements and resources (if any) associated with the ICH element	<ul style="list-style-type: none"> • Are there any Shakespeare Mas artifacts in your village? How much? • Is there any space/place in your village for Shakespeare Mas practice? • Are there any natural resources that serve for Shakespeare Mas practice? • What financial resources are available to organize Shakespeare Mas practice?
3.4. Viability of other intangible heritage elements (if any) associated with the ICH element	<ul style="list-style-type: none"> • Are there any factors that indirectly affect the Shakespeare Mas culture? • In your village, is it popular to play Shakespeare Mas when drinking rum? • Do people in your village play Shakespeare Mas in any of the social settings of the community?
3.5. Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the ICH element	<ul style="list-style-type: none"> • Does your community have any measures to safeguard the Shakespeare Mas culture? • Do the local authorities have any measures to safeguard the Shakespeare Mas culture?
4. Data restrictions and permissions	
4.1. Consent from and involvement of the community(ies) concerned in data	



gathering
4.2. Restrictions, if any, on the use of or access to collected data
4.3. Resource person(s): name and status or affiliation
4.4. Date and place of data gathering
5. References concerning the ICH element (if any)
5.1. Literature (if any)
5.2. Audiovisual materials, recordings etc. in archives, museums and private collections (if any)
5.3. Documentary material and objects in archives, museums and private collections (if any)
6. Inventorying data
6.1. Person(s) who compiled the inventory entry
6.2. Proof of consent of the community(ies) concerned for (a) inventorying the element, and (b) for the information to be provided in the inventory
6.3. Date of entering the data into the inventory



Questions Elaborated in Traditional Boat Building Stakeholder Interviews

Framework	Questions elaborated in Traditional Boat Building
1. Identification of the element/heritage	
1.1 Name of the ICH element, as used by the community concerned	<ul style="list-style-type: none"> ▪ What do Boat Builders call the element/heritage? Does it have another name? ▪ What do people in other villages call the element? ▪ What do people call the people who build boats? Example: panel beater is a person who does bodywork on automobiles
1.2. Short, informative title of the ICH element (including indication of the ICH domain(s) concerned)	<ul style="list-style-type: none"> ▪ Do you build sloops, schooners or both? <i>Circle one.</i> ▪ Do you build fishing boats? Yes or No ▪ Do you build other types of boats? If so, what kind?
1.3. Community(ies) concerned	<ul style="list-style-type: none"> ▪ Which village are you from? ▪ Where (island or village) is your family from? ▪ Do any other communities perform Traditional Boat Building of sloops and schooners?
1.4. Physical location(s)/distribution frequency of enactment of the ICH element	<ul style="list-style-type: none"> ▪ From what you know of, how far away have Carriacou's sloops and schooners sailed? ▪ Is there a special season for boat building? ▪ Where is traditional boat building done on Carriacou, including Windward? ▪ When do you see the most boats from Carriacou—for example, a festival—even if the event is not on Carriacou? ▪ How many people does it take to build a boat? ▪ When is Traditional Boat Building not being done?



<p>1.5. Short description of the ICH element</p>	<ul style="list-style-type: none"> ▪ How would you explain Carriacou Traditional Boat Building of Sloops and Schooners to a person who has never heard of it? ▪ How would you describe the classification of boats? (Use sample map to ask if it is correct or not.)
<p>2. Characteristics of the element</p>	
<p>2.1. Practitioner(s)/performer(s) – name(s), age, gender, social status, and/or professional category, etc.</p>	<ul style="list-style-type: none"> • Who are the master boat builders? • How long does it take to become a master boat builder? • Who are the up-and-coming boat builders? • Do people return to Carriacou to learn or to become traditional boat builders? (Brain Drain) • Do you see the younger generation of boat builders making changes to the traditional design? If so, how? • Who is the first person who introduced you to Traditional Boat Building? • Who is not allowed to build traditional sloops and schooners? • What are the <i>past</i> or <i>present</i> groups/clubs/associations for Traditional Boat Building?
<p>2.2. Other people in the community who are less directly involved, but who contribute to the practice of the ICH element or facilitate its practice or transmission (e.g. preparing stages, costumes, training, supervising)</p>	<ul style="list-style-type: none"> • Who will lead the team when a boat is launched? • What are the other roles that are filled when a boat is launched? • What is the role of the community during a boat launching? • Who is Traditional Boat Building being transmitted (taught) to? • Who provides the food when a boat is launched? Who will do the cooking? • Who will take part in Traditional Boat Building activities, such as musicians or church officials?
<p>2.3. Language(s) or language register(s) involved</p>	<ul style="list-style-type: none"> • What is the language used in Traditional Boat Building other than English? • Are there any special words/phrases used in Traditional Boat Building that are more commonly used in Carriacou? • Are there any preferred or popular songs that are performed for boat launches?



		<ul style="list-style-type: none"> • Are there traditional songs or poems about the boats from Carriacou?
2.4.	Tangible elements (such as instruments, specific clothing or space(s), ritual objects) (if any) associated with the enactment or transmission of the ICH element	<ul style="list-style-type: none"> • Who designs the boats for Traditional Boat Building? • What materials are needed to build the boats? • How are materials for Traditional Boat Building stored? • How old is Traditional Boat Building? • What are the objects that are used during Traditional Boat Building and why are they used? • How many generations have been Traditional Boat Builders in your family? • How did your ancestors build boats?
2.5.	Other intangible elements (if any) associated with the enactment or transmission of the ICH element	<ul style="list-style-type: none"> • Are there any associated dances or forms of music that are associated with Traditional Boat Building? • How does Traditional Boat Building serve the festivals? • What is the origin of Traditional Boat Building? • What prayers or blessings accompany Traditional Boat Building? • Are there any taboos (dangerous spiritual practices) in Traditional Boat Building? Example: in past centuries, it was unlucky to allow a woman aboard a ship. • What are the rules when building boats? Are there any rituals? • Are there any days that Traditional Boat Building should not be done? • Is there any use of Traditional Boat Building in the final rites or burial of deceased people?
2.6.	Customary practices (if any) governing access to the ICH element or to aspects of it	<ul style="list-style-type: none"> • Are there any factors of the Traditional Boat Building culture that are not passed on to the next generation? Why? • Is there any factor of Traditional Boat Building culture that is only passed on under special conditions? • Is there anyone who is not allowed to learn to build Traditional Boats? • When is Traditional Boat Building not taught/learned?
2.7.	Modes of transmission to others in the community	<ul style="list-style-type: none"> • Who can teach others to build Traditional Boats? At what age? • Who can learn to build Traditional Boats? What age can they start? • Where can Traditional Boat Building be taught? And how can they be taught? • Where did you first learn to build a Traditional Boat? At what age?



		<ul style="list-style-type: none"> • How did you learn to build Traditional Boats? • How do you teach your children or young people in the community to build Traditional Boats? • Which form of transmission (teaching) boat building is the easiest? • Do the learners have to pay/exchange anything to learn how to build a Traditional Boat?
2.8.	Relevant organizations (community organizations, NGOs, others) (if any)	<ul style="list-style-type: none"> • What are the activities organized around Traditional Boat Building? • What activities/approach does the Grenada Tourism Authority do to preserve the Traditional Boat Building culture? • What are the roles of the elders of the village in Traditional Boat Building?
3. State of the element : viability		
3.1.	Threats (if any) to the continued enactment of the ICH element within the relevant community(ies)	<ul style="list-style-type: none"> • Do people in your village still pursue Traditional Boat Building? Why? • Do your family and your children want to keep Traditional Boat Building in your family heritage? • Does your family take part in the Carriacou Regatta Festival? Why or why not? • Are there any Traditional Boat Building traditions that are/are not practiced as before? • What rituals attached to Traditional Boat Building culture no longer exist? Why? • How does the COVID-19 pandemic affect the life of Traditional Boat Building culture? • Where do you build schooners and sloops? How often? • Is the location the most suitable one for Traditional Boat Building?
3.2.	Threats (if any) to the continued transmission of the ICH element within the relevant community(ies)	<ul style="list-style-type: none"> • Do children in the village enjoy learning to build Traditional Boats? Why or why not? • Is there any government policy/regulation that affects the teaching/learning/practicing of Traditional Boat Building? • Does religion have negative effects on the Traditional Boat Building culture? • What leisure activities do the young people in the village enjoy more than learning to build Traditional Boats? • Are there people in your village who have the knowledge and skills to teach others Traditional Boat Building?



<p>3.3. Threats to the sustainability of access to tangible elements and resources (if any) associated with the ICH element</p>	<ul style="list-style-type: none"> • Are there any Traditional Boat Building artifacts in your village? How many or how much? • Is there any space/place in your village for Traditional Boat Building storage of archives? • Are there any natural resources that serve for Traditional Boat Building practice? • What financial resources are available to finance Traditional Boat Building?
<p>3.4. Viability of other intangible heritage elements (if any) associated with the ICH element</p>	<ul style="list-style-type: none"> • Are there any factors that indirectly affect the Traditional Boat Building culture? • In your village, is it popular to build Traditional Boat Building while socializing?
<p>3.5. Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the ICH element</p>	<ul style="list-style-type: none"> • Does your community have any measures to safeguard the Traditional Boat Building culture of Sloops and Schooners? • Do the local authorities have any measures to safeguard the Traditional Boat Building culture?
<p>4. Data restrictions and permissions</p>	
<p>4.1. Consent from and involvement of the community(ies) concerned in data gathering</p>	
<p>4.2. Restrictions, if any, on the use of or access to collected data</p>	
<p>4.3. Resource person(s): name and status or affiliation</p>	
<p>4.4. Date and place of data gathering</p>	
<p>5. References concerning the ICH element (if any)</p>	
<p>5.1. Literature (if any)</p>	
<p>5.2. Audiovisual materials, recordings etc. in archives, museums and private collections (if any)</p>	
<p>5.3. Documentary material and objects in archives, museums and private</p>	



collections (if any)	
6. Inventorying data	
6.1.	Person(s) who compiled the inventory entry
6.2.	Proof of consent of the community(ies) concerned for (a) inventorying the element, and (b) for the information to be provided in the inventory
6.3.	Date of entering the data into the inventory
Start Time	End Time

The location where the practice or expression is enacted and transmitted should be specified. ICH elements may be associated with one specific location (such as a single town) or associated with a much broader geographical area, including neighbouring States. The occurrence of an element in other States may be referred to in an inventory of ICH elements.

It often happens that, traditionally, a specific practice or expression cannot be performed or attended by just anyone. Often, people of a certain gender, age or background must play specific roles. There may also be restrictions on who may be part of the audience. The Convention requires such restrictions to be respected, if that is the wish of the communities concerned. Sometimes community members propose, and the community at large accepts, that certain roles within an ICH practice can be fulfilled by other categories of persons than was traditionally the case so that viability can be ensured.

Article 13(d)(ii) of the Convention requests States Parties to take measures that aim at 'ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage'. So if ICH practices that cannot be attended by everyone (for example, not by men) are recorded or documented, there must be a discussion with the communities and groups concerned about whether these recordings can be made accessible or shown in places that are open to all. Recordings can, of course, only be made with the explicit prior and informed consent of the tradition bearers concerned.



Inventorying is about identifying and defining ICH; it is different from documentation or research. For the insertion of an element in an inventory, no extensive research or documentation is required. If versions of the element have already been recorded, studied or otherwise written about, then information is welcome and section 5 is the place to indicate the appropriate references. This is also the place to indicate the existence of collections of objects or instruments that are associated with living ICH expressions or practices.

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APPENDIX 1: ICH-02 – ANNOTATED FORM

The following pages display the ICH-02 nomination form with the consultant's notes about each item on the form.



Urgent Safeguarding List

ICH-01 – Form

LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**Deadline 31 March 2021
for possible inscription in 2022**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

Possibility to request International Assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request international assistance to support the implementation of its proposed safeguarding plan, use Form ICH-01bis.

To nominate an element for inscription on the Urgent Safeguarding List without requesting financial assistance, continue to use Form ICH-01.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

This information is to come from GTA based on its authority to nominate the elements.

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

TRADITIONAL BOAT BUILDING

Naming the traditional boat building element depends largely upon the decision about (a) whether the nomination is only for traditional sloops and schooners, or ALL boats, and (b) whether the nomination of boats is to include Carriacou or both Carriacou and PM. To date this is a blurred line, as the element has been called "Carriacou Traditional Boat Building" from the start of the project. As a result, PM was not included in the initial planning.



SHAKESPEARE MAS

No known conflicts or concerns in naming the element "Carriacou Shakespeare Mas."

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language, corresponding to its official name in English or French (point B.1).

Not to exceed 200 characters

This is not applicable for either nomination.

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention the alternate name(s), if any, by which the element is known.

TRADITIONAL BOAT BUILDING

n/a

SHAKESPEARE MAS

There is an iteration of the element based on informal dialogue.

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

To be certain we have captured all who see themselves as part of the element the Road Show was to make a clarion call for being informed about the project. The rosters provided by GTA, although a running start, were not created for the current use and does not include persons who do not have a pre-existing relationship with GTA.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

This information can be ascertained based on the results of the Road Show and rosters, combined.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): GTA to provide this designation.



Family name:	GTA to provide this designation.
Given name:	GTA to provide this designation.
Institution/position:	GTA to provide this designation.
Address:	GTA to provide this designation.
Telephone number:	GTA to provide this designation.
Email address:	GTA to provide this designation.
Other relevant information:	GTA to provide this designation.

E.2. Other contact persons (for multinational files only)

Provide complete contact information below for one person in each submitting State, other than the primary contact person identified above.

n/a

1. Identification and definition of the element

For Criterion U.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.



- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

TRADITIONAL BOAT BUILDING

In professional practice, much like an executive summary, this section is typically written last because it is a summary of the entire element as described by actors of the element. With such a tight word count, the descriptions will surely require a conservative overview.

SHAKESPEARE MAS

In professional practice, much like an executive summary, this section is typically written last because it is a summary of the entire element as described by actors of the element. With such a tight word count, the descriptions will surely require a conservative overview.

- (ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

This question is explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions. Regarding the identification of bearers and their legitimacy, UNESCO Aide-Memoire (see email attachment) specifies:

REPRESENTATIVES OR INTERMEDIARIES

99. The Committee and its evaluation bodies have recognized that communities or groups may make their wishes concerning their intangible cultural heritage known directly or through various channels, representatives or intermediaries. As the Consultative Body explained, 'while such intermediaries are welcome, the nomination should demonstrate in what way they are indeed representative of the community, taking further care to ensure that diverse segments of the community are represented and not a single entity or institution alone'. This was echoed by the Subsidiary Body, which emphasized that 'communities may make their opinions or wishes known directly and not only through intermediary institutions who speak in their names. What is important is to take into account the cultural specificities of each community and not to assume who can represent it; in certain cases a chief, an official or another person is an appropriate spokesperson mandated by the community, while this may not be so in other cases'.

100. It is therefore essential that those evaluating and examining a nomination have the information needed to understand who such representatives or intermediaries are and how they derive their legitimacy to speak on behalf of the communities or groups. As the Consultative Body explained, 'more information on the background of such mediators or actors would allow evaluators and the Committee to better understand their roles in the preparation of the nomination and thus better appreciate the degree to which it reflects the perspectives of the communities concerned'.

101. With regard specifically to the documents provided as evidence of free, prior and informed consent, the Subsidiary Body requested 'that States take care to ensure that the name as well as the role or affiliation of those providing their consent be clearly indicated. In many cases this was evident from the document itself, but when it is not, the State is encouraged to explain briefly within the body of the nomination who are the people whose letters or attestations are attached'.

- (iii) How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words

This question is explored as part of the interviews. To be certain the interviewer/accountability



partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

Not fewer than 150 or more than 250 words

This question is explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

The elements are compatible. GTA was asked to contact the 2035 Sustainable Development Plan of Grenada to inquire and get a written response regarding the role (if any) of ICH in the national plan.

2. Need for urgent safeguarding

For Criterion U.2, States shall demonstrate that 'the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned'.

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of its traditional modes of transmission, the demographics of its practitioners and audiences and its sustainability.

Not fewer than 375 or more than 500 words

This question is explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.

Identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any element of intangible heritage.

Not fewer than 500 or more than 750 words

This question is explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.

3. Safeguarding measures

For Criterion U.3, States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'. The nomination should include sufficient information to permit the Evaluation Body and the Committee to assess the 'feasibility and sufficiency of the safeguarding plan'.

3.a. Past and current efforts to safeguard the element

(i) *The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 300 words



This question is explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard.*

Not fewer than 150 or more than 300 words

This question is explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.

Based on responses, we may find a path to existing projects to satisfy this query.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding plan proposed

This section should identify and describe a feasible and sufficient safeguarding plan that, within a time-frame of approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. States Parties are reminded that they should present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:

a. *What primary objective(s) will be addressed and what concrete results will be expected?*

Not fewer than 250 or more than 500 words

The four year plan of government for safeguarding may/not exist, hence the initiative to make inquiries with public and private entities that are validated/endorsed/financed by government line ministries and the 2035 Sustainable Development Plan.

Ms Phillip (GTA) made mention of plans for an education and youth initiative for this project. Should this address this question, this will provide content for this Section of the form.

This question is further explored as part of the interviews. To be certain the interviewer/accountability partner focuses on this question, the Accountability Packets (see email attachment) are customized to provide open-ended questions.



b. What are the key **activities** that will be carried out in order to achieve these expected results? Describe the activities in detail and in their ideal sequence, addressing their feasibility.

Not fewer than 250 or more than 500 words

See 3.b.a above.

c. Describe the mechanisms for the full **participation of communities**, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide information in as much detail as possible about the communities, in particular, practitioners and their roles in implementing the safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities, including the role of gender.

Not fewer than 150 or more than 250 words

See 3.b.a above.

d. Provide evidence that the State(s) Party(ies) concerned is **committed** to supporting the safeguarding plan by creating favourable conditions for its implementation.

Not fewer than 150 or more than 250 words

See 3.b.a above.

e. Provide a **timetable** for the proposed activities.

Not fewer than 200 or more than 500 words

See 3.b.a above.

f. Provide a detailed **budget** for the implementation of the activities proposed (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Not fewer than 200 or more than 500 words

See 3.b.a above.

3.c. Competent body(ies) involved in safeguarding the element

(i) Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), responsible for the local management and safeguarding of the element.

Name of the body: GTA to determine who will 'own' this aspect of the element.

Name and title of the contact person: GTA to determine who will 'own' this aspect of the element.

Address: GTA to determine who will 'own' this aspect of the element.

Telephone number: GTA to determine who will 'own' this aspect of the element.

Email address: GTA to determine who will 'own' this aspect of the element.

Other relevant information: GTA to determine who will 'own' this aspect of the element.

(ii) Describe the competent body responsible for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan.

Not fewer than 150 or more than 250 words



GTA to determine who will 'own' this aspect of the element

4. Community participation and consent in the nomination process

For Criterion U.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in preparing the nomination at all stages, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including, where appropriate, local and regional governments, communities, non-governmental organizations, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

WIDEST POSSIBLE PARTICIPATION built in at every stage as required by Article 15 of the Convention:

1. Road Show to make clarion call for anyone not listed in the rosters, ensuring we have exhausted the effort to locate actors of each of the elements
2. Stakeholder Assemblies to present, explain and answer questions about the project
3. Opinion Leader Briefings to solicit input on project plan and its effectiveness, present, explain and answer questions about the project
4. Radio Program: Soft Launch to introduce the global aspect of the project
5. The Gift of Culture: 3-Part Series to introduce the national aspect of the project and explore the elements to be nominated
6. Public Service Announcements to sensitize the public that there is a project and further solicit stakeholder participation, ensuring we have exhausted the effort to locate actors of each of the elements
7. Media Publicity to keep the project top of mind and instigate tourist/visitor interest in Carriacou
8. Social Media to further support the project with marketing and public relations values
9. GTA Marketing to further support the project with public awareness, visibility and advocacy
10. GTA Public Relations Campaign to reinforce its commitment to the nominations

GENDER

Boat Building: Preference for female participation in the project as accountability partners and interviewers.

Shakespeare Mas: As women are part of this element, less of a concern.

FREE, PRIOR, INFORMED CONSENT

Embedded program 1: Accountability Partners (one for Shakespeare Mas at large, and another for family representatives for each of the shipwrights who consent to the project) to conduct interviews in the local vernacular.

Embedded program 2: Legal Support Services Program (to support the functionally illiterate) to explain and clarify any consent to be provided by actors of the elements.



CONCEPTION AND PREPARATION OF NOMINATIONS

Boat Builders: more favorable, unofficially, for the family rep approach.

Shakespeareans: to date, not officially engaged as yet while few individuals have expressed curiosity about the project in social settings; formal outreach to Shakespearean group leaders/coaches has been unsuccessful to date.

PLANNING & IMPLEMENTATION OF SAFEGUARDING MEASURES

This has not been queried with any entity who would be responsible for planning/implementation. GTA guidance is needed on this point.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained, and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Legal Support Services is the embedded program we rely on to clarify the meaning of free, prior and informed consent. Further, to explain such consent in layman terms.

Aide-Memoire states:

102. It is equally important to explain the conditions under which consent was provided, as the Consultative Body noted: 'consent documents in some cases seemed to have been prepared for a purpose other than the nomination at hand, or to be simply lists of people in attendance at a given meeting, without clearly indicating that they had provided their consent or that those consenting were fully and accurately informed about the nature and possible effects of the nomination or proposal'. The Body returned to this point subsequently, observing that 'although the documents often show signatures of many people, it is rarely specified why, when and for what purpose this consent was given. The Consultative Body therefore found it useful when nominations explained the context in which consent was obtained rather than simply stating that consent was obtained'.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

There are no customary practices governing access to either of the elements.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:



- a. Name of the entity
- b. Name and title of the contact person
- c. Address
- d. Telephone number
- e. Email
- f. Other relevant information

This is determined through interviews. See Accountability Partner Packets (attached).

5. Inclusion of the element in an inventory

For Criterion U.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Inventories-in-progress (see language of this question, above) are being conducted for each of the elements. The names of the inventories are not yet determined and not expected to be a challenge going forward, so long as the names of the inventories reflect the Names of the Elements. This is more true of traditional boat building (as we need a decision on geography and boat classes to be included), versus Shakespeare Mas.

UNESCO Aide-Memoire states:

5. INCLUSION OF THE ELEMENT IN AN INVENTORY

For Criterion U.5, the States shall demonstrate that 'the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12 of the Convention'.

a. Indicate below:

- when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),
- its reference,
- the inventory in which the element has been included,
- the office, agency, organization or body responsible for maintaining that inventory,
- how the inventory has been drawn up 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11(b) of the Convention),
- how the inventory is regularly updated (Article 12 of the Convention).

b. Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different. The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.



The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Not fewer than 150 or more than 250 words

EVIDENCE AND DATE OF THE INVENTORY

109. In 2014, the Committee reminded that 'the nomination should be complete at the time of submission (31 March) and evidence of inclusion in an inventory or of the free, prior and informed consent of the communities, groups or individuals concerned should not normally be created ex post facto, after the nomination deadline'. In this regard, the Subsidiary Body noted that 'in several cases, [the] evidence seemed not to predate the submission of the nomination, but instead to have been created ex post facto. [...] there are sometimes exceptional circumstances that require submission of an updated document after the deadline of 31 March for the nomination as a whole. For example, certain files are still being examined that were submitted several years ago, when the requirements for such documentary evidence were not as stringent, and it is understandable that the State provides additional information when the Secretariat informs it that something is lacking. But in other cases the Body was concerned that the submitted documents indicated that the element was not in fact included on an inventory before 31 March, or that the communities had not yet consented prior to the nomination. Given that files are expected to be complete at the time of submission, the Subsidiary Body deems that only in exceptional circumstances should such documentary evidence be created after 31 March, and those circumstances should be clearly explained within the nomination file'.

EXTRACT OF THE INVENTORY IN ENGLISH OR FRENCH

110. With regard to criterion U.5/R.5, the Committee has spoken clearly about the minimum requirements a nomination must satisfy before it can be evaluated and examined. As it reiterated in 2013, 'nominations will only be considered complete if documentary evidence is provided demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention (Decision 7.COM 11) and further decides that such documentation shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different'. In 2014, the Subsidiary Body regretted that 'the proof of inclusion in the inventory is still uneven. It recalls that [...] documentary evidence should be provided and it deemed that a simple letter of an authority without references and dates of inclusion cannot be accepted'.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:

To be determined by GTA as inventory-in-progress.

(iii) Reference number(s) and name(s) of the element in relevant inventory(ies):

To be determined by GTA as inventory-in-progress.

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

To be determined by GTA as inventory-in-progress.

(v) Explain how the element was identified and defined, including how information was collected and processed, 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the roles of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).



INFORMATION COLLECTION AND PROCESSING with participation of stakeholders, including the roles and gender of participants to be done in a variety of ways:

- Observation and note-taking
- Interviews
- Photography
- Participatory video
- Audio recording
- Participatory mapping

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

To be determined by GTA as inventory-in-progress.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

To be determined by GTA as inventory-in-progress.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall include, at least, the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of the relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.**
- b. If the inventory is not available online, attach exact copies of the texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French, as well as in the original language if different.**

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Online links to be provided for the project websites (each nomination has its own Prezi website) provide:

1. A full disclosure of the program and project from four perspectives:
 - a. Culture as a concept
 - b. UNESCO and the Representative List
 - c. Carriacou Nominations & Requirements
 - d. Individual Roles & Responsibilities

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.



- documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is not English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11. b and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different
- ten recent photographs in high definition
- grant(s) of rights corresponding to the photographs (Form ICH-07-photo)
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is not English or French
- grant(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

CONSENT - GTA suggests that these are provided as video, not written documents
INVENTORY - in progress within (D. Phillip) and beyond (M. Snagg) Grenada shores
10 IMAGES - in progress with boat owners (being accomplished in tandem with INVENTORY)
GRANTS OF RIGHTS for images and videos (being accomplished in tandem with INVENTORY)
EDITED VIDEO - in progress through GTA (D. Phillip)

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: GTA TO DETERMINE
Title: GTA TO DETERMINE
Date: GTA TO DETERMINE
Signature: GTA TO DETERMINE

Name(s), title(s) and signature(s) of other official(s) (for multinational nominations only).

N/A



APPENDIX 2: PREZI INTERACTIVE WEBSITE, MULTIMEDIA PRESENTATION AND PUBLIC ACCESS PORTAL FOR SHAKESPEARE MAS

The full PDF of the project website for Shakespeare Mas is in the project folder, filed under Outreach Visibility, Advocacy.



PROJECT WEBSITE CONTENT, SUMMARIES OF EACH SECTION

INTRODUCTION TO THE PROJECT is an introductory set of slides that speaks to culture as a concept, intangible cultural heritage and explains ICH terminology.

UNESCO is an explanatory set of slides that explain the program for ICH, the process of inscription and details about other inscriptions—globally and regionally.

CARRIACOU presents the elements that are being nominated and cross-references to the project website of the nomination for Carriacou Shakespeare Mas.

GTA confirms the role of Grenada Tourism Authority in the project in terms of guidance, assistance and support.

YOU relates the stakeholders to their role and responsibilities in the inscription process.

PROJECT REPORT FOR THE NOMINATIONS OF CARRIACOU SHAKESPEARE MAS AND CARRIACOU TRADITIONAL BOAT BUILDING TO BE INSCRIBED ON THE UNESCO REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY



APPENDIX 3: PREZI INTERACTIVE WEBSITE, MULTIMEDIA PRESENTATION AND PUBLIC ACCESS PORTAL FOR TRADITIONAL BOAT BUILDING

The full PDF of the project website for Traditional Boat Building is in the project folder, filed under Outreach Visibility, Advocacy.



PROJECT WEBSITE CONTENT, SUMMARIES OF EACH SECTION

INTRODUCTION TO THE PROJECT is an introductory set of slides that speaks to culture as a concept, intangible cultural heritage and explains ICH terminology.

UNESCO is an explanatory set of slides that explain the program for ICH, the process of inscription and details about other inscriptions—globally and regionally.

CARRIACOU presents the elements that are being nominated and cross-references to the project website of the nomination for Carriacou Shakespeare Mas.

GTA confirms the role of Grenada Tourism Authority in the project in terms of guidance, assistance and support.

YOU relates the stakeholders to their role and responsibilities in the inscription process.

PROJECT REPORT FOR THE NOMINATIONS OF CARRIACOU SHAKESPEARE MAS AND CARRIACOU TRADITIONAL BOAT BUILDING TO BE INSCRIBED ON THE UNESCO REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY



APPENDIX 4: FREQUENTLY ASKED QUESTIONS

What are the responsibilities of States that ratify the Convention?

At the national level, States Parties must: define and inventory intangible cultural heritage with the participation of the communities concerned; adopt policies and establish institutions to monitor and promote it; encourage research; and take other appropriate safeguarding measures, always with the full consent and participation of the communities concerned.

Six years after ratifying the Convention and every sixth year after that, each State Party must submit a report to the Committee about the measures it has taken to implement the Convention at the national level, in which they must report the current state of all elements present on their territory and inscribed on the Representative List.

States are also invited to propose elements to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity, as well as safeguarding programmes for the Register of Best Safeguarding Practices. States also have the possibility of asking for International Assistance from the Fund for the Safeguarding of the Intangible Cultural Heritage. The resources of this fund consist of contributions made by States Parties.

States Parties submit reports to the Committee on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding the fourth year following the year in which the element was inscribed, and every fourth year after that. States Parties beneficiaries of international assistance shall also submit a report on the use made of the assistance provided.

Such reports, including reports on measures taken to implement the Convention, are submitted to the eleventh session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (see items 9.a, 9.b and 9.c of the Agenda).

Only States Parties to the Convention may submit nominations, but they have an obligation to ensure the widest possible participation of the communities in elaborating the nomination files and safeguarding measures. They must also obtain the free, prior and



informed consent of these communities to submit a file. Nominations or requests for international assistance made by several States are strongly encouraged, as many elements of intangible cultural heritage are present in several territories and practised by a community established in several countries, contiguous or not.

What is the difference between the 1972 World Heritage Convention, the 2003 Convention for Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions?

The 1972 Convention deals with tangible heritage: monuments, as well as cultural and natural sites. Among other things, the heritage must be of outstanding universal value and of authentic character. Experts and site managers are key actors for identification and protection.

The 2005 Convention aims to provide artists, culture professionals, practitioners and citizens of the world with the possibility to create, produce, promote and enjoy a wide range of cultural goods, services and activities.

The 2003 Convention comes at the intersection of these conventions. Its aim is to safeguard a specific form of (intangible) heritage: practices, representations, expressions, knowledge, and skills that communities recognize as their cultural heritage. It is also a tool to support communities and practitioners in their contemporary cultural practices, whereas experts are associated only as mediators or facilitators. As a living form of heritage, the safeguarding measures for intangible cultural heritage aim, among other things, to ensure its continuing renewal and transmission to future generations.

What is the impact of inscription for communities and States?

The inscription of 429 elements has helped to bring attention to the significance of intangible cultural heritage thanks to the visibility it enjoys. A few years ago, the term 'intangible cultural heritage' was vague and mysterious, and sometimes derided. Media coverage at the time of inscription and beyond helps to popularize the concept and mobilize an increasing number of stakeholders, creating positive recognition of the fundamental importance of this form of heritage for social cohesion.



Once elements are included on the Lists, what steps does UNESCO take to safeguard them?

The safeguarding of intangible cultural heritage is the responsibility of States Parties to the Convention. Developing States have the possibility to request international assistance from the Intangible Cultural Heritage Fund. The grant is decided by the Committee (or its Bureau for amounts up to US\$100,000).

There is also a process of on-going monitoring. Every four years, States Parties are required to submit a report to the Committee on the status of elements inscribed on the Urgent Safeguarding List, which must include an assessment of the actual state of the element, the impact of safeguarding plans and the participation of communities in the implementation of these plans. States Parties are also required to provide information on community institutions and organizations involved in the safeguarding efforts.

Furthermore, every six years, States Parties must present periodic reports on measures taken to implement the Convention, in which they must report the current state of all elements present on their territory and inscribed on the Representative List. These detailed reports contain information on the viability and action taken for safeguarding inscribed elements.

What are the risks and threats of inscription on the Lists?

There are threats and risks to intangible cultural heritage due to various types of inopportune activities. Heritage can be 'blocked' (loss of variation, creation of canonical versions and consequent loss of opportunities for creativity and change), decontextualized, its sense altered or simplified for foreigners, and its function and meaning for the communities concerned lost. This can also lead to the abuse of intangible cultural heritage or unjust benefit inappropriately obtained in the eyes of communities concerned by individual members of the community, the State, tour operators, researchers or other outside persons, as well as to the over-exploitation of natural resources, unsustainable tourism or the over-commercialization of intangible cultural heritage.



If an element is on the Representative List, does it mean that it is the best in comparison to other similar elements?

The inscription of an element does not mean it is the ‘best’ or ‘superior’ to another or that it has universal value but only that it has value for the community or individuals who are its practitioners. The element was proposed by a State that considers it ‘representative’ and is convinced that its inscription will allow a better understanding of the intangible cultural heritage of humanity and its significance in general.

Are languages in danger or religions eligible for inscription?

No. Specific languages cannot in themselves be nominated as elements to the Lists, but only as vehicles for the expression of the intangible heritage of a given group or community. A tradition requiring the use of a language (knowledge concerning nature, craftsmanship, performing arts) can be inscribed and its safeguarding will imply the safeguarding of the language concerned. The syntax, grammar and entire lexicon of a language are not considered as intangible cultural heritage under the terms of the Convention.

In a similar way, organized religions cannot be nominated specifically as elements for inscription, although a lot of intangible heritage has spiritual aspects. Intangible cultural heritage elements relating to religious traditions are normally presented as belonging under the domain of ‘knowledge and practices concerning nature and the universe’ or ‘social practices, ritual and festive events’.

What happens in the case of controversial cultural practices, contrary to universal human rights?

As far as the Convention is concerned, it can take into consideration only intangible cultural heritage that is in line with existing international human rights instruments, as well as those that meet the requirements of mutual respect among communities, groups and individuals and of sustainable development. Controversial elements can still provoke fruitful discussions and encourage reflection on the meaning and value of intangible cultural heritage to communities, as well as its evolution and dynamic nature, which is constantly adapting to historical and social realities. At the national level, States can register what they consider appropriate for their inventories without intervention from UNESCO.



APPENDIX 5: GLOSSARY OF INTANGIBLE CULTURAL HERITAGE

The set of definitions that figures below was drawn up by a group of six experts on 15 May 2002 at the premises of Leiden University. The group was convened by the bureau of the Dutch National Commission for UNESCO on the request of UNESCO.

The groups consisted of five anthropologists from various Dutch institutions (expertise represented: museology, musicology, performing arts, general ethnology, encyclopaedia of anthropology, early states; the Netherlands, Indonesia, Africa, Caucasus) and one descriptive linguist (endangered languages). The group worked on the basis of preliminary definitions drawn up by one of them. The bureau of the National Commission remained in contact with the various participants in the enterprise for the redaction of the wordings of the definitions, before and after translation.

1. Community

A tightly-knit social unit whose members experience strong feelings of unity and solidarity.

2. Cultural community

A tightly knit social unit whose members experience strong feelings of unity and solidarity and which is distinguished from other communities by its own culture or cultural design, or by a variant of the generic culture.²¹

3. Indigenous

A group, community or custom that is generally considered to belong to a certain region or country and which cannot be shown to have originated elsewhere.

4. Indigenous community

A tightly knit social unit, whose members experience feelings of unity and solidarity and have traditionally lived in a specific region.²²

5. Local community

A tightly knit social unit, whose members experience feelings of unity and solidarity and

²¹ Individuals can belong to more than one community.

²² This does not exclude the existence of other *indigenous communities* in the same region.



live in a specific region.²³

6. Indigenous people/communities/nations

A group of people belonging to a certain country or region which is distinguished from other groups by language, customs and attitudes.

[Indigenous communities, peoples and nations are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop, and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems.²⁴]

7. Local population

A group of people with the primary characteristic of living together in a limited geographical area.²⁵

8. Social group

A number of people with close and sustained mutual ties grounded in kinship or alliance relations, a shared profession or a shared experience of cultural practices; such groups are commonly characterized as having their own shared patterns of conduct.

9. Ethnic group

An often large group of people with a feeling of belonging together, on the basis of shared cultural practices and ideas, including what may be a constructed common past, and, usually, also having a common language.

10. Safeguarding

Adopting precautionary measures to shield certain cultural practices and ideas which are considered of value.

11. Preservation

²³ There can be several *local communities* in the same region.

²⁴ Definition of indigenous people from the United Nations Sub-Commission on Prevention of Discrimination and Protection of Minorities and its Study of the Problem of Discrimination against Indigenous Populations, UN Doc. E./CN.4/Sub.2/1986/7/Add. 4.para 379 (1986).

²⁵ A local population need not share cultural or other characteristics. Its members may differ in culture, faith or origin. Their only shared characteristic is that they live in the same geographical area.



Ensuring that certain cultural practices and ideas are maintained.

12. Protection

Ensuring that certain cultural practices and ideas do not suffer damage, and are kept intact.

13. Revitalization

Reactivating or reinventing, or encouraging people to reactivate or reinvent, cultural practices and ideas which are no longer in use, or are falling into disuse.

14. Promotion

Drawing people's attention in a positive way to aspects of cultural practices and ideas.

15. Conservation

Taking protective measures to preserve cultural practices and ideas from neglect, destruction or exploitation.

16. Transmission

Transferring cultural practices and ideas to another person or persons, especially to younger generations, through instruction, or by other means.

17. Practitioners

People who, either because of their profession or because of personal interest, practice skills that are considered desirable in a certain community and which play a role in the cultural design of that community.

18. Custodians

People with a certain responsibility, either because of their profession or because of personal interest, to protect and monitor certain cultural practices and ideas.

19. Bearers

People who possess certain skills or knowledge allowing them to share in certain cultural practices, without necessarily being active participants.²⁶

20a. Creators

People who create new cultural practices and/or ideas within an existing tradition, or who re-create existing cultural practices and ideas.

²⁶ Take part in cultural practices, without being an active participant (both participants and spectators).



20b. Actors

People who can play an active role in implementing cultural practices to which certain meanings are attached within a community.

21. Indigenous knowledge

Passed-on knowledge that belongs to a certain indigenous community.

22. Traditional knowledge

Knowledge that is broadly carried within a group and which is considered by the group to have been passed on by previous generations.

23. Living culture

The cohesive whole of cultural practices and ideas as they are carried, developed and passed on within a contemporary society.

24. Folklore

Performance of elements of a culture which are often considered by others than the performers as stereotypical, decontextualized and/or ritualized.²⁷

25. Traditional culture

A set of cultural practices and ideas, which are considered to belong to the past and which are designated a certain status.

26. Popular culture

A blueprint for daily life that enjoys broad support in a society.

27. Mixed culture

A cohesive set of cultural practices and ideas which clearly consists of aspects of various periods and societies.²⁸

28. Oral tradition

Passing on by word of mouth and memorizing information from the past.

29. Tradition

The dynamic process of attributing meanings through the performance of cultural

²⁷ The first person to use the term 'folklore' was the English antiquarian William Thoms in 1846. It is a compound of the 'lore of the folk' (the wisdom of the people).

²⁸ Each culture contains mixed forms. There is no such thing as a pure culture.



practices that are legitimised by a shared analysis and construction of a past that a group wishes to transfer from one generation to another.²⁹

30. Traditional

According to tradition.

31. Oral expressions

Claims and/or ideas expressed through the spoken word or in song.

32. Product

The material or non-material outcome / result of a cultural practice or idea.

33. Process

Sequence of cultural practices or expressions that are seen as interconnected.

34. Cultural space

A physical or symbolic space in which people meet to share or exchange cultural practices or ideas.

²⁹ Each tradition is a reconstruction of the past. In this sense, tradition is a celebration of the past.



APPENDIX 6: ACCOUNTABILITY PARTNER POSITION DESCRIPTION

The Accountability Partnership Program is, at its core, a human resource for stakeholders of the element. The embedded program is one of two that was created to provide direct, one-on-one assistance to any stakeholders of the element who are unable to comprehend the written word and complex concepts due to literacy challenges. As a result, the features and benefits of this program meet the spirit of UNESCO's requirement that we provide free, prior, informed consent. The ideal candidate will meet the following requirements:

- (a) No less than a high school diploma, with advanced studies preferred.
- (b) Understand the communities of Carriacou.
- (c) Demonstrate past and current active involvement in community affairs.
- (d) Be a permanent resident of Carriacou.
- (e) Attend an Assembly for the project prior to consideration.

Preferential consideration will be made with respect to gender, as UNESCO is particularly concerned with the inclusion and participation of women in such a way that does not attempt to change or alter the element in any way.

There are 3 key deliverables for this position:

1. Inventory of the Element
2. Interview of Actors of the Element
3. Submit Records of Inventories and Interviews (signed and dated)

Inventory Methods

Archive and literature reviews will be conducted by TALONS consulting practice. The remaining inventory methods expected of Accountability Partners, with TALONS active support and participation, that are to be used in various combinations are these:

- Observation and note-taking
- Interviews
- Photography
- Participatory video
- Audio recording
- Participatory mapping



Interview Questions

The interview questions will be provided to the Accountability Partner as a guided discussion document that is based on the UNESCO nomination form. While some interviews take on a life of their own, the Partner is encouraged to review the form for any missing points of information.

As with Inventorying, TALONS consulting practice will be an active partner in the interview process.

Identification of Actors and Inventories

The contact list of actors (persons who practice the intangible cultural heritage) to be interviewed and the inventory of elements to be documented will be provided to Partners. There is an expectation that there will be no less than twelve (12) actors. Any overruns in quantity will be absorbed by TALONS consulting practice.

Terms

Appointments will be set by the Accountability Partner for dates and times convenient to both the Partner and actors of the element.

TALONS will be notified of all appointments and rescheduled appointments with actors of the element.

For compensation, the prerequisite is that all forms and interviews are signed, dated and submitted on or before the deadline of 7 January 2021.³⁰

³⁰ The contracts were provided to the Accountability Partners on 24 January 2021.



APPENDIX 7: BOAT INVENTORY-IN-PROGRESS

The following is an early list of boats to research and/or inventory. Many were built by shipwright deceased and/or retired. Boats completely inventoried are in the project folder.

LOCATION/DISPOSITION	BOAT NAME	TYPE	SHIPWRIGHT
Wreck	Mona Lisa	Sloop	Antony McLawrence
Wreck	Emblem	Schooner	Austin Robert
Wreck	Benevolence	Schooner	Austin Robert
	Rosemary	Sloop	Bequith McLawrence
Wreck	Amber Jack	Schooner	Bernard McLawrence
Wreck	Island Pride	Catch	Bernard McLawrence
Anguilla	Emanuel C	Schooner	Carlton McQuilkin
	Emanuel C Gordon	Schooner	Carlton McQuilkin
Union Island	Sacred Dove	Schooner	Chisman Patrice
Wreck	Companero	Sloop	Cycil McLawrence
	Fleary King	Sloop	David Fleary
Wreck	Blue Nose	Schooner	Dean McFarlane
Wreck	Rival Deam	Schooner	Dean McFarlane
Wreck	Ruby C	Schooner	Dunny Compton
	Fleary Queen	Schooner	Edward Fleary
Wreck	Cynthia Mark	Schooner	Edward McFarlane
Wreck	May Olive	Schooner	Egbert McFarlane
Wreck	Dora	Sloop	Elias Wilson
Palm Island	Super Mack	Sloop	Elis McLawrence
Dominica	Mina Mine	Sloop	Emanuel McLawrence Erick Byno
Wreck	Violet Maria	Sloop	Evelyn Enoe
Wreck	Mascott	Sloop	Franklyn Enoe
Wreck	Daily Bread	Sloop	Gif Phillip
			Gordon McGuilvery
Wreck	Perseverance	Sloop	Gordon Patrice
Antigua	Pipe Dream	Sloop	Gordon Patrice
(GND) Wreck	Consolation	Sloop	Gordon Patrice Herbert Davidson
(St. Kitts) Wreck	Sea Blossom	Sloop	Herbert Lord Patrice
Carriacou	Runaway	Sloop	Hope
Wreck	Small Pin	Sloop	Hope
Wreck	Imagine	Sloop	Hope McLawrence
Wreck	Sun Mate	Schooner	Horace Martineau



Wreck	Vetta	Sloop	Horace Martineau
			Isac McLawrence
Costa Rica	Mermaid of Carriacou	Sloop	J. Linton Riggs
Maine, USA	Lucy & B	Sloop	James Bethel
			Jassy Compton
	Enterprise	Schooner	Jim McQuilkin
			John McLawrence
Maine, USA	Gypsea Girl	Sloop	Johnny Enoe
Dominica	Lady Rina	Sloop	Jude Stewart
Wreck	Lady Dove	Sloop	Leo Compton
			Leroy Davidson
Dominica	Sun Beam	Sloop	Loth McFarlane
Wreck	Water Baby	Sloop	Mack McLawrence
Wreck	Butch	Sloop	Mack McLawrence/ Horace Martineau
			Mak McLawrence
Carriacou	Lazer	Sloop	Malick Compton
Wreck	Seal Vanna	Sloop	Martin Bethel
			Norman Roberts
Wreck	Mik Mack	Sloop	Stan McLawrence
(St. Kitts) Wreck	Island Pride	Sloop	Unida Daniel
(Canouan) Wreck	Yankee Girl	Sloop	Urban Roberts
(GND) Wreck	Skeeta	Sloop	Urban Roberts
Anguilla	Tradition	Sloop	Urban Roberts
(CRU) Wreck	We Wisdom	Sloop	Winston Stewart
Wreck	Endeavour Linda	Sloop	Wrenwick McLawrence
Wreck	Adaina Mack	Schooner	Wrenwick McLawrence
			Wrenwick McLawrence
Wreck	Speedy	Sloop	Zeprin McLawrence
			Zeprin McLawrence
Wreck	Stella Murriss	Sloop	
Wreck	May Flower	Schooner	
	Angel Star		
	Baby Mud		



APPENDIX 8: ACCOUNTABILITY PARTNER PACKET INFORMATION

General Information

Intangible cultural heritage takes many forms. The Convention explains that it may be expressed in a number of domains, including but not limited to:

- ◆ Oral traditions and expressions including language as a vehicle of the intangible cultural heritage;
- ◆ Performing arts;
- ◆ Social practices, rituals and festive events;
- ◆ Knowledge and practice about nature and the universe;
- ◆ Traditional craftsmanship.

It goes without saying that many elements of intangible cultural heritage might belong to one or more of these domains. The main purposes of the Convention are to safeguard such heritage, to ensure respect for it, to raise awareness about its importance and to provide for international cooperation and assistance in these fields.

Intangible cultural heritage provides living examples of educational content and method. Communities have constantly found ways to systematize and transmit to future generations their knowledge, life skills and competencies, especially concerning their natural and social environment. Even where formal education systems are in place, much of this knowledge and many traditional methods of transmission are also in active use today. They cut across numerous disciplines and fields: from cosmology and physics to health and the sustainable use of natural resources; from the human life cycle to resolving conflict and tensions; from understanding the self and one's place in society to creating collective memory; from architecture to materials science.

A quality education for all must not alienate young generations from this rich resource, connected so strongly to their cultural identity. Quality education must therefore recognize the wealth provided by intangible cultural heritage and harness its educational potential by, on the one hand, integrating it as fully as possible as the content of educational programmes in all relevant disciplines and, on the other hand, seeking to harness the potential of traditional modes and methods of transmitting intangible cultural heritage within education systems.

This project uses specific terminology that has developed around to the UNESCO Representative List. Here are a few important concepts:



- **The Project** refers to the pair of nominations, collectively unless otherwise specified.
- **The List** refers to the list of intangible cultural heritages inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. The Representative List of the Intangible Cultural Heritage of Humanity is made up of those intangible heritage elements that help demonstrate the diversity of this heritage and raise awareness about its importance. There are currently 549 elements corresponding to 127 countries on The List.
- **Elements** are intangible cultural heritage practices inscribed on the Representative List.
- **Actors** are persons who can play an active role in implementing cultural practices to which certain meanings are attached within a community.
- **Contributors** are persons who play a contributing role in the ICH, such as making masks or costumes, milling wood, making tools or teaching (transmitting) the culture.
- **Stakeholders** is a collective term used herein to capture actors, contributors, gatekeepers, opinion leaders or any person having influence on the outcome of the nomination in some way.
- **Intangible Cultural Heritage (ICH)** is a practice, representation, expression, knowledge, or skill considered by UNESCO to be part of a place's cultural heritage.
- **Inscription** is the act of adding an element to the Representative List.
- **Transmission** is the act of passing on the intangible cultural heritage to youth and those who are destined to inherit the element, maintaining visibility in the community and the creation of inventories that are part of the element.
- **Informed Consent** is the free, prior and informed permission provided by the community to nominate the element. Informed consent is provided by a group or individuals concerned that is demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned.
- **Project Folder** refers to the Dropbox folder that is, in effect, the project entire. This includes documents, images, forms, research, archives and administrative files that transfer ownership to GTA.



- **Nomination File** refers to the files that are to accompany the UNESCO submission.
- **Inventorying** documents the element through a variety of ways, such as interviews, notes, images, video, artifacts and mapping.

Inventorying

Article 12 of the Convention requires States Parties to draw up one or more inventories of the ICH present on their territory. Inventorying, or inventory making, involves collecting and presenting information on ICH elements in a systematic way.

States Parties may organize ICH inventories in whatever manner seems most appropriate to them. ICH inventories should be comprehensive and regularly updated. Inventorying should be preceded by the identification and definition of elements of ICH in close cooperation with the communities and groups concerned and, if appropriate, with NGOs (Article 11(b)).

As mentioned above, the Convention requires inventorying to contribute to safeguarding, which suggests that the state of viability of the inventoried elements should be assessed and indicated. Inventories may also contribute to awareness-raising, one of the main objectives of the Convention. The drawing up of inventories will remain a work in progress as the constant recreation of ICH requires that inventories be continuously updated.

An inventory can be disseminated as a paper list, a multimedia database or another type of publication. At the request of the communities concerned, access to certain types of information may be restricted in conformity with Article 13(d)(ii) (refer to Articles 11(b), 12 and 13(d)(ii)).

Why information generation is necessary

Information generation is important for a variety of reasons. It produces material that can be used to:

- ◆ inform and support a community's inventory of ICH elements (this material might also become useful in the long-term archiving of local knowledge and might have uses beyond its original inventorying purpose); and
- ◆ maintain an account of inventory and ICH-related activities and events (through its entire lifespan), which can be useful in inventory evaluation and to provide feedback on a inventory to stakeholders (e.g. government, funders, NGOs).



Ethical requirements of information generation

Note to facilitator:

Participants should be reminded of the ethical issues related to inventorying, as they pertain to the collection and presentation of ICH elements. Depending on prior discussions of this subject in Units 19 to 22, the presenter can go into more or less detail here, so as to avoid excessive overlap.

As discussed in Unit 22, free, prior and informed consent recognizes a community's inherent and prior rights to their ICH and respects their legitimate authority to require that third parties enter into an equal and respectful relationship with them, based on the principle of informed consent. The process of free, prior and informed consent refers to the dialogue, sharing of information and general process through which community members choose to participate in a project. When properly implemented, the free, prior and informed consent process ensures that communities and individuals are voluntary participants with a comprehensive knowledge of relevant risks and benefits.

In its discussion of inventory initiatives started by outsiders, Unit 22 highlights the importance of ensuring that community members have a clear understanding of the following:

- the purpose of the inventory and its expected duration and procedures;
- their right to decline to participate and to withdraw from the inventory, as well as the anticipated consequences of doing so;
- factors that may influence their willingness to participate, such as potential risks or adverse effects;
- an understanding of the prospective benefits;
- how the information that they provide will be recorded, used, archived and possibly reused; and
- who to contact with questions.



Release forms

Interviewers should always ask the interviewee for permission to share the information and materials created during interviews and inventorying initiatives. Ideally, permission should be given in writing, using a prepared document called a 'release (or consent) form'. This is particularly important if the materials are used in a public forum, such as online presentations, print publications, documentary films and so on.

The interviewees sign a written release form to indicate their awareness of the goals of the inventory and their willingness to allow their recorded material to be used in the stated inventory or for other purposes. Release forms may be specific (such as requesting permission to use a person's image in a video) or they may be sufficiently broad to allow the information generated to be used in ways impossible to anticipate at the time of the



inventory. Generally, a release form is not needed in cases where people are participating in public events (e.g. a photograph of a large group of people dancing at a festival).

Methods of information generation

A variety of techniques can be employed on their own or in conjunction with one another to collect ICH elements. An overview of these information-generation methods provides a useful starting point for determining which methods are most suitable for a particular inventory.

Archive and literature reviews

It is useful to undertake a review of existing reports, studies, videos, photos, maps and other documents on the ICH element(s) in question before engaging in further information generation and presentation. Gathering information in this manner involves collecting and organizing items such as archival materials, reports and other published literature or records. It helps to avoid duplication of material and replication of interviews with community members, who might have already provided information. However, it is important that community members validate any such material before it is applied to the inventory.

Observation and note-taking

Listening and watching can prove quite useful as a means of collecting local knowledge and specific ICH elements. Observation involves paying attention to people's actions and words, including the ways in which they make use of private and public spaces, and the suggestions they make surrounding the inventory itself.

Observers need to be conscious of bias, or 'seeing what they expect to see'. In other words, preconceived notions can lead to observations being distorted by limited understanding of events.

Observers also need to be impartial in drawing definitive conclusions about certain events. In particular, it is important that they avoid subjectivity and 'seeing what they want to see'. This is notably the case during evaluation of ICH elements, which observers want to appear successful, leading to the misinterpretation (conscious or unconscious) of events to better suit one's own requirements.

The keeping of well-organized, detailed field notes is important in this regard, even for inventories that do not rely on observation and note-taking as a primary method of information generation. They should be used to record direct observations, and to collect any ICH elements employed and ideas that arise surrounding these.

Interviews

An interview is a dialogue between two or more people for the purpose of exploring a specific theme or topic or providing insight into an ICH element. Interviews usually involve



an interviewer (who asks questions) and an interviewee (who answers). Interviews are an intrinsic aspect of the other information-generation methods discussed in this section.

Understanding how to use popular interview styles can facilitate their application for inventory purposes.

Focus groups

A focus group is an interview conducted with a group of people to discuss a subject of interest. The kind of information obtained through focus group interviews can resemble that obtained in a brainstorming session. For this reason, focus groups are particularly useful for determining inventorying goals and design. A focus group may not be the best choice, however, if detailed information about a specific ICH element is desired. Such data may be more easily obtained in a personal interview with one person who has a good understanding of the element.

Structured interviews

Structured interviews are conducted between an interviewer and one or more interviewees. They involve a discussion framed by a predetermined series of questions. This approach is most useful for investigating a specific ICH element that different community members might understand in varying ways; it should not be used for more exploratory inquiries.

Semi-structured interviews draw upon certain components of the structured interview process: the interviewer comes prepared with a series of questions or topics for discussion. However, the interview can deviate from the interview schedule. It is generally beneficial to record semi-structured interviews when exploring the range of knowledge relating to a particular topic.

Unstructured interviews: pros and cons

An unstructured interview begins with the premise that the interviewer has not identified the most important subjects for discussion. Therefore, the interview is not guided by a schedule, but by the natural flow of conversation between the interviewer and respondent. The interviewer probes the respondent based upon things said and areas where greater detail or clarification is desired.

Photography

Photography can be an effective way of collecting information relating to the living and evolving nature of intangible cultural heritage by simultaneously capturing the process of enactment and the experiences and explanations of all concerned. Furthermore, photographs are not mere archival or research materials, they are active tools providing visibility to living heritage.

The use of photographs can serve to enhance the aesthetics and content of an inventory. Community members and other people involved in collecting and presenting information on



ICH elements can photograph people, places, objects or events. Historic photos or pictures from the personal collections of community members can also be included. Depending on the way the inventory is organized, photographs may even serve as the primary form of conveying and presenting the ICH element/inventory, although it should be remembered that inventories must be comprehensive and regularly updated.

Participatory video

Film is a powerful tool for conveying events, sentiments or the everyday affairs that characterize living ICH elements in a particular context. Through the use of film, community members are able to easily demonstrate actions, practices or beliefs related to the ICH element that would otherwise require long explanations. Furthermore, the use of film enables the dissemination of ICH elements across groups that may not share the same written or spoken language, and thus potentially contributes to awareness-raising (one of the main objectives of the Convention). While there are certain costs associated with the use of participatory video (e.g. costs of equipment and the amount of time taken to train those unfamiliar with equipment), film footage can provide a means of collecting and presenting the ways in which ICH elements are practised and experienced by community members.

Audio recording

Audio recording is a technique that may be applied to a variety of information-generation approaches. For example:

- It can be used to collect ICH elements where sound is a defining aspect (i.e. music, dance, chants, etc.).
- It can be combined with photo and video material to create digital stories.
- It can be used to create podcasts to reach a broad audience across the internet.
- It can be used during interviews to record the thoughts/responses of community members concerning an ICH element and the inventory.
- It can be incorporated into participatory video projects and/or used to support awareness-raising.
- It can be used for archival purposes (and may be of great value for a community in later years).
- It can also have unanticipated uses in the future. The material might have been recorded with a singular purpose in mind, but may be repurposed to address a different issue at some later date.

Participatory mapping

Participatory mapping first emerged as a tool within participatory rural appraisal (PRA) methodology, but is quite applicable to community-based inventorying when place-based



practices are concerned, as it emphasizes transparency and the involvement of whole social networks and multiple voices in map-making. Maps can also be used to help communities find new ways to manage the intergenerational transfer of knowledge and culture.

Participatory mapping can be carried out in order to document a community's cultural and territorial landscape and related ICH elements. Mapping the 'cultural landscape' (and not only the territorial landscape) refers to features that shape the social values, norms, practices and spirituality of a community and the related ICH element. These include, for example, sacred sites, dancing sites and circumcision sites and, more broadly, cultural understandings of landscapes. Participatory mapping can help to collect information on the ways in which communities interact with ICH elements, and can be useful in relaying spatial information to external agencies, as well as recording and archiving local knowledge relative to a particular ICH element.

More broadly, participatory mapping creates an opportunity for greater recognition of oral cultural and intangible heritage, and provides a medium whereby the close relationship between different cultural heritages and the territory and natural resource contexts in which they arise and survive, and are passed on to future generations, can be explained. Participatory mapping can strengthen the ability of communities to manage their ICH, while also encouraging respect and understanding from dominant groups.

Guidelines for Identification and Inventorying: Free, Prior & Informed Consent

As discussed in Unit 22, free, prior and informed consent recognizes a community's inherent and prior rights to their ICH and respects their legitimate authority to require that third parties enter into an equal and respectful relationship with them, based on the principle of informed consent. The process of free, prior and informed consent refers to the dialogue, sharing of information and general process through which community members choose to participate in a project. When properly implemented, the free, prior and informed consent process ensures that communities and individuals are voluntary participants with a comprehensive knowledge of relevant risks and benefits.

6.1 IDENTIFICATION AND INVENTORYING: OBLIGATIONS



Each State Party must draw up, 'in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory' (Article 12): **Elements for inventories should be identified 'with the participation of communities, groups and relevant non-governmental organizations'** (Article 11(b)).



The preparation of inventories is a responsibility of States Parties under the Convention, but this does not mean that it is necessarily State agencies that prepare them. **Some inventorying processes are led by the communities concerned, others are led by various agencies, but in all cases, according to the Convention (see Articles 11(b) and 15), inventories must be drawn up with community participation and consent.** Inventories compiled without State intervention must be accepted by the State Party in order to be recognized as inventories under the Convention for international lists (Article 16 and 17). Article 20 of the Convention explicitly mentions that international assistance may be granted for, among other things, 'the preparation of inventories in the sense of Articles 11 and 12'.

States Parties are encouraged to create a consultative body or a coordination mechanism to facilitate the participation of communities, groups and, where applicable, individuals (as well as experts, centres of expertise and research institutes) in the identification and inventorying of their ICH (and various other activities) (OD 80).

Inventorying has to be an ongoing process because of the large number of ICH elements requiring inventorying in most countries of the world, because of the ever-changing character of the ICH (and its changing state of viability) and because of the necessity to update inventories on a regular basis.



6.2 PURPOSE AND EFFECTS OF INVENTORYING

Inventorying may have various purposes; it is not meant to be an end in itself. In the first place, inventories should be designed to contribute to safeguarding (Article 12), although, safeguarding activities may be undertaken for elements that are not (yet) included in an inventory.

Identification of ICH elements and their inclusion in an inventory will certainly create **greater awareness** about ICH in general and about specific ICH elements, both outside and within the communities concerned. This may have a **positive effect on the viability of the inventoried elements** and therefore could **contribute to community well-being**.


Members of the community may take greater interest and pride in their ICH through the inventorying process and thus **become more motivated** to engage in the continued enactment and transmission of the elements concerned. The **positive recognition** given to their ICH through inventorying may also **boost the sense of identity and continuity of the communities**.

Inventorying processes need to be participative and inclusive. The process of identification and inventorying may thereby help establish good relationships



between communities, State agencies on different levels and other stakeholders who may be involved in the management or safeguarding of inventoried elements. The inventorying process may contribute to safeguarding of the ICH as well as more broadly to sustainable development, good governance, social cohesion and community building.

6.2.5 LEEWAY GENDER DYNAMICS AND IDENTIFICATION AND INVENTORYIN

It is important to take into account the gender dynamics of ICH elements in the process of identification and inventorying. As part of this process,  dialogue within communities on gender and ‘their’ ICH elements should be encouraged, to avoid assumptions about gender-based differences and raise awareness of the complexity of gender relations. In doing so, it is important to highlight the multiple contexts within which gender operates and the way in which it interacts with other social categories, such as age or professional status.

A gender bias in identifying ICH at the national level carries the risk that the heritage of certain gender groups is ignored. Other times, the spaces where the ICH of marginalized gender groups is enacted are the only spaces in which society allows them to operate. There is a risk then, that their marginalisation and exclusion from participation and decision-making are accepted, when gender, power, and social dynamics are not accounted for.

Inventorying ICH risks silencing or misrepresenting the contribution of women and marginalized groups in ICH. **According to the Convention, inventorying ICH should be undertaken with the full involvement of the communities concerned.** Therefore, inventorying needs to take into account whether and to what extent the involvement is fully representative, and non-discriminative, of the community concerned in terms of gender.

6.3 LEEWAY AND RESTRICTIONS

Although the phrase ‘in a manner geared to its own situation’ (Article 12.1) leaves considerable leeway to the States Parties in drawing up inventories, the



Convention and the ODs provide some guidance. **They make it clear that inventories:**

- Should **present elements that were defined and identified with the participation of communities, groups, and relevant NGOs** (Article 11(b)).
- Should be **prepared with the widest possible participation of the communities, groups and individuals concerned** (OD 80).
- Should **not violate customary practices concerning access to the ICH and any associated places, persons and materials** (Article 13(d)(ii)); and **should not include information on an element without the consent of the community, group or individual concerned.**
- Should be designed in such a way that they may contribute to safeguarding ('to ensure identification with a view to safeguarding', Article 12.1). This implies that **sufficient detail about viability and threats should be included in an inventory to guide possible safeguarding measures in the future.**
- Should be **as inclusive as possible** of the ICH present in the territory of the State Party concerned ('*the* intangible cultural heritage present in its territory' Article 12.1 [emphasis added]).
- Should be **regularly updated** (Article 12.1) and therefore should be designed in such a way that updating can be easily done.
- Should be **regularly reported on**: OD 153(a) indicates that the six-yearly periodic reports that States Parties must submit to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (in accordance with Article 29) should provide information about the 'drawing up of inventories as described in Articles 11 and 12 of the Convention'.

Scope and size of inventories

The Convention does not refer to the preparation of one 'national' inventory; OD 153(a) refers to 'inventories' within a State, thus indicating that there may be a number of inventories within a single State Party. Some States do prepare national inventories, but most federal States may not have 'national' inventories and many States have separate inventories for different parts of the country, for different domains, for different communities or for different purposes, or for combinations thereof. **When States draw up more than one inventory, there is no requirement that these are organized in an identical manner. However, ideally, a uniform minimum level of detail should be provided to aid in safeguarding.**

The scope and size of inventories may vary considerably depending on their aim, available resources and methods of information generation and systematization. Some countries, for example, accommodate both tangible and intangible heritage in the same inventory. Some inventories seek to be comprehensive, while others aim for a representative sample. **Some inventories that are being developed are**



similar to encyclopaedias, providing rather general information about the elements they present; others contain detailed information about some or even all the elements included.

Organizing the information

When a State Party develops several inventories, for example at national and provincial levels, this sometimes introduces hierarchies between ICH elements. In other cases, inventorying an element makes it seem more important than elements that have not been inventoried. Some countries make it clear that inclusion on national lists is closely linked to current and proposed nominations to the Lists of the Convention. It is, however, against the spirit of the Convention to create hierarchies between ICH elements.

To organize the information, some States Parties use the non-exhaustive set of domains presented in Article 2.2 of the Convention, often with adaptations and/or additions. Some use an alternative classification system developed by experts and/or community representatives. **Whatever classification system is used, it is important that it facilitates appropriate access to the information by the communities concerned and by the other stakeholders in the process.** In view of the requirement for community involvement, access and consent, classification and access systems for inventories **should be easily understood by non-specialists and by the communities themselves**, for example by using local terms to name them or by mentioning those names explicitly.



Using existing inventories

Some States Parties may consider presenting existing registries or lists compiled before they ratified the Convention as their inventories; in the past, such lists were frequently prepared by anthropologists or ethnologists. This can cause difficulties. **When States Parties report about their inventories to the Committee in their six-yearly periodic reports, they are expected to indicate how the communities concerned participated in the identification of the information presented, and how they gave their consent for the information to be included.** Such information is not always available for older listings; community consent, if obtained, may not be applicable to new forms of distribution. Older inventories of ICH may require updating not just to include new elements but also to check and, if necessary, adjust existing information, for instance about the level of viability of the elements concerned. **Ethical Principle 4 also highlights the importance of going back to communities through transparent collaboration, dialogue, negotiation and consultation through the notion of sustained consent** (see EP 4).



6.4 CRITERIA FOR INCLUSION

The criteria for including elements in an inventory should be clear and transparent. Some inventories use the definition of ICH provided in Article 2.1 of the Convention; others use a definition of ICH that differs in some respects from the one in the Convention. Some existing inventories include elements that are no longer practised, languages, or elements that are not in conformity with generally accepted international human rights instruments. **The Convention does not prevent States Parties from using their own definitions of ICH at the national level, for example in inventorying, but any elements nominated to one of the Convention's Lists must comply with the Convention's definition of ICH (ODs 1-2).**

An inventory of ICH should in principle focus on ICH elements (expressions, practices, skills, knowledge), so it is preferable not to have separate entries for associated instruments, objects, persons or cultural spaces. Special indexes (or search options in electronic databases) can provide information on objects or places for the users of inventories.

Excluding certain ICH elements or communities

If States Parties develop criteria for identifying ICH that exclude certain ICH elements which conform to the Convention's definition of ICH, or exclude certain communities, then these States might not be implementing the Convention in the spirit advocated by the Committee. Moreover, **if the ICH of specific communities is excluded in some way, this may affect a State's ability to achieve the aims of the Convention** (i.e. creating dialogue and understanding among communities and promoting respect for each other's ICH). The Ethical Principles, and in particular EP 3, provide some guidance: **"Mutual respect as well as a respect for and mutual appreciation of intangible cultural heritage, should prevail in interactions between States and between communities, groups and, where applicable, individuals."**



6.5 ACCESS TO INFORMATION ABOUT INVENTORIED ELEMENTS

The Convention requires States Parties to promote access to ICH in a responsible way. According to Article 13:

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall ...

- d) **adopt appropriate legal, technical, administrative and financial measures aimed at ...**





- (ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage ...

This applies to all ICH-related activities, including inventorying. Customary restrictions on access to ICH practices and knowledge should also be taken into account in regulations that govern access to information about ICH contained in inventories, archives and elsewhere. Some information may need to be omitted from inventories for this reason; documentation of secret or sacred aspects of ICH practice may only have limited access.



It is not difficult to ensure restrictions on access to ICH if communities or groups must consent to the way information and documentation about their ICH is archived and made accessible. Ideally, the communities or groups concerned would be **involved as equal partners** in the management and control of the documentation and archiving of information about their ICH and in the definition of rules for access to that information.

EP1 even states that “communities, groups and, where applicable, individuals should have the primary role in safeguarding their own intangible cultural heritage”. EP 4 further emphasises that “All interactions with the communities, groups and, where applicable, individuals (...) should be characterized by transparent collaboration, dialogue, negotiation and consultation, and contingent upon their free, prior, sustained and informed consent”.

Case study 5 looks at provisions for confidentiality and access for users of the ICH databases managed by the Australian Institute of Aboriginal and Torres Strait Islander Studies.



6.6 INVENTORYING AND NOMINATIONS TO THE LISTS OF THE CONVENTION

There is a direct link between inventorying and the preparation of nominations to the Lists of the Convention. The fifth criterion for inscribing elements on both Lists states that only ICH elements that already figure in an inventory in the



sense of **Article 12 of the Convention may be nominated for inscription** (see ODs 1 (U.5) and 2 (R.5)).

Nomination forms require States Parties to demonstrate that the inventory has been drawn up in conformity with the Convention, in particular Article 11(b), which stipulates that ICH shall be identified and defined ‘with the participation of communities, groups and relevant non-governmental organizations’ and Article 12 requiring that inventories be ‘regularly updated’.

States Parties are also requested to provided evidence of inclusion of the nominated element on an inventory of the ICH present in the territory/ies of the submitting State/s Party/ies as defined in Articles 11 and 12 of the Convention. Such evidence should include a relevant extract of the inventory/ies in English or French, as well as in the original language if different.


6.8 ADVICE ON INVENTORYING FROM UNESCO



The Secretariat of the Convention is often asked to provide advice on how to undertake inventorying. The Secretariat cannot be very helpful here as the Committee fully subscribes to the principle that States Parties should develop inventories in ways geared to their own situations. Useful general information can be found in the kit prepared by the Secretariat and that can be downloaded from the webpage of the Convention (See: <http://www.unesco.org/culture/ich/en/kit>). It has a special section on identifying and inventorying ICH.

The Secretariat publicizes descriptions of inventorying processes that are already well under way, not as models to be copied, but as examples for reflection and inspiration. (See: <http://www.unesco.org/culture/ich/en/inventorying-intangible-heritage-00080>)



The website of the Convention also presents a model questionnaire for identifying elements with a view to presenting them in an inventory. The questionnaire was drawn up and then refined by experts attending various meetings organized by UNESCO on the implementation of the Convention. The questions it contains might be used to order information collected with community members or by them for the purpose of inventory-making. 

See: <http://www.unesco.org/culture/ich/en/possible-outline-for-inventorying-00266>

There is no obligation whatsoever to use the model questionnaire, which is designed primarily to help inventorying projects ask the right questions and to find inspiration for inventorying ICH in the spirit of the Convention.



OUTLINE FOR INVENTORYING ELEMENTS OF THE INTANGIBLE CULTURAL HERITAGE

1. IDENTIFICATION OF THE ELEMENT

- 1.1. NAME OF THE ELEMENT, AS USED BY COMMUNITY OR GROUP CONCERNED;
- 1.2. SHORT, MAXIMALLY INFORMATIVE TITLE (INCLUDING INDICATION OF DOMAIN(S));
- 1.3. COMMUNITY(IES) CONCERNED;
- 1.4. PHYSICAL LOCATION(S) OF ELEMENT;
- 1.5. SHORT DESCRIPTION.

2. CHARACTERISTICS OF THE ELEMENT

- 2.1. ASSOCIATED TANGIBLE ELEMENTS;
 - 2.1.A. NAMES OF PERFORMANCES
 - 2.1.B. CLASSIFICATION OF PERFORMANCES (E.G. ADULT, YOUTH)
 - 2.1.C. NAMES OF PERFORMERS
 - 2.1.D. COSTUME STYLE NAMES
 - 2.1.E. NAMES OF COSTUME DESIGNERS
 - 2.1.F. CURRENT LOCATIONS OF COSTUMES – QUANTITY, CONDITION OF COSTUME, MASKS, WHIPS
- 2.2. ASSOCIATED INTANGIBLE ELEMENTS;
- 2.3. LANGUAGE(S), REGISTER(S), SPEECH LEVEL(S) INVOLVED;
- 2.4. PERCEIVED ORIGIN.

3. PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT

- 3.1. PRACTITIONERS(S)/PERFORMER(S): NAME(S), AGE, GENDER, SOCIAL STATUS, AND/OR PROFESSIONAL CATEGORY, ETC;
- 3.2. OTHER PARTICIPANTS (E.G., HOLDERS/ CUSTODIANS);
- 3.3. CUSTOMARY PRACTICES GOVERNING ACCESS TO THE ELEMENT OR TO ASPECTS OF IT;
- 3.4. MODES OF TRANSMISSION;
- 3.5. CONCERNED ORGANIZATIONS (NGOS AND OTHERS).

4. STATE OF THE ELEMENT: VIABILITY

- 4.1. THREATS TO THE ENACTMENT;
- 4.2. THREATS TO THE TRANSMISSION;
- 4.3. AVAILABILITY OF ASSOCIATED TANGIBLE ELEMENTS AND RESOURCES;
- 4.4. VIABILITY OF ASSOCIATED TANGIBLE AND INTANGIBLE ELEMENTS;
- 4.5. SAFEGUARDING MEASURES IN PLACE.

5. DATA GATHERING AND INVENTORYING

- 5.1. CONSENT FROM AND INVOLVEMENT OF THE COMMUNITY/GROUP IN DATA GATHERING AND INVENTORYING;
- 5.2. RESTRICTIONS, IF ANY, ON USE OF INVENTORIED DATA;
- 5.3. RESOURCE PERSONS(S): NAME AND STATUS OR AFFILIATION;
- 5.4. DATE AND PLACE OF DATA GATHERING;
- 5.5. DATE OF ENTERING DATA INTO AN INVENTORY;
- 5.6. THE INVENTORY ENTRY COMPILED BY....

6. REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES



APPENDIX 9: EXIT CORRESPONDENCE TO STAKEHOLDERS



SCALABLE CONSULTING PRACTICE
CARIBBEAN-BASED, WOMAN-OWNED.
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Mr. Kevin Stiel
Mr. Mike Wijkie
Permanent Secretary, Local
Government Javan Williams

1 February 2021

Greetings and salutations,

I trust this correspondence finds you well and looking forward to a successful 2021. I am pleased to report that TALONS Consulting has successfully initiated the project to nominate Carriacou Shakespeare Mas and Carriacou Traditional Boat Building for The Representative List of Intangible Cultural Heritage of Humanity. Thank you for your contributions, large and small, which demonstrated the spirit of community engagement and your infinite support of the elements (cultural practices).]



The project plan has been issued in the form of a Project Report that is more than an activity report. The information therein includes UNESCO regulations, suggestions for future ICH advocacy, and details about how You contributed to the project.

You will find a courtesy copy of the report online at www.TalonsConsulting.com/Carriacou which serves to detail the project plan as conceived and suggests future opportunities for the nominations. The project websites (best viewed on desk/laptop computers) will remain online indefinitely at <https://tinyurl.com/CarriacouBoatBuilding> and <https://tinyurl.com/CarriacouShakespeare>

It is important to note the report is not written in a pejorative sense, but a mechanical and technical sense. There is always room for improvement. We hope you continue to share your comments and suggestions to improve the project.

Please accept my good tidings for Awareness of culture, Visibility of the elements, and Advocacy for inscriptions on The Representative List.

Until we meet again,

Margaret E. Snagg
TALONS Lead Consultant

PROJECT REPORT FOR THE NOMINATIONS OF CARRIACOU SHAKESPEARE MAS AND CARRIACOU TRADITIONAL BOAT BUILDING TO BE INSCRIBED ON THE UNESCO REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY



APPENDIX 10: GLOSSARY

Term	Definition	Source (if other than CTA/IFAD)
Archives	Archives are collections of historic documents pertaining to individuals or organizations. Items contained include primary documents, such as letters, birth or death certificates, marriage registrations, journals or financial records.	Wikipedia (http://en.wikipedia.org/wiki/Archives)
Audio recording	Audio recording is a technique that may be applied to a variety of information-generation methods and is used to collect ICH elements where sound is a defining aspect (i.e. interviews, music, dance, chants, etc.).	
Focus groups	A focus group is an interview conducted with a small group of individuals surrounding a topic of interest. It may require a moderator and will be similar in style to a brainstorming session. A focus group generally involves the use of open-ended questions and/or broad discussion topics.	
FPIC (free, prior and informed consent)	<p>When communities, groups or individuals are involved in the development of a nomination file for inscription of an element of their ICH on one of the Lists of the Convention, their free, prior and informed consent is required for both the preparation and the submission of the file (OD 1, U.4 and OD 2, R.4). Without proof of community consent (which may take different forms, according to the situation), the Committee is not entitled to inscribe an element on a List of the Convention.</p> <p>Community consent is also required when a State Party nominates a safeguarding practice for selection as a best practice (OD 7, P.5) or when it prepares an awareness-raising activity that concerns the ICH of one or more specific groups (OD 101(b)).</p> <p>The notion of free, prior and informed consent was originally designed to apply to individuals, but it has now been extended to groups of people in instruments like the Declaration on the Rights of Indigenous Peoples, the Convention on Biological Diversity, in the ODs of the Intangible Heritage Convention, and in various World Intellectual Property Organization texts and recommendations. Refer to ODs 1, 2, 7 and 101(b).</p>	Participants' text Unit 3 : Key concepts
Observation	Observation is an information-generation method whereby individuals gain a level of familiarity with groups of people or individuals by watching and listening to them. Practices that might be observed include festivals, religious ceremonies, meetings or daily activities.	
Participatory video	Participatory video is an information-generation method that includes individuals and community members in the process of creating their own videos. Participatory video is considered to be an empowering process for community members because it brings them together to address their concerns and record their knowledge collectively.	Wikipedia (http://en.wikipedia.org/wiki/Participatory_video)



Participatory mapping	Participatory mapping can be carried out to document a community's cultural landscape and related ICH elements. Mapping the cultural landscape refers to features that shape the social values, norms, practices and spirituality of a community and the related ICH element. These include, for example, sacred sites, dancing sites and circumcision sites. Participatory mapping may help to collect information on the ways in which communities interact with ICH elements and can be useful in relaying spatial information to external agencies, as well as recording and archiving local knowledge relative to a particular ICH element.	
Semi-structured interviews	A semi-structured interview is a type of interview that involves the use of a pre-determined set of questions or topics. However, deviation from the prescribed questions and topics is allowed and respondents are encouraged to elaborate upon discussion topics and put forth ideas not included in the interview schedule.	
Structured interviews	In a structured interview, the exact same questions are asked in the exact same order for each interviewee. Deviations from these questions are not encouraged. These kinds of interviews generally produce results that are highly comparable.	
Unstructured interviews	Unstructured interviews are not guided by a set of questions, but by the natural flow of conversation between the interviewer and respondent. These interviews begin with the premise that the interviewer has not identified the most important subjects for discussion and so should rely on the expertise of the interviewee.	

