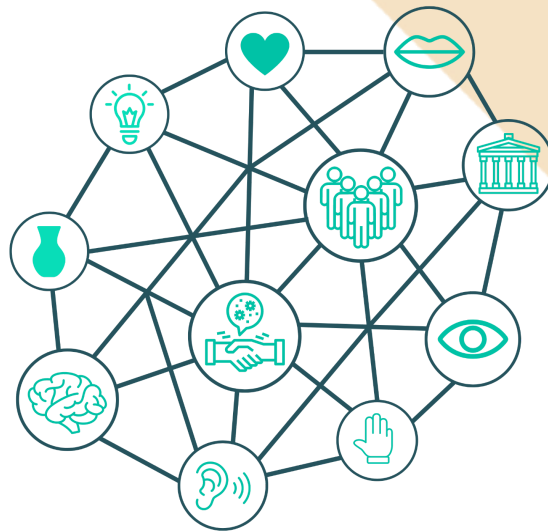


AN APPLICATION PROFILE FOR RECORDING INTANGIBLE CULTURAL HERITAGE IN MUSEUMS' COLLECTION MANAGEMENT SYSTEMS

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



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



WORKSHOP
INTANGIBLE
HERITAGE ^{BE}



ICOM international
council
of museums
Belgium Flanders

M CIDOC ICOM
international
committee
for documentation

 **Flanders**
State of the Art

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

This proposal marks a seminal endeavour towards bridging this gap, by introducing a preliminary step in the registration of intangible heritage within these systems. The initiative, although nascent, illuminates the often overlooked or concealed intangible heritage that is connected to museums’ collections or their scope, thereby fostering a more inclusive representation of heritage.

This endeavour aligns with the vision of documentation within ICOM’s International Committee for Documentation (CIDOC), which considers inclusive documentation as a principle to multiple visions to explain our heritage and to include multiple voices to re-generate our common knowledge, closely linked to intangible heritage. This effort is greatly welcomed given the urgency to establish a standardised approach to capture our heritage in holistic form.”

Trilce Navarrete Hernandez - CIDOC chair



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INTRODUCTION



1. INTRODUCTION

1.1. CONTEXT

Intangible cultural heritage is performed and passed on by small or large communities, by groups or individuals, throughout generations. This publication takes the definition of intangible cultural heritage – as provided in the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage¹ – as its starting point:

‘The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.’

Throughout this publication, we will use the abbreviation ICH, or the phrases ‘ICH practice’ or ‘practice of ICH’, when referencing this concept.

According to the 2003 Convention, ICH is manifested in the following – inter alia – domains:

- oral traditions and expressions, including language as a vehicle of the ICH (e.g. riddles, myths, legends, songs, dialects);
- performing arts (e.g. dance, music, circus, puppetry, theatre);
- social practices, rituals and festive events (e.g. processions, rites of passage, festivals, celebrations);
- knowledge and practices concerning nature and the universe (e.g. food culture, knowledge about local fauna and flora ...);
- traditional craftsmanship (e.g. weaving, lace making, instrument building, printing).

In Flanders, the 2017 Cultural Heritage Decree², created a framework for all types of heritage institutions (such as museums, archives, heritage libraries, heritage cells, service providing organisations, ICH organisations,...) to develop **an integrated approach towards tangible as well as intangible heritage**. The Decree provided a series of

¹ The full text of the 2003 Convention is available here: <https://ich.unesco.org/en/convention>

² More about the 2017 Cultural Heritage Decree, see: <https://www.vlaanderen.be/cjm/nl/cultuur/cultureel-erfgoed/regelgeving/cultureelerfgoeddecreet>. This Decree was updated in 2022.

so-called 'functions of heritage work', applicable to both tangible and intangible heritage. These functions - among others - include presenting, researching, participation, ... As of then, more and more cultural heritage organisations in Flanders have progressively - and starting from within this integrated approach - developed their work and activities on ICH, often in connection to the collections that are in their care. This evolution - and the relative novelty of the ICH paradigm - has led to a series of new questions and challenges for all these types of organisations, especially since methodologies, modalities or common approaches haven't been extensively developed yet in relation to all of these different functions of heritage work.

Supporting the safeguarding of ICH³ - and by consequence supporting the practitioners of these ICH practices - requires different priorities and working methods. These are often opposed to, or diverging from, those that are prevalent when caring, presenting, researching, ... collections that are tangible in nature. **Safeguarding ICH is the equivalent of working with people.** It requires the aforementioned organisations' staff to develop skills and attitudes that are more agogic in nature. They relate to managing long-term human interaction processes, action learning processes, multi stakeholder dialogue and mediation, sharing authority, as well as involving competences from the field of anthropological research.

The primary custodians of ICH practices are the communities, groups and individuals that embody and transmit these practices. When others - e.g. organisations such as a.o. museums or archives - are involved in safeguarding ICH, their involvement should focus on **supporting these practitioners in their needs**. This also includes the aspects related to the care for material items associated with their ICH.

The content of this publication primarily **focuses on the implications for museums**. More specifically it **zooms in on the documentation of museum collections and the way in which information on ICH practices, related objects and other materials, are recorded**. The focus on objects or collections that has traditionally informed museum practice, often clashes with the participatory perspective that is inherent to the approach commonly deployed in the context of ICH, whereby the viability and dynamism of cultural practices are the primary focus. To this end, museums could, for example, take care of objects that are related to certain ICH practices in consultation with the concerned communities, (co-)conduct research with communities, or facilitate the actual practice of ICH (e.g. make their venues available, host master classes, help to raise awareness on ICH, etc.).⁴

³Article 2 of the 2003 Convention provides the following definition of 'safeguarding': '3. "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.'

⁴ More about the ways museums (but by extension, also other heritage organisations) can support ICH communities, see www.ichandmuseums.eu/en/toolbox/brainstorm-decide-who-to-involve-when-working-on-ich-and-on-the-intensity-of-the-collaboration

Next to the need to develop staff skills that cater to ICH safeguarding activities, the fact that ICH as such, **cannot be 'collected'**, i.e. aggregated in a collection, **nor owned by a museum**, complicates dealing with ICH in museum contexts. For instance, Nowruz (Persian New Year) consists of several rituals performed over a number of days. During Nowruz, the table is set with a variety of ingredients accompanied by a mirror, a bowl of water and candles, but the interplay of rites and the coming together of the community is central during this period. As such, only part (mostly the objects) of this ICH practice can be collected in a museum collection. Here, the mirror, bowl and candles could form part of a collection, as well as the associated images and documentation. But the actual ICH - the practice of living and experiencing it - only exists as a dynamic and ever-changing **embodied practice among its practitioners** of which only a snapshot can be captured in a collection.

Operational and ethical questions become very practical once a museum starts recording information about ICH practices. Questions arise such as:

- How do you describe the practice of ICH?
- How do you record the dynamics and evolution of a certain ICH practice?
- Who is the primary source of information about ICH? Its practitioner(s) or the collection manager of the museum?
- What is the role of collection staff in this process?

When this ICH is also associated with collection items - such as objects or documentary information - questions also affect the museum's **policy regarding digital collection registration**:

- How do you associate collection items with practices of ICH?
- How do you appropriately represent the provenance or context of these collection items?
- Is information about ICH practises an integral part of the collection data? Or is it managed separately from the collection data?

To address these questions, **Workshop Intangible Heritage Flanders** and **meemoo. Flemish Institute for Archives** (hereafter: 'Workshop Intangible Heritage' and 'meemoo'), explored possible ways to transform ICH into data, bearing in mind its specificities. For several years, Workshop Intangible Heritage has been setting up and coordinating numerous trajectories and projects focusing on researching how ICH could be integrated in museum practice and policy. These include a.o.:

- The **'ICH and Museums Project' (2017-2020)** which explored the variety of approaches, interactions and practices on safeguarding ICH in/with museums, and a.o. published a toolkit with practical guidelines, inspiring examples, available on ICHandmuseums.eu

- The project '**Plans for the future: ICH included**' (2019-2021). Workshop Intangible Heritage, its partners and - 25 Flemish museums - as a Learning Network - researched how ICH can be integrated into their collection (policy) plans⁵. One part of the project - namely the '**Testcase Digital Registration**' addressed **the issue of digital registration of ICH practices in collection management systems**.

In this report, we share the **questions, challenges** and **experiences** from this aforementioned Testcase. Workshop Intangible Heritage and meemoo used its results to create **a draft application profile**, which formed the basis for concrete **cataloguing rules** and **policy recommendations**. This report constitutes a first step in the search for a new, integrated way of digitally capturing various aspects linked to ICH, in museums' collection management systems.

1.2. PROBLEM STATEMENT

A qualitative survey among 11 museums in Flanders (with a regional or national scope) that have participated in the project 'ICH included' identified **cataloguing ICH practices in their existing collection management systems** as one of the main stumbling blocks for a fully integrated approach to ICH.

Museums use a variety of (policy and practical) tools in their day to day workings and strategic planning. In Flanders, these include a.o. a policy plan, a collection policy plan and collection management systems. These serve as a basis for their work on cultural heritage, i.e. both tangible as intangible heritage. Strategy, goals, activities and themes around which to work arise from this or are determined on this basis.

The **collection policy plan** is seen as the core document outlining the approach and operations surrounding the collection of a museum (or other organisations that manage heritage collections). However, it **usually does not include ICH**, since *strictu sensu* - as explained above - ICH practices cannot belong to that collection. What may be included, however, are (descriptions of) (parts of) collections that have links to ICH, and the associated work and tasks that a museum has in mind in reference to this specific ICH. Up until today, this however **does not regularly occur at museums**. Nonetheless, this type of document might be one of the most suited ones for explaining the cultural heritage work revolving around ICH that has links with the scope of the museum and its collection.

What could simplify this step for collection managers, would be to **assign a certain status to ICH practices within the collection data** they manage. Subsequently the starting point for their cultural work on ICH could be a practice of ICH, rather than a collection item.

However, **the tools, as well as standards and agreements, to identify ICH are currently not fully developed yet**. Consequently, all kinds of necessary links and

⁵ Having a collection (policy) plan is a prerequisite for museums who apply for subsidies from the Flemish Government.

cross-links (between practices of ICH, related objects, (past) work and actions, etc.) cannot yet be made either. As with the management of an object collection, developing cultural heritage work related to ICH ideally requires a clear correspondence between the collection (policy) plan and the collection data. Whereas the **collection policy plan** explains *how the collection will be handled*, the **collection data** contains (as much as possible) *relevant information about the collection*. Thus, these two information carriers can **shape and direct the cultural heritage work** that the organisation wants to develop.

The challenges that come with including information about ICH practices in collection data, are diverse:

1. In order to describe the **multifaceted and nuanced nature** of a practice of ICH – paying attention to its **dynamics** (and different expressions over time, for example) – it would be necessary to record more than just the related collection items and documentation. However, collection management systems provide few – if any – fields in which, for instance, knowledge about the practice or explanations about the practice itself and its practitioners can be entered.
2. Much of the collection work relies on systems that focus on the management of collection items and thus cannot contain all the information needed to properly describe practices of ICH. As a result, the necessary **cross-links** with other items in the registration system (e.g. objects related to the practice or different versions of the same practice) cannot be made.
3. The **terminology** available within collection management systems today also lacks a proper translation or equivalent of concepts used within the context of ICH, complicating unambiguous descriptions of ICH. Standardised registration of ICH therefore poses an additional challenge.

As long as these challenges remain untackled, it is difficult to ensure correspondence between the collection (policy) plan and the collection data. This may result in missing out on certain contacts, opportunities and cooperation revolving around ICH, jeopardising continuity in long term cultural heritage work or causing knowledge to be lost. If a collection manager does not know which collection items may have a link to practices of ICH (from their own region or connected to the scope of the museum), he/she cannot respond to possible (future) questions from an ICH community or develop the necessary expertise.

In day-to-day museum practice, this is reflected in the fact that **common collection management systems cannot record ICH practices, and they are not able to cross-reference the related items (objects, documentation, etc.) in a structured or standardised way.** Organisations today often remedy this lack of a clear precipitation of the links between collection and actions by building extensive documentation that, technically, is not part of the collection (e.g. a transcription of an interview, visual material of a practice performed, ...). This results in **fragmentation and loss of information** on the one hand, and an **accumulation of different types of media and carriers** on the other (e.g. documenting the information around and about realised actions, collaborations

or projects and their results in e.g. Microsoft Excel or Word instead of the existing data registration system).

To formulate possible solutions to the questions above and take the first steps towards a standardised registration of ICH practices in museums, Workshop Intangible Heritage, together with meemoo, developed the **'Testcase Digital Registration'**.

1.3. METHODOLOGY

The 'Testcase Digital Registration' was developed following the above-mentioned **qualitative survey of 11 museums** in Flanders, as part of the project 'Plans for the Future: ICH included'. The challenges surrounding the digital registration of ICH practices were not part of the initial scope of the project, since its focus was rather on integrating ICH in collection (policy) plans. However, the results of the survey showed that there was a very pronounced need regarding the digital registration of ICH practices that could not be ignored. Workshop Intangible Heritage and meemoo joined forces to interpret the **existing issues on a technical level**, and to come up with an application profile that addresses the problems.

What initially started as a **mapping** of the various questions surrounding these issues evolved into a series of **three workshops** exploring the possibility of including ICH in a (museum) registration system. In doing so, we sought to achieve **two objectives**:

1. A first objective was to test the usability of existing registration standards in relation to the registration of ICH practices as a 'collection item'.
2. A second objective was to try to design a new or adapted application profile that could include the new/adapted elements that relate to practices of ICH.

These workshops were carried out with **13 different partners** (members of the Learning Network) who each used their own case as a practical example.

The first workshop consisted of a **brainstorming session** seeking the answers to the following **three questions**:

1. What **terminology** is needed to describe the various aspects of a practice of ICH. In other words, what entities should such an application profile contain?
2. What is the **notability** or relevance of these entities? In other words, is it relevant for this information to be registered?
3. What **systems** or tools do we want to use for this?

The answers to these questions essentially form the **framework** for recording the context of / around a practice of ICH, because these related objects, photographs, testimonies, ... can help interpret and shape a practice of ICH in a collection. They can thus be a starting point for developing cultural heritage work revolving around a particular practice of ICH.

From this exercise, a **mind map** was compiled that graphically represented the relationships between the different terms and content ([Figure 1](#)).

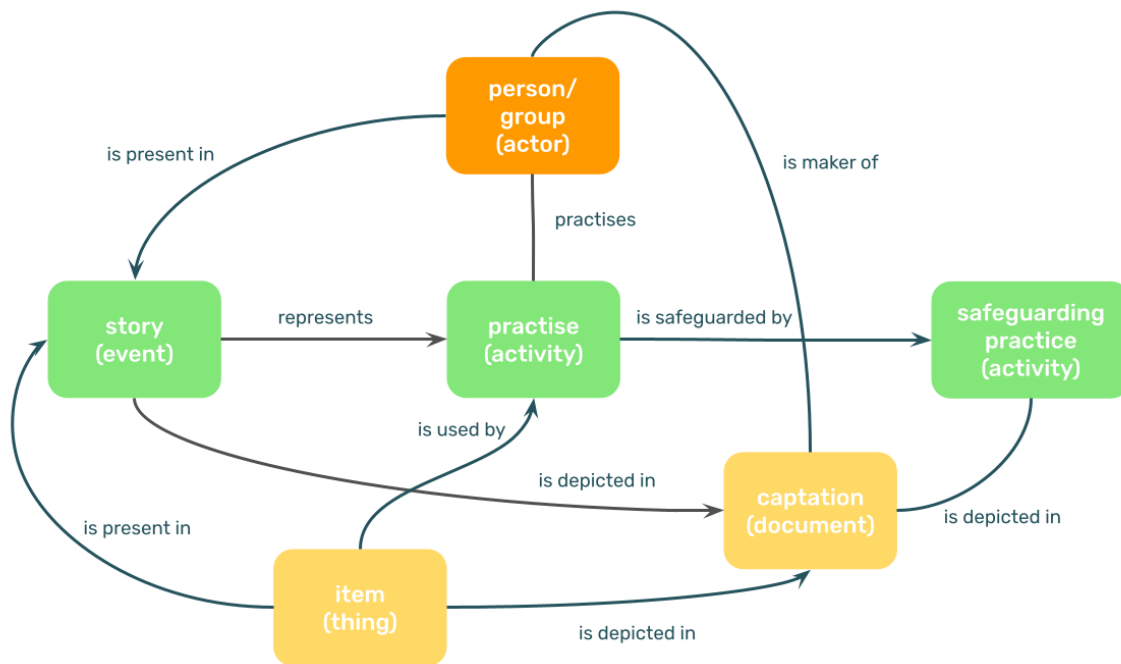


Figure 1: Mind map created by a brainstorm session in the 'Test case Digitaal Registeren'.

During the second workshop, a **first draft of the application profile**, based on the mind map above, was presented to the participants. This time, professional museum registrars were consulted to test the **usability** of both the proposed **vocabulary** and the **links** between the entities.

Based on their feedback, a **second version of the application profile** was developed. **Standard OSLO concepts** were introduced, which were tested with **real life data** during the third and final workshop. The content from the cases the partners had prepared earlier was filled into a template representing the application profile (Figure 2). This workshop produced a first set of **13 descriptions** of ICH practices from Flanders as a **proof of concept**, and showed that the new proposed application profile can - in theory - be used for registering diverse practices of ICH by professional museum registrars.

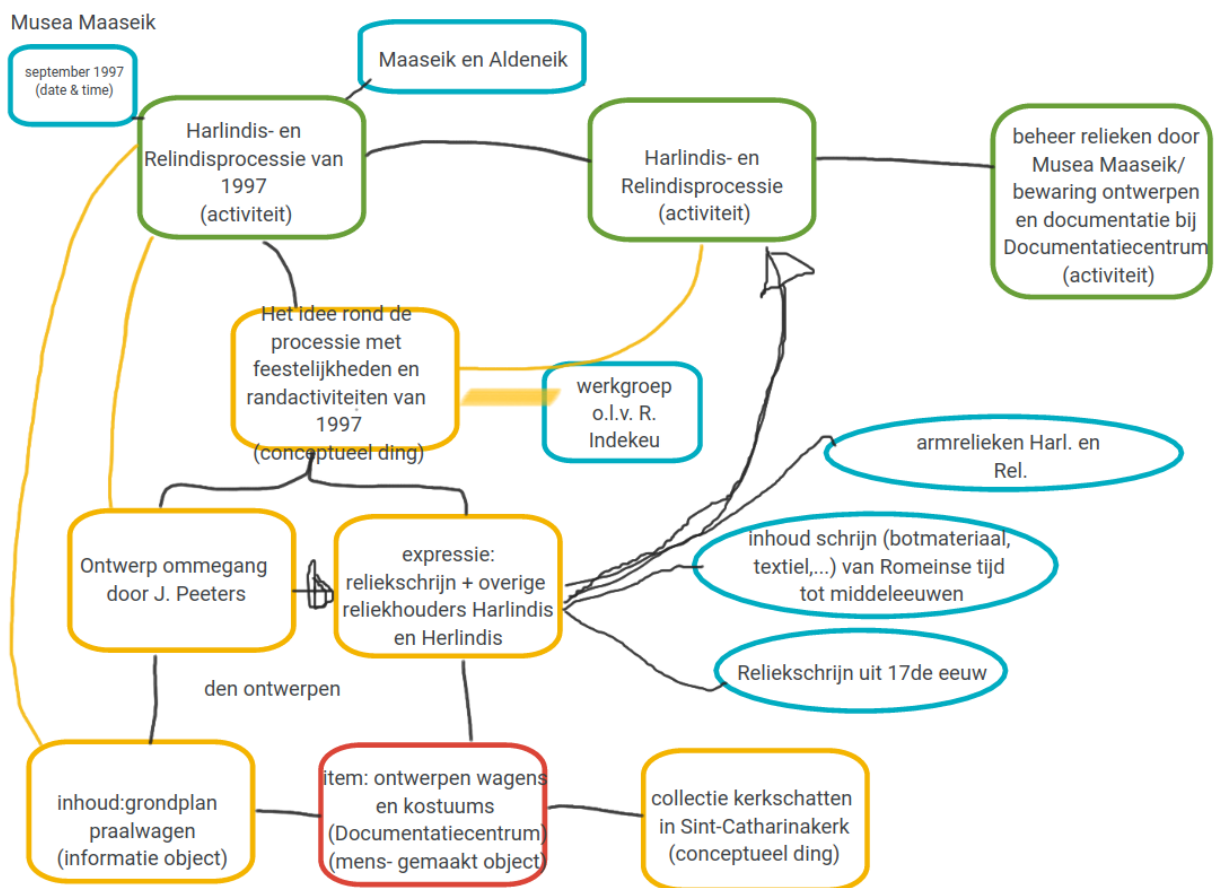


Figure 2. (Dutch) template created with Google Jamboard by the Maaseik museum about the procession of Harlindis and Relindis during the third workshop.

The development of the application profile represents a first step in the process of finding out how collection management systems might be used to catalogue ICH practices. A following step in the project was to transform the application profile into **concrete cataloguing rules** to be applied by collection registrars. And finally **minimum requirements** have been drafted to define a policy on cataloguing practices of ICH in a collection (policy) plan.

1.4. CONTENTS

This document presents the **four main outcomes** of the Testcase Digital Registration:

[Chapter 2: Application Profile](#) contains the technical specifications of an application profile for describing ICH practices, i.c. a list of all entities that the model allows to describe and a list of their interrelationships.

[Chapter 3 Examples](#) contain three fictional cases (based on real-life cases taken from the workshops) to show how the application profile can be used to describe ICH practices in relation to collection items.

[Chapter 4 Cataloguing Rules](#) contains two sets of cataloguing rules for ICH practices, starting from from two different perspectives:

- 1. a collection manager** describing a collection item and the practices of ICH associated with it
- 2. an expert of ICH** describing a specific manifestation of an ICH practise

[Chapter 5 Policy Recommendations](#) formulates minimum requirements for an institutional policy on cataloguing ICH practices

1.5. GLOSSARY

application profile	a selection of entities and properties from one or more data models, relevant to a given application, i.c. cataloguing ICH practices
data	the coded expression of information using a medium, allowing that information to be preserved and exchanged
data model	a schematic representation of how data is organised in an information system
entity	a 'thing' that 'exists' in a particular world. In this document, an entity is a 'thing' that is used to catalogue an ICH practice
ICH / heritage community	the people and organisations practising or supporting an ICH and eager to pass it on to future generations, i.e. practitioners, participants, spectators, audiences, volunteers, partners, heritage organisations, ...
ICH expert	<p>a person with extensive knowledge or expertise in (safeguarding) ICH.</p> <p>These experts can be members of the wider heritage community, practitioners of an ICH practice, as well collection managers or researchers from a museum, a university,</p>
(intangible) cultural heritage work	is defined as a set of tasks and processes that guarantees high-quality care for and handling of cultural heritage (cf. Flemish Cultural Heritage Decree 2022)
information unit	a defined set of information that represents a particular aspect of a heritage object or ICH practice
proof of concept	the realisation of a particular idea or method to demonstrate that it is feasible
property	a distinguishing feature of an entity
safeguarding	providing ICH with a sustainable future, e.g. by documenting it, archiving it, researching it, communicating about it, but more importantly, by passing on the practices, skills and knowledge to new generations of people
SPECTRUM-procedure	a set of instructions for museum staff to perform a particular task associated with managing collections

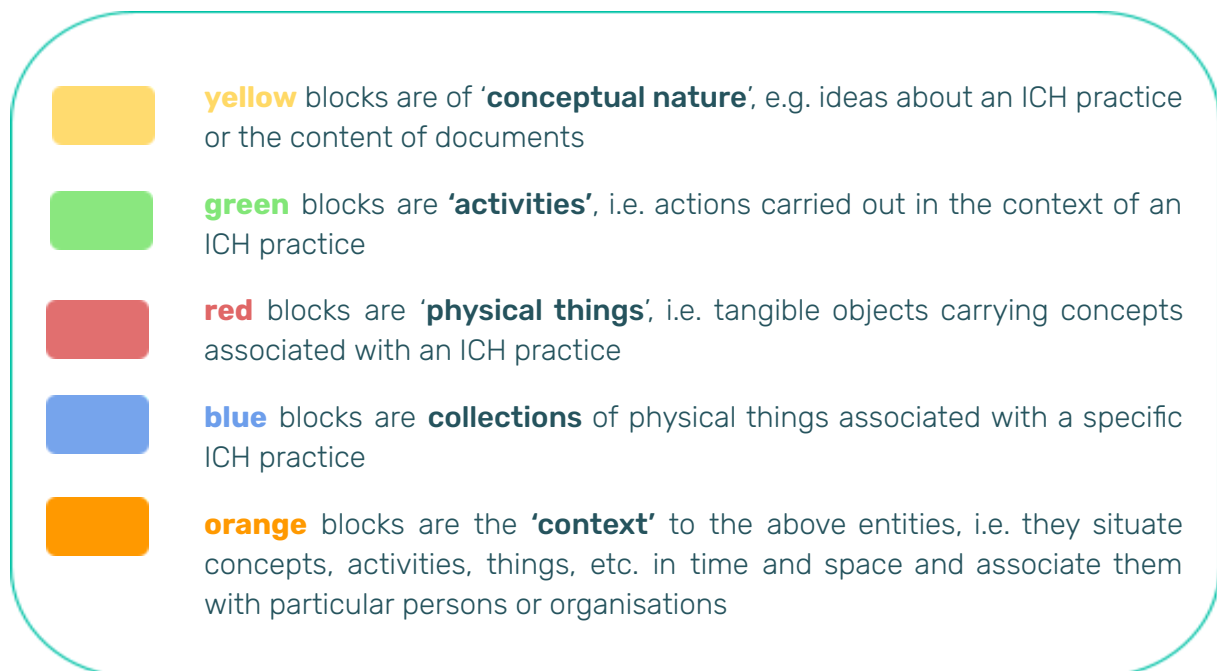


APPLICATION PROFILE

2. APPLICATION PROFILE

This chapter contains the specification of an application profile for recording ICH practices.

The application profile is introduced below by a set of diagrams that represent the corresponding **entities** as coloured 'blocks', with each colour representing a particular type of entity:



The associations between these entities are represented by **connecting lines**, each of which is labelled, as shown in [figure 3](#):

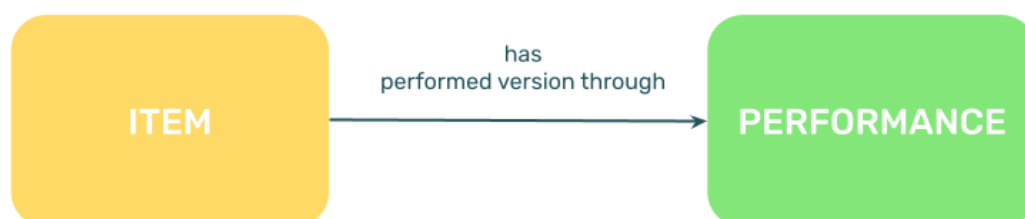


Figure 3: Representing associations between entities

[Figure 3](#) shows the association between an entity labelled 'Item' (i.e. the ideas representing a specific ICH practice) and an entity labelled 'Performance' (i.e. a particular performance that executed these ideas). The relationship itself is labelled 'Has a Performed Version Through'.

So you can read it as:

An 'Item' 'Has a Performed Version Through' a 'Performance'.

or shorter:

(Item)-[Has a Performed Version Through]-(Performance).

This relationship works both ways, i.e. you may also read it in reverse as a 'Performance' 'executes' an 'item'. To keep the diagram readable, we only include the 'passive' labels.

The application profile is divided into three parts:

The **core profile** (figure 4) is the heart of the application profile and links the most important ideas, tangible things, performances and documents that characterise an ICH practice.

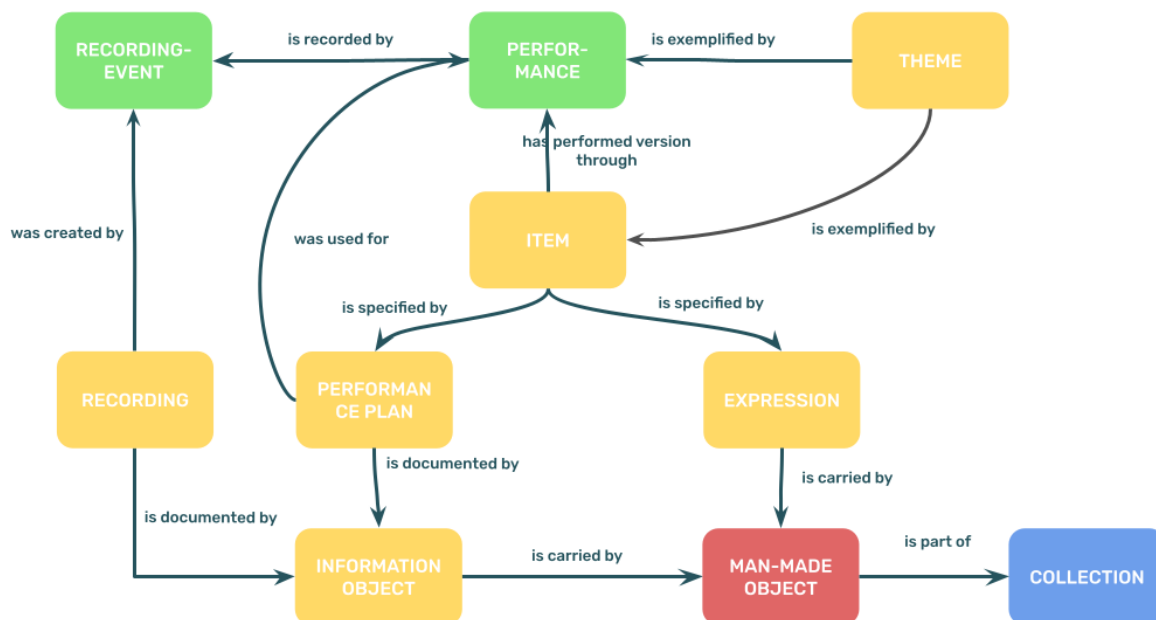


Figure 4: Core model of the application profile

The core profile may be extended with **Expression Creations** (i.e. the **green** block below). These extensions allow you to record information on *who*, *where* and *when* an Expression (i.e. the **yellow** block below) was created or executed:

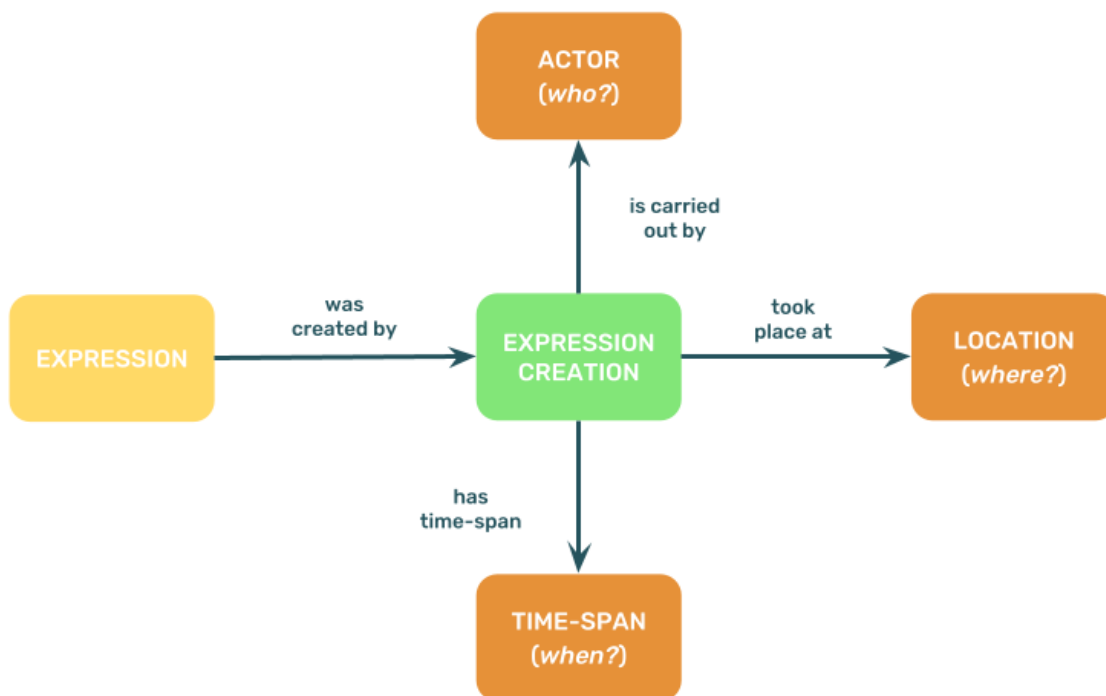


Figure 5: Extension of the core profile with Expression Creations

Another extension allows for linking each entity in the core profile with **safeguarding practices** and the tools required to execute this activity.



Figure 6: Extension of the core profile with Safeguarding Activities

Below you can find an elaborated (fictitious) example of the core profile, extended with Expression Creations for an Expression, Performance Plan and a Recording, as well as a Safeguarding Practice around the procession titled 'Malines Ommegang' procession (Figure 7):

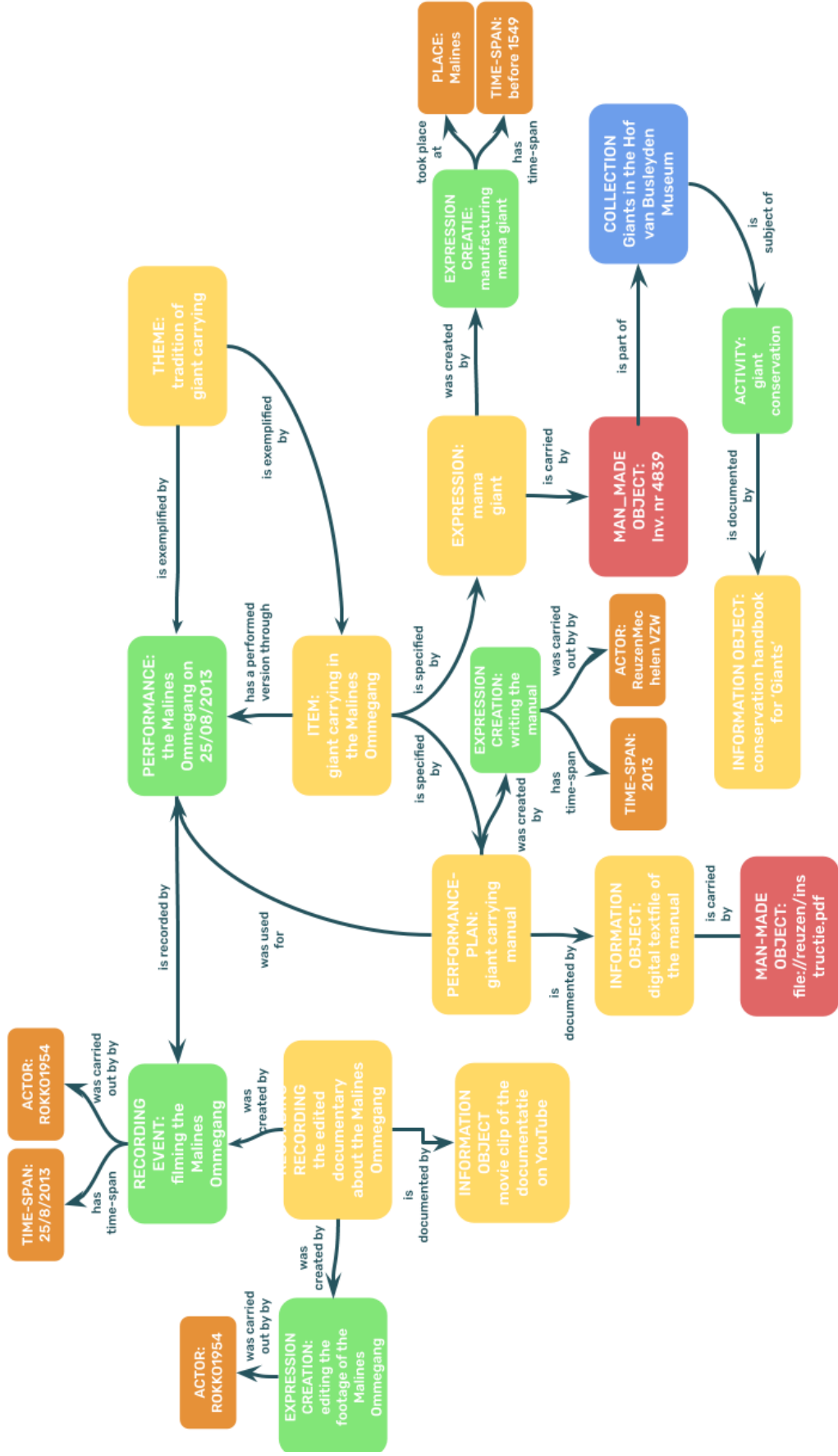


Figure 7: Elaborated (fictitious) example of the core profile and extensions for the 'Malines Ommegang' procession.

2.1. ENTITIES

This chapter defines the **16 different entities** used in the application profile. They make up a **hierarchy** where each child-entity represents a narrower concept of the parent-entity (Figure 8).

In the specification below, we included their original Dutch 'class name', identified with the prefix 'ice:'. But all entities have been drawn from **five different standard models**, for which the English labels have been included as 'equivalent classes'. These names should be used to serialise the information in **a machine-readable format**:

CIDOC-CRM v 7.1.2 (2022)	
prefix:	crm
namespace:	http://www.cidoc-crm.org/cidoc-crm/
specification:	https://cidoc-crm.org/html/cidoc_crm_v7.1.2.html
json-ld context:	https://cidoc-crm.org/rdfs/7.1.2/CIDOC_CRM_v7.1.2_JSON-LD_Context.jsonld
LRMoo v0.9 (2022)	
prefix:	lrm
namespace:	-
specification:	https://cidoc-crm.org/frbroo/sites/default/files/LRMoo_V0.9%28draft%20for%20WLIC%202022%29.pdf
json-ld context:	-
FRBRoo v3.0 (2017)	
prefix:	lrm
namespace:	http://iflastandards.info/ns/fr/frbr/frbroo/
specification:	https://www.iflastandards.info/fr/frbr/frbroo
json-ld context:	http://iflastandards.info/ns/fr/frbr/frbroo.jsonld
OSLO v1.0 (2021)	
prefix:	oslo
namespace:	https://data.vlaanderen.be/ns/cultureel-erfgoed/
specification:	https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-object https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-event
json-ld context:	https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-object/erken-standaard/2021-04-22/context/cultureel-erfgoed-object-ap.jsonld https://data.vlaanderen.be/doc/applicatieprofiel/cultureel-erfgoed-event/erken-standaard/2021-04-22/context/cultureel-erfgoed-event-ap.jsonld
WIKIDATA v1.0 (2021)	
prefix:	wd (entities) / wdt (properties)
namespace:	http://www.wikidata.org/entity/

specification:	https://www.wikidata.org/wiki/Wikidata:List_of_properties
json-ld context:	-

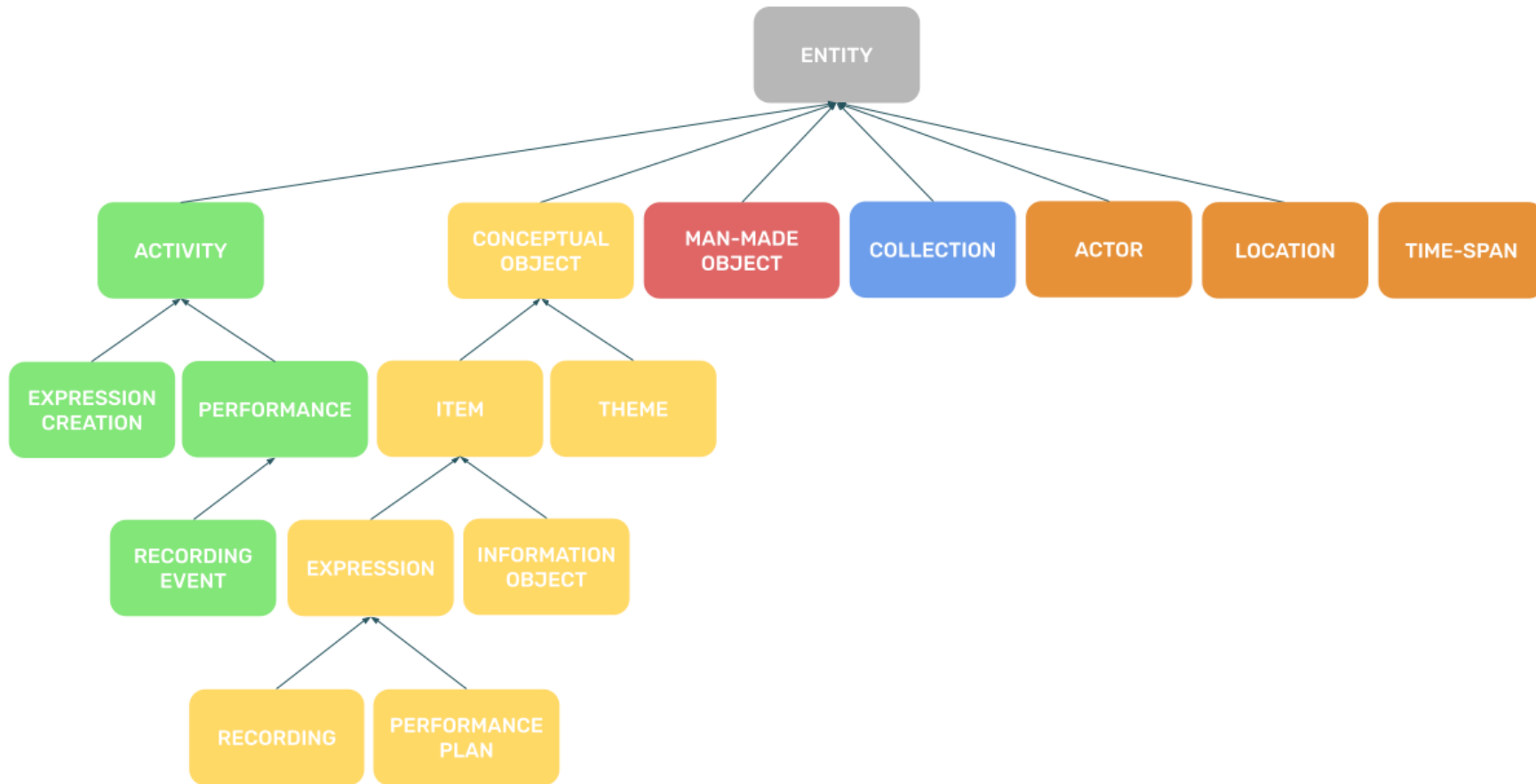


Figure 8: Entity hierarchy

Below follows a **detailed explanation of each entity**, including definitions, usage guidelines for recording different aspects of an ICH practice, and references to the source models.

Activity

Class Name	ice:Activiteit
Definition	An action intentionally carried out by an Actor that result in cultural, social or material effect
Subclass of	ice:Entiteit
Super Class of	ice:Opnamesessie ice:Voorstelling
Equivalent Class	crm:E7_Activity
Equivalent Class	oslo:Activiteit
Equivalent Class	wd:Q1914636 (activity)
Usage Guidelines	<p>An Activity is a broader term for Expression Creations and Performances, i.e. actions through which ICH is expressed. As such, an Activity is associated with the Expression or Performance resulting from the Activity.</p> <p>An Activity may also refer to a Recording Event, i.e. the process of recording an Expression Creation or Performance by filming it, by making an audio recording, or by transcribing the words spoken, etc.</p> <p>In addition, an Activity is also used to record 'safeguarding activities', i.e. actions through which the heritage community or heritage professionals involved seek to safeguard ICH. As such, an Activity is associated with the entity that is the subject of the safeguarding activity.</p>
Examples	<ul style="list-style-type: none"> - the ceremony of dressing Fonske by the Men of 1981 in 2020 (Performance) - The act of baking 'speculaas' (gingerbread) biscuits by 'baker Dirk' (Expression Creation) - the act of filming Baker Christoph who is making 'speculaas' biscuits on 3 december 2020 (Recording Event) - the act of praying on the first Tuesday of Saint Anthony, 14 april 2020 by Father Frans (Performance) - the act of organising workshops baking 'speculaas' (gingerbread) biscuits (Activity with type:Safeguarding Activity) - the conservation of the design drawings of the costumes for Fonske, commissioned by the Men of 1981 by Museum M Leuven (Activity with type:Safeguarding Activity))
Patterns	(Entity)-[Is Subject Of]-(Activity) (Activity)-[Is Documented By]-(Information Object)

Actor

Class Name	ice:Actor
Definition	People, individually or in groups, taking actions.
Subclass of	ice:Entiteit
Super Class of	-
Equivalent Class	crm:E39 Actor
Equivalent Class	oslo:Agent
Equivalent Class	wd:Q421946 (actor)
Usage Guidelines	<p>An Actor is any person, individually or as a group, who takes certain actions that contribute to the safeguarding of ICH.</p> <p>This includes both 'doing' this heritage and the accompanying safeguarding activities. These safeguarding activities can also be enacted by people other than the actual practitioners of a specific ICH.</p>
Examples	<ul style="list-style-type: none"> - Baker Christophe - The person who filmed baker Christophe making speculaas biscuits - Father Frans, who performs the prayers for the nine tuesdays of Saint Anthony - The Men of 1981 - Museum M, who preserves the design drawings of the costumes for Fonske
Patterns	(Expression Creation)-[Was Carried Out By]-(Actor)

Collection

Class Name	ice:Collectie
Definition	A collection of physical things brought together and preserved for a specific purpose, audience and collection policy.
Subclass of	ice:Entiteit
Super Class of	-
Equivalent Class	crm:E78_Curated_Holding
Equivalent Class	oslo:GecureerdeCollectie
Equivalent Class	wd:Q2668072 (collection)
Usage Guidelines	<p>A Collection represents a collection of Man-made Objects, of which one or more are associated with an ICH practice.</p> <p>A Collection is typically managed by a collecting institution (e.g. museum) represented by an Actor.</p>
Examples	<ul style="list-style-type: none"> - The collection of the bakery museum in Veurne, which includes the speculaas board used by baker Christohe. - The collection of the Museum de Mindere, which includes the statue of Saint Anthony, worshipped during the nine tuesdays of Saint Anthony - The collection of M Leuven, which includes the costumes of <i>Fonske</i>
Patterns	(Man-Made Object)-[Is Part Of]-(Collection)

Conceptual Object

Class Name	ice:ConceptueelObject
Definition	Non-material products or results of human thought that become subjects of culture.
Subclass of	ice:Entiteit
Super Class of	ice:Item ice:Thema
Equivalent Class	crm:E28_Conceptual_Object
Equivalent Class	oslo:ConceptueelDing
Equivalent Class	wd:Q151885 (concept)
Usage Guidelines	<p>A Conceptual Object is an umbrella term for Items and Themes and thus includes all the non-tangible outputs that characterise or classify an ICH practice.</p> <p>The entity Conceptual Object can be seen as the concept (or idea) of an ICH practice itself, as it lives in the minds of the practitioners involved, as well as in that of the wider heritage community, at a particular time and place.</p>
Examples	zie ICE:Thema zie ICE:Item
Patterns	zie ICE:Thema zie ICE:Item

Expression

Class Name	ice:Expressie
Definition	The non-tangible expression of a work e.g. through text, music, image, which at a given moment forms a whole.
Subclass of	ice:Item
Super Class of	ice:Opname
Equivalent Class	lrm:F2 (expression)
Equivalent Class	oslo:ZelfstandigeExpressie
Equivalent Class	wd:Q3331189 (version, edition or translation)
Usage Guidelines	<p>An Expression is the non-tangible expression of an ICH practice.</p> <p>An Expression is used to include all the guises in which a particular version of an ICH practice. (i.e. the Item) takes on a fixed form, such as, for example, the dance steps associated with a particular feast, the songs sung during a particular procession, or the appearance of a giant carried in a particular giant procession.</p> <p>An Expression merely represents the (non-tangible) expression of the Item and is usually associated with a Man-made Object that is the (tangible) 'carrier' of this expression, or with an Information Object that documents information about an Item.</p> <p>A special type of Expression is a Recording, which is the expression of a Performance that an Item performs.</p>
Examples	<ul style="list-style-type: none"> - the 'speculaas' biscuits made by Baker Christoph - the 'speculaas' mould Baker Christoph uses for making 'speculaas' biscuits - the sculpture of Saint Anthony, made by Jules Fonteyne in 1921 - set-up of the praying space in the Church of Our Lady for the 2020 corona edition of the nine tuesdays of Saint Anthony - the prayer booklet for the 2020 corona edition of the nine tuesdays of Saint Anthony - the design drawing of the costume for Fonske, commissioned by the Men of 1981 in 2020.
Patterns	<ul style="list-style-type: none"> - (Item)-[Is Specified By]-(Expression) - (Expression)-[Is Carried By]-(Man-Made Object)

ExpressionCreation

Class Name	ice:Expressiecreatie
Definition	An action that leads to the creation of an Expression.
Subclass of	ice:Activiteit
Super Class of	ice:Opnamesessie
Equivalent Class	Irm:F28 (expression creation)
Equivalent Class	oslo:ExpressieCreatie
Equivalent Class	wd:Q11398090 (creation)
Usage Guidelines	<p>An ExpressionCreation is a set of actions in which an ICH practice as a whole takes on a particular tangible and/or intangible form. In other words, this set of actions leads to the creation of an Expression.</p> <p>An ExpressionCreation represents 'the process of creating'; developing a specific text, roadmap, script; designing dance steps, sketches, objects,</p> <p>This process of creation contributes to the safeguarding of ICH, as people think about what measures/actions they can take and how to realise them.</p>
Examples	<ul style="list-style-type: none"> - the act of Baker Christoph altering a traditional recipe for making 'speculaas' biscuits, with new flavours, on 3 december 2020 - the act of designing the costumes for Fonske, by the Men of 1981, in 2020 - the act of writing the text for the prayer to Saint Anthony, to be read at 14 april 2020 by Father Frans
Patterns	<p>(Expression)-[Was Created By]- (Expression Creation)</p> <p>(Expression Creation)-[Was Carried Out By]- (Actor)</p> <p>(Expression Creation)-[Took Place At]- (Place)</p> <p>(Expression Creation)-[Has Time-Span]- (Time-Span)</p>

Information Object

Class Name	ice:InformatieObject
Definition	Non-tangible objects that capture information as a whole and contain an objectively observable structure.
Subclass of	ice:Conceptueel Object
Super Class of	-
Equivalent Class	crm:E73_Information_Object
Equivalent Class	oslo:InformatieObject
Equivalent Class	wd:Q37866906 (information resource)
Usage Guidelines	<p>An Information Object is a (non-tangible) content that documents another Entity.</p> <p>An Information Object allows to identify and describe the content of a Recording or a Performance Plan independently of the material carrier of this content (i.e. the Man-made Object), such as, e.g., the content of a photograph or a film showing an ICH practice.</p> <p>Here, the Information Object (content) is owned by the heritage community. However, the capturing of this Information Object on a carrier is a Man-made Object, done by a person or organisation, which owns this carrier, coinciding - either or not - with the practitioners of the concerned ICH.</p>
Examples	<ul style="list-style-type: none"> - the contents of the video clip about Baker Christoph making 'speculaas' biscuits - the contents of Baker Christophs' recipe book, containing the recipe for speculoos biscuits - the contents of the video clip with the prayer of the first Tuesday of Saint Anthony on april 14 2020 - the contents of the design drawing of the costume for Fonske, commissioned by the Men of 1981 in 2020
Patterns	<p>(Performance Plan)-[Is Documented By]-(Information Object)</p> <p>(Recording)-[Is Documented By]-(Information Object)</p> <p>(Activity)-[Is Documented By]-(Information Object)</p> <p>(Information Object)-[Is Carried By]-(Man-Made Object)</p>

Item

Class Name	ice:Item
Definition	A concept that makes a set of propositions about real or imaginary things and is documented and discussed as a whole.
Subclass of	ice:ConceptueelObject
Super Class of	ice:Expressie ice:InformatieObject
Equivalent Class	crm:E89_Propositional_Object
Equivalent Class	Irm:F12 (Nomen)
Equivalent Class	oslo: Mensgemaakt Kenmerk
Equivalent Class	wd:Q105673273 (attribute)
Usage Guidelines	<p>An Item is a (non-tangible) concept that represents a specific practice of ICH, as it occurs in the minds of the practitioners involved, as well as the wider heritage community, at a particular time and place.</p> <p>Items are also used to identify the different versions of an ICH practice. These versions arise through the evolution of a practice over time, or arise from the personal experience thereof.</p> <p>Items collect all the knowledge and expertise concerning a specific ICH, and play an important role in the identity formation of the heritage community involved.</p>
Examples	<ul style="list-style-type: none"> - 'Speculaas' biscuits, the way 'baker Dirk' makes them - the 2020 corona edition of the nine tuesdays of Saint Antony, which takes place in the Church of Our Lady and not in the Fathers' Church - dressing Fonske by the Men of 1981
Patterns	<p>(Item)-[Has a Performed Version Through]-(Performance)</p> <p>(Theme)-[Is Exemplified By]-(Item)</p> <p>(Item)-[Is Specified By]-(Performance Plan)</p> <p>(Item)-[Is Specified By]-(Expression)</p>

Place

Class Name	ice:Plaats
Definition	The designation of a physical position on the Earth's surface.
Subclass of	ice:Entiteit
Super Class of	-
Equivalent Class	crm:E53 Place
Equivalent Class	oslo:Locatie
Equivalent Class	wd:Q2221906 (geographical location)
Usage Guidelines	A Place identifies a specific geographical position where a practice of ICH takes place or where it is safeguarded.
Examples	<ul style="list-style-type: none"> - the Bakery Museum, Albert I laan 2, 8630 Veurne (Belgium) - the church of Our Lady in Sint-Truiden (Belgium) - Museum De Mindere, Capucienessenstraat 3, 3800 Sint-Truiden (Belgium) - the Fonske fountain, Rector de Somerplein 3, 3000 Leuven (Belgium) - Museum M, Leopold Vanderkelenstraat 28, 3000 Leuven (Belgium)
Patterns	(Expression Creation)-[Took Place At]-(Place)

Man-Made Object

Class Name	ice:MensgemaaktObject
Definition	A physical object created by deliberate human activity.
Subclass of	ice:Entiteit
Super Class of	-
Equivalent Class	crm:E22_Man-Made_Object
Equivalent Class	lrm:F5 (item)
Equivalent Class	oslo:MensgemaaktObject
Equivalent Class	wd:Q8205328 (artificial physical object)
Usage Guidelines	<p>A Man-made Object is a tangible (physical) object that is the bearer of an Expression expressing a particular ICH.</p> <p>A Man-made Object can be the tangible (physical) carrier of an Information Object that records or documents a particular practice of ICH</p> <p>A Man-made Object is the entity that is collected and managed by, e.g., collection management organisations. In these organisations' cultural heritage work, this Man-made Object is associated with an ICH practice.</p>
Examples	<ul style="list-style-type: none"> - the mp4-file with the video clip about 'baker Dirk' making 'speculaas biscuits' - the pdf-file with a scanned image of Baker Christophs' recipe book - the specimen of the 'speculaas' mould 'baker Dirk' uses for making 'speculaas' biscuits in the Veurne Bakey Museum - the mp4-file of the clip with with the prayer of the first Tuesday of Saint Anthony on April 14, 2020 - the wooden statue preserved in the Fathers' Church - the piece of paper carrying the design drawing of the costume for Fonske, commissioned by the Men of 1981 in 2020 - the costume of Fonske
Patterns	<p>(Expression)-[Is Carried By]-(Man-Made Object)</p> <p>(Information Object)-[Is Carried By]-(Man-Made Object)</p> <p>(Man-Made Object)-[Is Part Of]-(Collection)</p>

Performance

Class Name	ice:Voorstelling
Definition	An action that follows the outline of a particular Performance Plan and is communicated to an audience.
Subclass of	ice:Activiteit
Super Class of	ice:Opnamesessie
Equivalent Class	irm:F31 (performance)
Equivalent Class	oslo:Voorstelling
Equivalent Class	wd:Q35140 (performance)
Usage Guidelines	<p>A Performance is a set of actions performed, according to a specific plan, at a specific place and time, by the heritage community, whether in front of an audience or not, as an expression of their ICH.</p> <p>In this role, a Performance is associated with an Item that represents the specific version or guise of the ICH.</p>
Examples	<ul style="list-style-type: none"> - the act of 'baker Dirk' making 'speculaas' biscuits on December 3, 2020 in his bakery in Veurne - the ceremony of dressing Fonske by the Men of 1981 in 2020 - the act of praying on the first Tuesday of Saint Anthony, i.e. April 14, 2020 by Father Frans
Patterns	<p>(Theme)-[Is Exemplified By]-(Performance) (Item)-[Has a Performed Version Through]-(Performance) (Performance)-[Is Recorded By]-(Recording Event) (Performance Plan)-[Was Used For]-(Performance)</p>

Performance Plan

Class Name	ice:Voorstellingsplan
Definition	A set of instructions with which individual enactments of a Performance must comply.
Subclass of	Expression
Super Class of	-
Equivalent Class	crm:E29_Design_or_procedure
Equivalent Class	lrm:F2 (expression)
Equivalent Class	oslo:Voorstellingsplan
Equivalent Class	wd:01371819 (plan)
Usage Guidelines	<p>A Performance Plan is a non-tangible expression of how a practice of ICH may be performed, for example, the order of actions in a craft, or how and where a procession takes place.</p> <p>This written/documented version of the performance plan could differ greatly from what is performed in reality, and cannot, for example, replace or fully capture the expression, actions and rituals themselves.</p>
Examples	<ul style="list-style-type: none"> - baker Dirks' recipe for making 'speculaas' biscuits - the script for the prayer of father Frans in Church of Our Lady
Patterns	<p>(Item)-[Is Specified By]-(Performance Plan)</p> <p>(Performance Plan)-[Is Documented By]-(Information Object)</p> <p>(Performance Plan)-[Was Used For]-(Performance)</p>

Recording

Class Name	ice:Opname
Definition	The non-tangible expression of a work that is the result of recording phenomena taking place within a given time frame.
Subclass of	Expression
Super Class of	-
Equivalent Class	frbr:F26 (recording)
Equivalent Class	lrm:F2 (expression)
Equivalent Class	oslo:Opname
Equivalent Class	wd:Q107435521 (record)
Usage Guidelines	A Recording is a concept resulting from a recording session in which a practice of ICH is captured using image and/or sound.
Examples	<ul style="list-style-type: none"> - the footage of 'Baker Dirk' is making 'speculaas' biscuits on December 3, 2020 - the footage of the broadcast of the prayer of the first Tuesday of Saint Anthony on April 14, 2020
Patterns	(Recording)-[Was Created By]-(Recording Event) (Recording)-[Is Documented By]-(Information Object)

Recording Event

Class Name	ice:Opnamesessie
Definition	Actions that record phenomena taking place within a given time frame.
Subclass of	ICE:Voorstelling
Super Class of	-
Equivalent Class	frbr:F29 (recording event)
Equivalent Class	lrm:F28 (expression creation)
Equivalent Class	oslo:Opnamesessie
Equivalent Class	wikidata:Q13557414 (recording)
Usage Guidelines	A Recording Session is a set of actions in which a particular performance of ICH is documented using a particular medium (photo, video, audio, text, ...).
Examples	<ul style="list-style-type: none"> - the act of filming 'Baker Dirk' is making 'speculaas' biscuits on December 3, 2020 in his bakery in Veurne - the act of broadcasting online the prayer of the first Tuesday of Saint Anthony on April 14, 2020
Patterns	(Performance)-[Is Recorded By]-(Recording Event) (Recording)-[Was Created By]-(Recording Event)

Theme

Class Name	ice:Thema
Definition	Concepts used to characterise and classify entities.
Sub Class	ICE:Conceptueel Object
Super Class	-
Equivalent Class	crm:E5 Type
Equivalent Class	oslo:TypeEntiteit
Equivalent Class	wd:
Usage Guidelines	<p>A Theme is a (non-tangible) concept by which Performances or Items representing a practice of ICH are classified. Themes are used to designate particular types of ICH and to cluster Performances and Items that exemplify the same type of ICH.</p> <p>It is recommended to use a controlled vocabulary for identifying Themes, in particular the UNESCO ICH domains.</p>
Examples	<p>The UNESCO domains, including:</p> <ul style="list-style-type: none"> - oral heritage: storytelling culture, dialects, ... - performing arts and music: dance, music, theatre, circus, performances, ... - social customs: processions, rituals, parties, celebrations, ... - nature and universe: food culture, habits and customs related to nature or in which animals play a role. - Craft skills and techniques: crafts <p>Targeted themes such as 'fashion', 'life and death', 'the annual calendar', 'lace', 'jazz', 'shrimp fishing', 'bakery heritage' and 'gin culture'.</p>
Patterns	<p>(Theme)-[Is Exemplified By]-(Item)</p> <p>(Theme)-[Is Exemplified By]-(Performance)</p>

Time-Span

Class Name	ice:Tijdspanne
Definition	Time indication with a beginning, an end and a duration.
Subclass of	ICE:Entiteit
Super Class of	-
Equivalent Class	crm:E52_Time-Span
Equivalent Class	oslo:Periode
Equivalent Class	wd:Q186081 (time interval)
Usage Guidelines	A Time Indicator identifies a beginning, an end and a duration, in which a particular ICH and/or safeguarding measure/action takes place.
Examples	<ul style="list-style-type: none"> - Wednesday afternoon 7/5/2022 from 14u00 till 18u00, when baker Christophe makes speculaas biscuits. - 14/4/2022 - 13/6/2022: the beginning of the Tuesday prayers till the feast of Saint Anthony on the ninth thursday. - Saturday morning 12/8/2020 when the Men of 1981 are dressing Fonske
Patterns	(Expression Creation)-[Has Time-Span]-(Time-Span)

2.2. PROPERTIES

This chapter **defines all entities and relationships** from the application profile, including references to the standard data model from which they are derived, and specific usage guidelines for describing practices of ICH.

The entities in the model can be **associated** with each other using the following **13 properties**:^[OBJ]

1. Has a Performed Version Through
2. Has Time-Span
3. Is Carried By
4. Is Documented By
5. Is Exemplified By
6. Is Part Of
7. Is Specified By
8. Is Recorded By
9. Is Subject Of
10. Took Place At
11. Was Carried Out By
12. Was Created By
13. Was Used For

These are again presented schematically below.

Each property has a 'name' that gives a certain direction to the association. For each property, it indicates which entity can be used as a starting point (i.e. domain) and as an end point (i.e. range). Note that a property can also be read in the opposite direction (i.e. active). For the readability of the diagrams, we always mention only one direction here.

An example: the property 'Is Specified By' has the entity 'Item' as its starting point and the entity 'Expression' as its end point.^[OBJ]

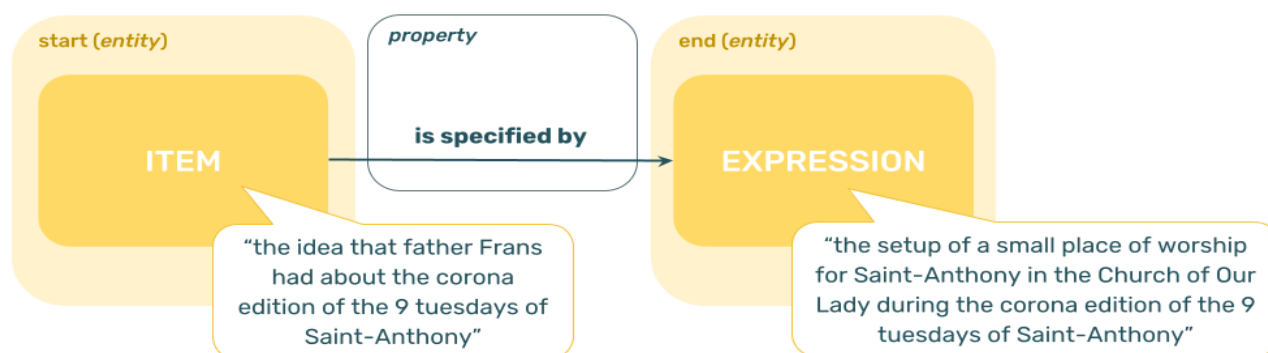


Figure 9: Defining associations between entities

So you read the association as follows: an 'Item' 'Is Specified By' an 'Expression'. Or: “Father Frans’ idea for the corona edition of the 9 Tuesdays of St Anthony in which the activity takes place not in the Fathers’ Church but in the Church of Our Lady” is made specific by “setting up a corner for St Anthony in the Church of Our Lady during the corona edition of the 9 Tuesdays of St Anthony”.

In reverse, read this property as: an 'Expression' 'realises' an 'Item'. Or: “the setting up of a corner for St Anthony in the Church of Our Lady during the corona edition of the 9 Tuesdays of St Anthony” 'realises' “Father Frans' idea for the corona edition of the 9 Tuesdays of St Anthony in which the activity takes place not in the fathers' church but in the Church of Our Lady”.

Has a Performed Version Through

Property Name	ice:wordtUitgevoerdIn
Definition	Associates a specific ICH practice (Item) with a Performance in which it was executed.
Equivalent Property	frbroo: R66 has a performed version through
Equivalent Property	crm:P16_used_specific_object (was used for)
Equivalent Property	oslo:inbegrepen_uitgevoerde_versie_van
Equivalent Property	wdt:-
Domain	ice:Item
Extent	ice:Voorstelling
Patterns	(Item)-[Has a Performed Version Through]-(Performance)

Has Time-Span

Property Name	ice:heeftTijdspanne
Definition	Associates an Expression Creation with the Time Period in which the Expression Creation happened.
Equivalent Property	crm:P4_has_time-span
Equivalent Property	oslo:periode
Equivalent Property	wdt:P571 (inception)
Domain	ice:Expressiecreatie
Extent	ice:Tijdspanne
Patterns	(Expression Creation)-[Has Time-Span]-(Time-Span)

Is Carried By

Property Name	ice:wordtGedragenDoor
Definition	Associates an Information Object with a Man-made Object that is the physical carrier of the Information Object.
Equivalent Property	crm:P128_carries
Equivalent Property	oslo:draagt
Equivalent Property	wdt:-
Domain	Expression
Domain	ice:Informatie Object
Extent	ice:Mensgemaakt Object
Patterns	(Expression)-[Is Carried By]-(Man-Made Object) (Information Object)-[Is Carried By]-(Man-Made Object)

Is Documented by

Property Name	ice:wordtGedocumenteerdIn
Definition	Associates an Expression of an ICH practice or a safeguarding measure/activity (Activity) with an Information Object that records information about the Expression.
Equivalent Property	crm: P70_documents
Equivalent Property	oslo:documenteert
Equivalent Property	wdt:-
Domain	Expression
Extent	ice:Informatie Object
Patterns	(Performance Plan)-[Is Documented By]-(Information Object) (Recording)-[Is Documented By]-(Information Object) (Activity)-[Is Documented By]-(Information Object)

Is Exemplified By

Property Name	ice:isExemplarischVoor
Definition	Associates an ICH practice (Item) or a Performance with a Theme for which it has been declared to be a particularly characteristic example.
Equivalent Property	crm:P137_exemplifies (is exemplified by)
Equivalent Property	oslo:type
Equivalent Property	Wikidata:P31 (instance of)
Domain	ice:Item
Domain	ice:Voorstelling
Extent	ice:Thema
Patterns	(Theme)-[Is Exemplified By]-(Item) (Theme)-[Is Exemplified By]-(Performance)

Is Part Of

Property Name	ice:maaktDeelUitVan
Definition	Associates a Man-made Object with the Collection that the Man-made Object belongs to.
Equivalent Property	crm:P46_is_composed_of (forms part of)
Equivalent Property	oslo:maakt deel uit van
Equivalent Property	wikidata:P361 (part of)
Domain	ice:Mensgemaakt Object
Extent	ice:Collectie
Patterns	(Man-Made Object)-[Is Part Of]-(Collection)

Is Specified By

Property Name	ice:wordtUitgedruktDoor
Definition	Associates an ICH practice (Item) with an Expression in which this practice (Item) is made concrete.
Equivalent Property	Irm:R35 (Is Specified By)
Equivalent Property	oslo:wordt_gerealiseerd_in
Equivalent Property	wikidata:P6524 (expression of)
Domain	ice:Item
Extent	Expression
Patterns	(Item)-[Is Specified By]-(Performance Plan) (Item)-[Is Specified By]-(Expression)

Is Recorded By

Property Name	ice:isVastgelegdDoor
Definition	Associates a Performance with a Recording Event that captures the performance.
Equivalent Property	frbroo:R21i (was created through Recording Event for Recording)
Equivalent Property	oslo:werdGecreëerdDoor
Equivalent Property	wikidata:-
Domain	ice:Voorstelling
Extent	Recording Event
Patterns	(Performance)-[Is Recorded By]-(Recording Event)

Is Subject Of

Property Name	ice:isOnderwerpVan
Definition	Associates an Entity with a safeguarding activity (Activity), for which the Entity is the subject.
Equivalent Property	crm:P129_is_about (is subject of)
Equivalent Property	oslo:is het onderwerp van
Equivalent Property	wikidata:P921 (main subject)
Domain	ice:Entiteit
Extent	ice:Activiteit
Patterns	(Entity)-[Is Subject Of]-(Activity)

Took Place At

Property Name	ice:vondPlaatsOp
Definition	Associates an Expression Creation with the Place where the Expression Creation takes place.
Equivalent Property	crm:P7_took_place_at (witnessed)
Equivalent Property	oslo:vond plaats te
Equivalent Property	wikidata:P1071 (creation location)
Domain	ice:Expressiecreatie
Extent	ice:Plaats
Patterns	(Expression Creation)-[Took Place At]-(Place)

Was Carried Out By

Property Name	ice:werdUitgevoerdDoor
Definition	Associates an Expression Creation with an Actor involved in the Expression Creation.
Equivalent Property	crm:P14_carried_out_by
Equivalent Property	oslo:uitgevoerd door
Equivalent Property	wikidata:P170 (creator)
Domain	ice:Expressiecreatie
Extent	ice:Actor
Patterns	(Expression Creation)-[Was Carried Out By]-(Actor)

Was Created By

Property Name	ice:werdGemaaktDoor
Definition	Associates an Expression of a Recording with the event (i.e. Expression Creation or Recording Event) in which it was created.
Equivalent Property	crm:P94_has_created (was created by)
Equivalent Property	irmoo:R17 (created Expression from Expression Creation) frbroo:R21 (created Recording from Recording Event)
Equivalent Property	oslo:werd gecreëerd door
Equivalent Property	wikidata:P170 (creator)
Domain	Expression ice:Opname
Extent	Expressiecreatie ice:Opnamesessie
Patterns	(Expression)-[Was Created By]-(Expression Creation) (Recording)-[Was Created By]-(Recording Event)

Was Used For

Property Name	ice:werdGebruiktVoor
Definition	Associates a Performance Plan with a Performance based on this plan.
Equivalent Property	crm:P16_used_specific_object (was used for)
Equivalent Property	oslo:gebruikt specifiek object
Equivalent Property	Wikidata:P2283 (uses)
Domain	ice:Voorstellingsplan
Extent	ice:Voorstelling
Patterns	(Performance Plan)-[Was Used For]-(Performance)

3 EXAMPLES



3. EXAMPLES

In the third workshop that took place as part of the 'Testcase Digital Registration', participants (i.e. museum professionals) were invited to describe ICH practices associated with their collections using the application profile described above. They were provided with a diagram that served as a **template** in which they had to map each entity to an example associated with their own collections.⁶

This exercise was used to validate the **applicability** of the application profile and to produce a number of concrete **examples** for different types of ICH practices.

Below are three examples, each representative of a particular domain of ICH:

1. 'Crafts': intangible heritage producing a particular object or product.
2. 'Events': intangible heritage, often occurring periodically, that involves performing acts at a specific time and place.
3. 'Customs': practices involving actions and rituals performed within a particular social context.

The examples were drawn from the real-life cases used in the second workshop and are elaborated upon to illustrate the different possibilities of the application profile. They should therefore be considered fictitious and do not represent an existing practice of ICH.

⁶ The raw results (in Dutch) of the 14 cases are available through this [PDF](#).

3.1. EXAMPLE 'CRAFTS'

Making 'speculaas' biscuits - Bakkerijmuseum Veurne⁷

Making speculaas biscuits has a long tradition in Flanders (Belgium). There are many different recipes and versions of the biscuits that may or may not depend on the region in which they are produced. Today, speculaas biscuits are mostly made by machine, but there are still bakers who work with the typical 'speculaas' boards.

The Bakkerijmuseum ('Bakery museum') Veurne is committed to preserving and passing on the national bakery heritage. This includes the (traditional) techniques as well as the knowledge of ingredients and the baking process. Within the workshops "Trukken van de floor" (i.e. inside knowledge tips and tricks), baker Christophe takes participants through the baking of different recipes according to the traditional ways, often using pieces from the museum's collection. To make speculaas biscuits, he uses the old 'speculaas' boards on display at the museum. Besides the recipe, baker Christophe also provides participants to the workshop a brief history, as well as some tips on how to use old 'speculaas' boards responsibly when baking. This workshop was filmed and posted on the Bakkerijmuseum Veurne's YouTube channel.

The workshop 'Baking Speculaas' by baker Christophe at the Bakery Museum Veurne is an example of a safeguarding measure. As a museum, the Bakery Museum Veurne occupies a special role within the tradition of 'making speculaas biscuits'. It considers itself as part of the heritage community of bakers. It goes beyond the sole act of managing collections associated to the craft. The museum safeguards this heritage in various ways: it collects the knowledge and objects connected to baking speculaas, and also ensures transmission of this knowledge, e.g., by using old techniques, recipes and 'speculaas' boards in workshops and exhibitions.

The figure below sets out this safeguarding activity according to the basic model on page 20:

⁷ This fictional example is inspired by this [existing practice](#). The original use case can be found in this [PDF](#).

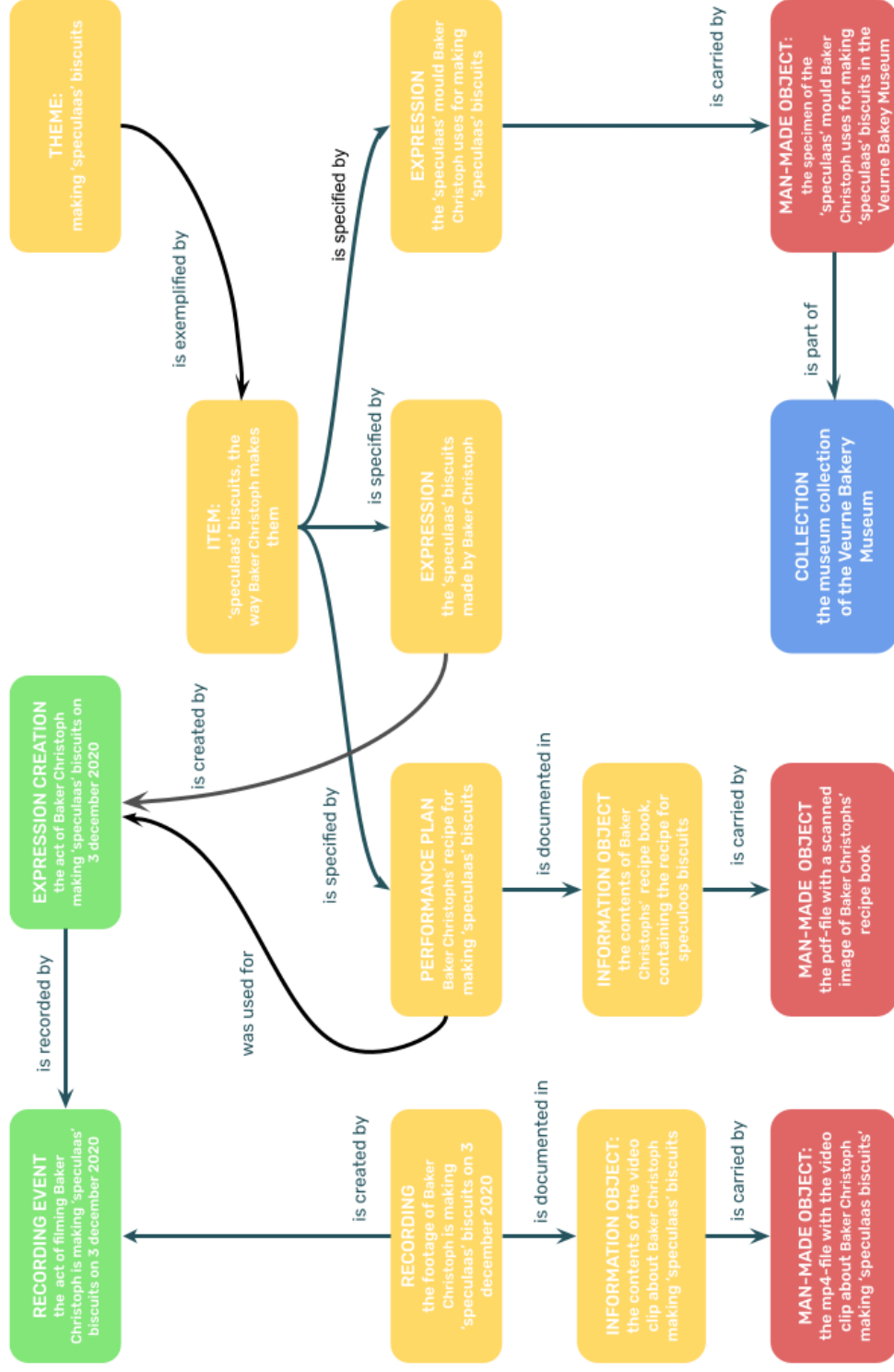


Figure 10: Example application profile recording a 'craft' - baker Christophe making 'speculaas' biscuits. Veurne Bakery Museum

3.2. EXAMPLE 'EVENTS'

The nine Tuesdays of Saint Anthony - Museum De Mindere⁸

St Anthony of Padua was a Franciscan, or Friar Minor, who lived from 1195 to 1231. He was an important Christian theologian and church teacher and was declared a saint in the same year of his death. Every year, the 'novena' of St Anthony is held. For nine Tuesdays, morning prayers are dedicated to him. These usually begin in April and end during the week of June 13 (his assumed date of death).

In 2021, the novena for St Antony could not take place as it had in previous years due to the COVID pandemic. The celebration of Mass had to take place at a different location and believers were urged to exercise caution because of the pandemic. To still share the prayers with the faithful, the mass was broadcasted live. A corner at the new venue (Onze-Lieve-Vrouwekerk in Sint-Truiden) was also set up in honour of St Anthony. The 'Museum de Mindere' follows up the novena for Saint Anthony every year, and has several objects in its collection related to this tradition.

The figure below sets out this safeguarding activity according to the basic model on page 20:

⁸ This fictional example is inspired by this [existing practice](#). The original use case can be found in this [PDF](#).

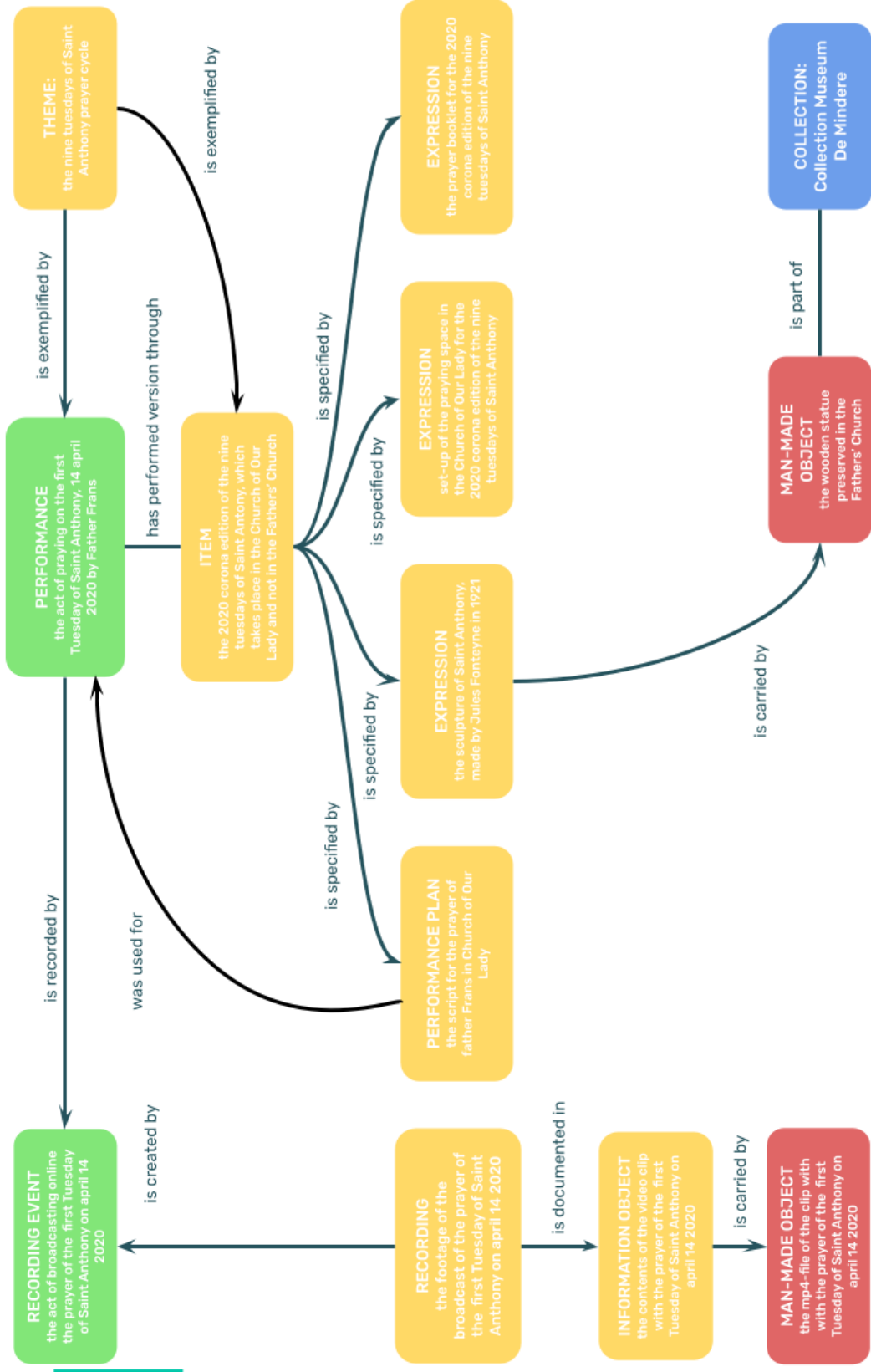


Figure 11: example application profile recording an 'event' - celebrating the novene of St Anthony by 'Museum De Mindere

3.3. EXAMPLE 'CUSTOM'

Jaartallenleven Leuven - M Leuven⁹

“Jaartallenleven Leuven’ (Year of Birth celebrations) is a rite of passage in the human life cycle around the 50th birthday. The ritual starts at the age of 40. Men (and by now women) with the same year of birth unite from then on. For ten years, they organise various activities and ceremonies as a group, to finally celebrate their 50th birthday together. This ritual process forms friendships and contributes to mutual solidarity. Close-knit groups form: ‘the Men of ...’ (the year of birth). The Year of Birth celebrations have been a phenomenon in Leuven for more than a century. The socio-human aspect within Year of Birth celebrations is experienced as particularly valuable by all ‘Men of ...’ (and also ‘Women of ...’). And not only by them, also by the city of Leuven. It gives the town and residents a sense of togetherness and continuity.”¹⁰

One of these rituals is dressing up ‘Fonske’, a statue in the fountain on the Rector de Somerplein in Leuven. For this, the ‘Men/Women of ...’ create their own costumes. These costumes and their designs have been kept in Museum M Leuven’s storage room for several years. This way, they are preserved for future generations.

The preservation of Fonske’s (designs of the) costumes is an example of a safeguarding activity. Museum M takes a clear role here, supporting the heritage community in the optimal preservation and archiving of both the designs and the costumes themselves.

The figure below sets out this safeguarding measure according to the basic model on page 20:

⁹ This fictional example is inspired by this [existing practice](#). The original use case can be found in this [PDF](#).

¹⁰ This text is taken from the text written in the official [ICH Inventory sheet](#) of the ‘Jaartallenleven Leuven’.

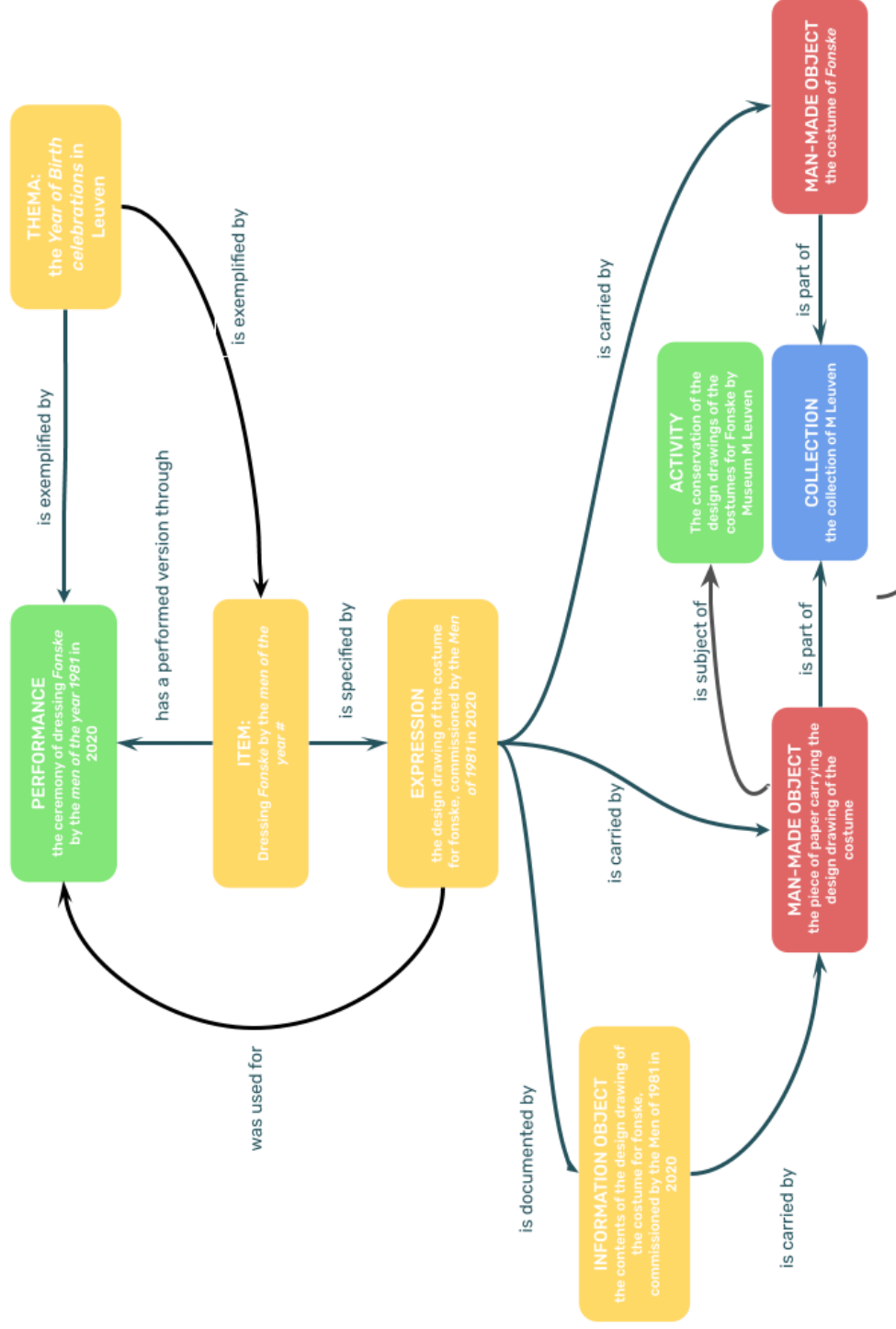


Figure 12: Example application profile recording a 'custom': dressing up Fonske during the Year of Birth celebrations in Leuven, with Museum M Leuven.



CATALOGUING RULES

4. CATALOGUING RULES

After defining the application profile, we considered how to integrate this model in the cataloguing rules used in museums.

This chapter includes two sets of cataloguing rules, each taking a different cataloguing perspective:

1. A **collection registrar** describing a collection item and the ICH practice linked to it
2. An **ICH expert** describing a specific manifestation of an ICH practice and the collection items involved.

4.1. REGISTERING ICH THROUGH THE COLLECTION ITEM

4.1.1. Use

This perspective starts from a **collection registrar** describing a collection piece. The collection registrar documents the links to ICH practices, drawing on literature and the data recorded when the piece was acquired, for example.

4.1.2. Analysis

To visualise the perspective of registering a collection item, we rearranged the spatial representation of the base model from 'Chapter 2: Application Profile' into a diagram where all connections with entities start from the 'Man-made Object' (i.e. the collection item). This rearrangement creates a certain order in the associations you describe, reading the diagram from left to right. Subsequently the content of each association between two entities was captured in a question about the collection piece.

An example: The association 'Man-made Object' - 'is part of' - 'Collection' is captured by the question 'In which collection is the collection piece kept?'.

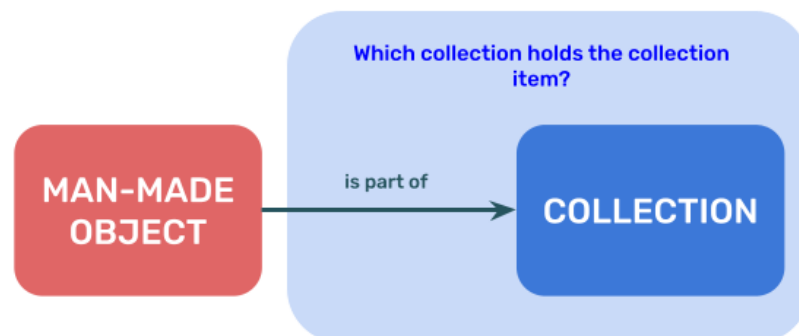


Figure 13: Turning associations in the application profile into cataloguing questions.

The full diagram, including the questions, is as follows:

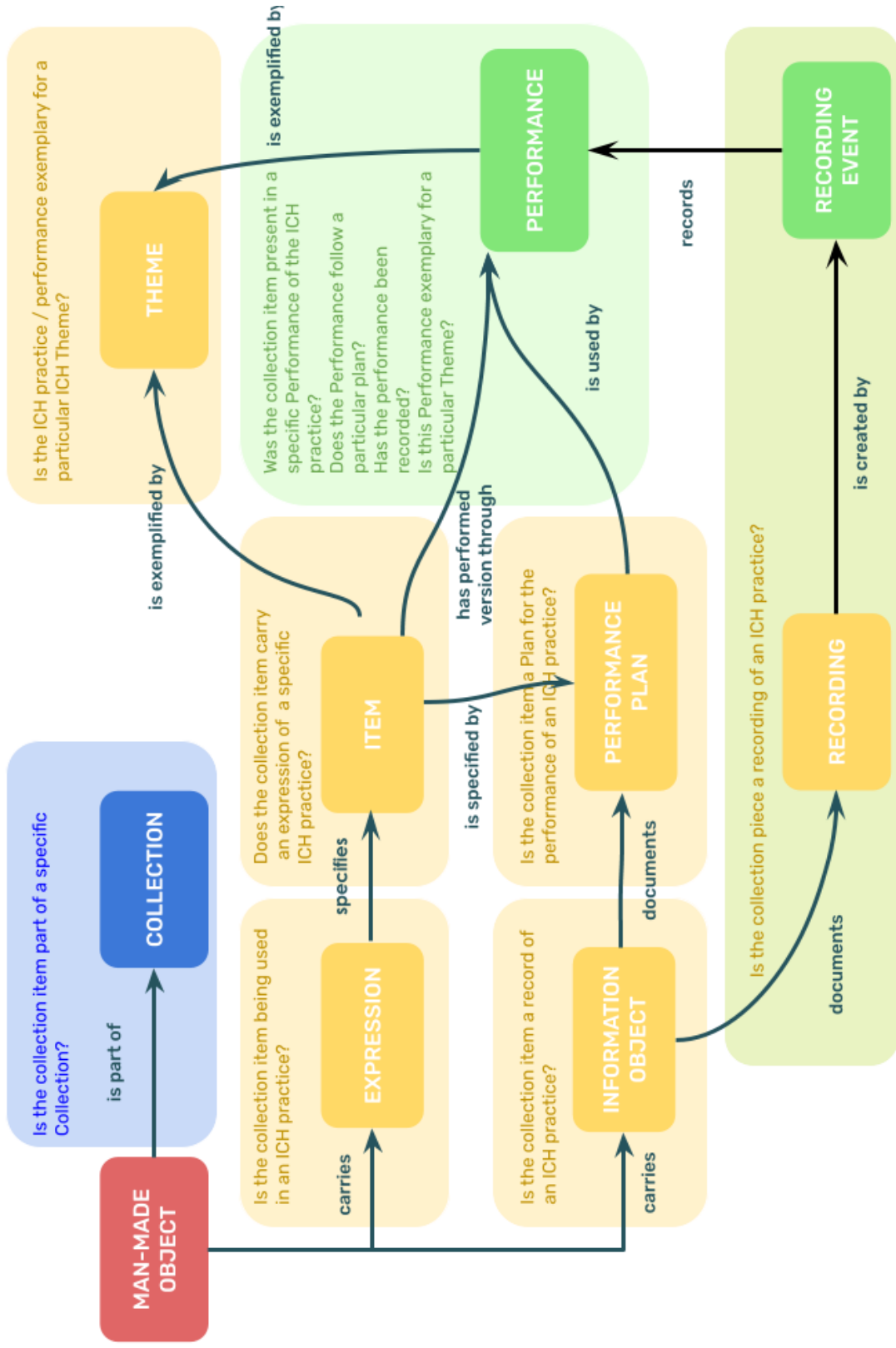


Figure 14: Diagram - documenting ICH through the collection item

4.1.3. Procedure

To define the working process, the basic model from the diagram was removed and the 13 numbered questions were placed in a particular order. The **flow chart** that results out of it, can be used to start the process of registering a practice of ICH, starting from a collection item.

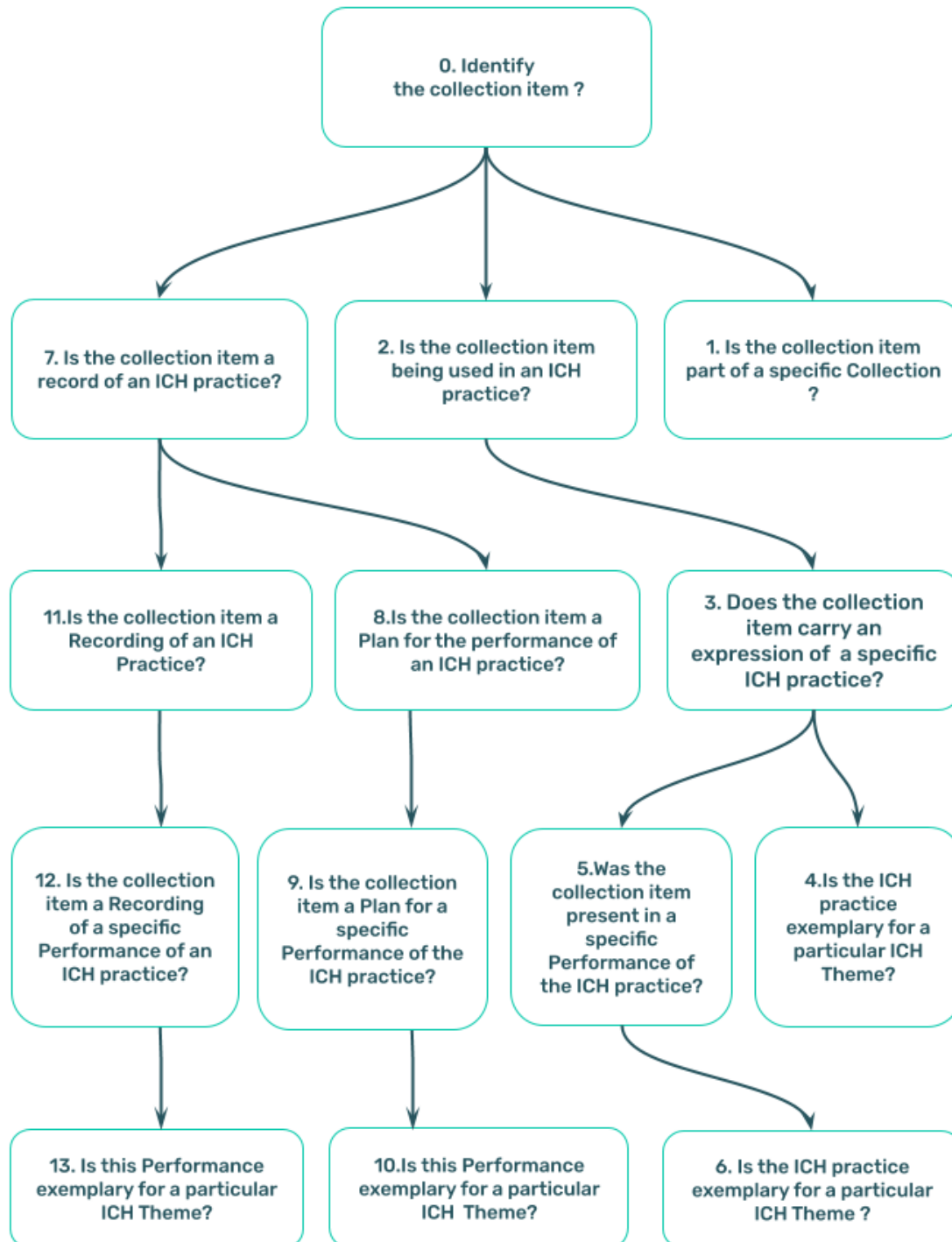


Figure 15: Flow chart of the registration process of a practice of ICH, from the perspective of a museum registrar

Finally, these questions were developed into cataloguing rules that probe for all information units that are relevant to minimally characterise the links, namely names, identification number(s), actor(s) involved, place and time indications.

Registration of objects in Flemish museums is usually based on SPECTRUM collection management procedures. The *CEST Invulboek Objecten* is an online cataloguing manual that includes Dutch translations of Spectrum elements and references to concrete 'fields' in registration systems where museums record the information concerned. Where possible, we included Dutch references to the *CEST Invulboek Objecten* to help museums put these cataloguing rules for ICH in practice

These cataloguing rules represent a 'minimum' cataloguing model. Depending on the context, it can be extended with questions to other relevant information units.

What follows below are the specific cataloguing rules for registering (facets of) ICH starting from a collection item, by a collection registrar:

0. Identify the collection item.

Record following information elements:

- the **object number** of a collection item - [Waarde objectnummer](#)
- the **title** of a collection item - [Titel / Korte beschrijving](#)
- the **maker** of a collection item
- the **creation date** of a collection item - [Begindatum / Einddatum](#)
- the **creation location** where a collection item is created - [Naam plaats vervaardiging](#)

1. Is the collection item part of a specific *Collection*?

if **yes**, record following information elements:

- the **name** of the *Collection* - [Naam collectie](#)
- the **name** of the **Curating Institution** - [Naam bewaarinstelling](#)

2. Is the collection item being used in practising a specific ICH?

if **yes** → go to question **3**

if **no** → go to question **7**

3. Does the collection item carry an expression of a specific ICH practice?

if **yes**, record following information elements:

- the **name** of the specific ICH
- (if applicable) the **originator** of the specific ICH practice
- **when** the ICH practice originated

4. Is the practice exemplary for a particular ICH *Theme*?

if **yes**, record following information items:

- the **name** of the **Theme** - Naam geassocieerd concept / Type geassocieerd concept
- the **name** of the **location** associated with the *Theme*
- the **time period** associated with the *Theme*

5. Was the collection item present in a specific *Performance* of the ICH practice?

if **yes**, record following information items:

- the **name** of the *Performance* - Naam geassocieerde gebeurtenis / Type geassocieerde gebeurtenis
- the **maker** of the *Performance*
- the **time period** of the *Performance*
- the **location** of the *Performance*

6. Is the ICH practice exemplary for a particular ICH *Theme* ?

if **yes**, record following information items:

- the **name** of the **Theme** - Naam geassocieerd concept / Type geassocieerd concept
- the **name** of the **location** associated with the *Theme*
- the **time period** associated with the *Theme*

7. Does the collection item document a practice of ICH?

if **yes** → go to question **8**

if **no** → **end of the procedure**

8. Is the collection item a *Plan* for performing an ICH practice?

if **yes** → go to question **9**

if **no** → go to question **11**

9. Is the collection item a *Plan* for a specific *Performance* of the ICH practice? if **yes**, record following information items:

- the **name** of the *Performance* - Naam geassocieerde gebeurtenis / Type geassocieerde gebeurtenis
- the **maker** of the *Performance*
- the **time period** of the *Performance*
- the **location** of the *Performance*

if **no** → go to question **10**

10. Is this *Performance* exemplary for a particular ICH *Theme*?

if **yes**, record following information items:

- the **name** of the **Theme** - Naam geassocieerd concept / Type geassocieerd concept
- the **name** of the **location** associated with the *Theme*
- the **time period** associated with the *Theme*

11. Is the collection item a *Recording* of an ICH practice?

if **yes** → go to question **12**

if **no** → **end of the procedure**

12. Is the collection item a *Recording* of a specific *Performance* of an ICH practice?

if **yes**, record following information items:

- the **name** of the *Performance* - Naam geassocieerde gebeurtenis / Type geassocieerde gebeurtenis
- the **maker** of the *Performance*
- the **time period** of the *Performance*
- the **location** of the *Performance*

if **no** → **end of the procedure**

13. Is this *Performance* exemplary for a particular ICH *Theme*?

if **yes**, record following information items:

- the **name** of the **Theme** - Naam geassocieerd concept / Type geassocieerd concept
- the **name** of the **location** associated with the *Theme*
- the **time period** associated with the *Theme*

4.2. DOCUMENTING ICH THROUGH THE INTANGIBLE HERITAGE ITEM AND/OR THEME

4.2.1. Use

This perspective starts from a practitioner of ICH or cultural heritage professional documenting a practice of ICH. A heritage practitioner often describes a practice of ICH to make his own practice more visible to others, drawing from his own personal experiences and actions. Cultural heritage professionals often have a scholarly or more audience-focused interest in a certain practice of ICH, and draw information from conversations with its practitioners in order to describe the practice.

4.2.2. Analysis

To visualise the perspective of cataloguing a collection item, we rearranged the spatial representation of the base model from 'Chapter 2: Application Profile' into a diagram where all connections with entities start from the 'Item' (i.e. the specific version of a particular practice of ICH). This rearrangement creates a particular order in the links you describe, reading the diagram from left to right.

Next, the content of each connection between two entities was captured in a question about the practice of ICH. This question is posed to the heritage practitioner, or cultural heritage professional interviewing the practitioner.

An example: The link 'Item' - has performed version through - 'Performance' is captured in the question 'Did you perform your ICH practice for an Audience?'

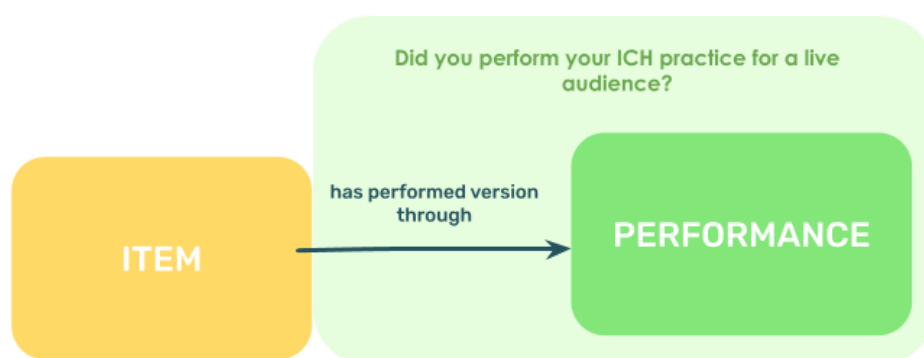


Figure 16: Turning associations in the application profile into cataloguing questions

The full diagram, including the questions, looks as follows:

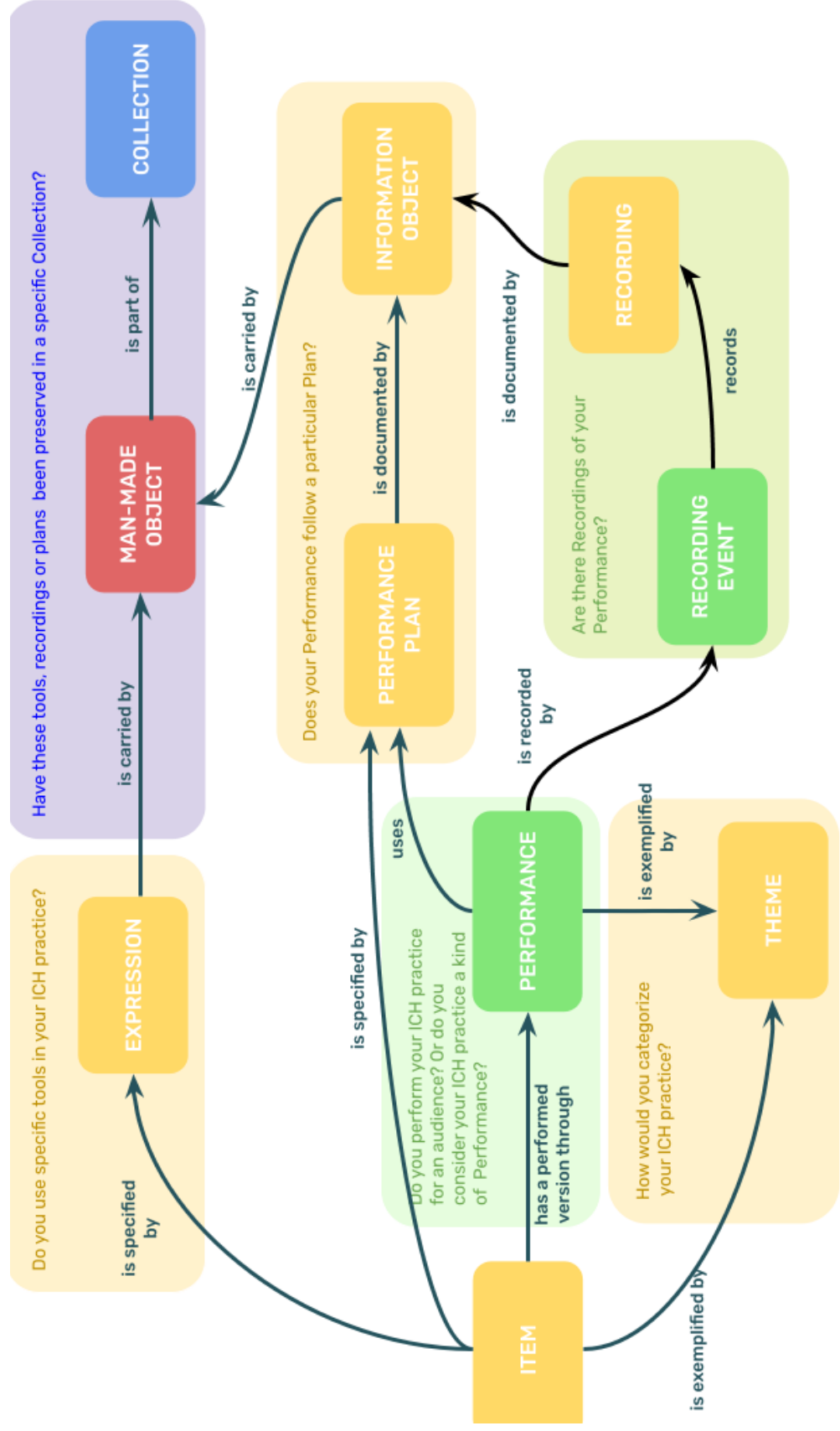


Figure 17: Diagram documenting ICH through an Item or Theme

4.2.3. Procedure

To define the working process, the basic model was removed from the diagram and the 8 remaining questions were subsequently numbered in a particular order. The **flow chart** that results out of this, can be used to start the process of registering a practice of ICH, taking a specific ICH practice as a starting point.

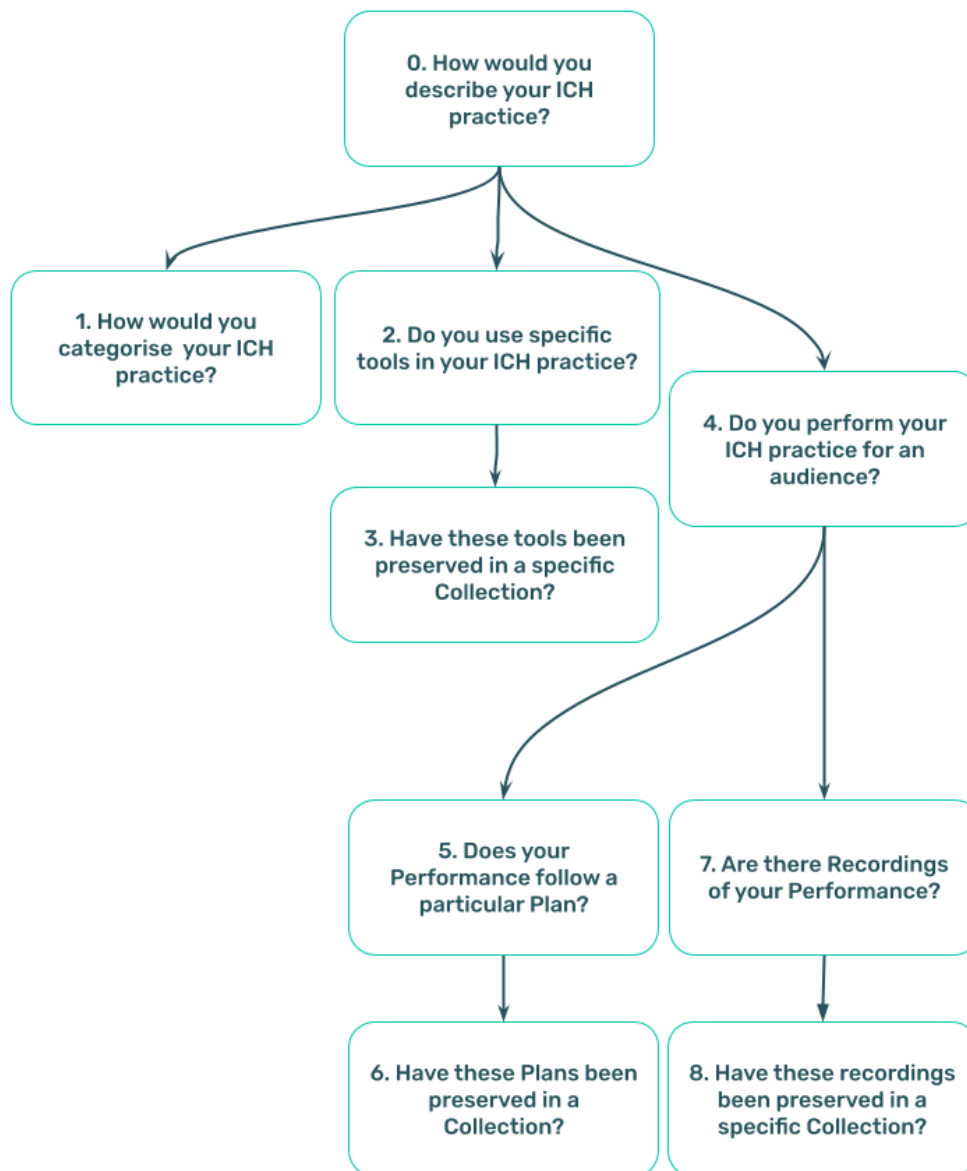


Figure 18: Flow chart of the registration process of a practice of ICH, from the perspective of an ICH expert

Finally, these questions were developed into cataloguing rules that probe all information units that are relevant to minimally characterise the relationships, i.e. names, identification number(s), actor(s) involved, place and time indications.

These descriptive rules represent a 'minimal' descriptive model. Depending on the context, they can be extended with questions about other relevant information units.

0. How would you describe your ICH practice?

Record following information elements:

- the **name** of the specific ICH practice
- (if applicable) the **originator** of the specific ICH practice
- **when** the ICH practice originated

1. How would you categorise your ICH practice?

Record following information elements:

- the **name** of the *Theme*
- the **name** of the **location** associated with the *Theme*
- the **time period** associated with the *Theme*

2. Do you use specific tools in your ICH practice?

if **yes**, record following information items:

- the **name** of the tool
- the **maker** of the tool
- the creation date **creation date** of the tool
- the **creation location** of the tool

if **no** → go to question **4**

3. Have these tools been preserved in a specific *Collection*?

if **yes**, record following information elements:

- the **object number** of the collection item
- the **name** of the *Collection*
- the **name** of the **Curating Institution**

4. Do you perform your ICH practice for an audience? Or do you consider your practice a kind of *Performance*?

if **yes**, record following information elements:

- the **name** of the *Performance*
- the **maker** of the *Performance*
- the **time period** of the *Performance*
- the **location** of the *Performance*

5. Does your *Performance* follow a particular *Plan*?

if **yes**, record following information elements:

- the **name** of the *Plan*
- the **maker** of the *Plan*
- the **creation date** of the *plan*

6. Have these *Plans* been preserved in a *Collection*?

if **yes**, record following information elements:

- the **object number** of the collection item
- the **name** of the *Collection*
- the **name** of the **Curating Institution**

7. Are there *Recordings* of your *Performance*?

if **yes**, record following information elements:

- the **maker** of the *Recording*
- the **creation date** of the *Recording*
- the **creation location** of the *Recording*

8. Have these *recordings* been preserved in a specific *Collection*?

if **yes**, record following information elements:

- the **object number** of the collection item
- the **name** of the *Collection*
- the **name** of the **Curating Institution**

POLICY RECOMMEN- DATIONS



5. POLICY RECOMMENDATIONS

Cataloguing a practice of ICH is, as the above examples and descriptive rules illustrate, no straightforward procedure. It requires a reflection on *what* you are cataloguing, as well as reflecting on *who* is authorised to answer these questions and *why* we are gathering this information.

Cataloguing ICH means working with people and their knowledge, skills and passion. Therefore it is important to have a clear ethical framework, making sure this collaboration takes place as considerate as possible.

Therefore, a policy on registering ICH should include not only a vision on working with practitioners of ICH, but also a vision on linking objects from a collection, with practices of ICH.

A collection manager's policy should therefore consider the following questions:

- Under what circumstances do you collect information about a practice of ICH?
- Under what conditions do you associate a collection piece with a practice of ICH? In other words, when is an association between a collection item and an ICH practice substantial enough for your institution to actually document that association?
- Who is authorised to associate a collection item with a practice of ICH?
- How long and in what form is information about the association with an ICH practice kept?
- Has the heritage community that 'carries' the Items and Themes in question been contacted and has informed consent or further involvement been achieved?

Modelled on the **SPECTRUM-procedures**¹¹ and the **UNESCO Ethical Principles for Safeguarding Intangible Cultural Heritage**¹², we identified **five minimum requirements**. These can serve as a common ground for defining a policy for the cataloguing of ICH practices and linking them with collection items.

A sound policy on cataloguing ICH (whether or not according to the above work processes) meets the following minimum requirements:

¹¹ More about SPECTRUM-procedures, see: <https://collectionstrust.org.uk/spectrum/procedures/>.

¹² More about the UNESCO *Ethical Principles for Safeguarding Intangible Cultural Heritage*, see: <https://ich.unesco.org/en/ethics-and-ich-00866>.

5.1 REGISTER WITHIN A PARTICIPATORY FRAMEWORK

When drawing up the policy, participation of ICH practitioners is primordial. Provide access and insight into *how* and *what* exactly is catalogued and linked to collection items.

Provide a procedure for ICH practitioners in order to validate the Items and Themes that were identified.

This step ensures that the cataloguing of ICH is done with **'prior and informed consent'**¹³ from the heritage community involved.

Why is this important?

This first and important step is based on the principle that the heritage community is the prime custodian of their ICH, and the practitioners themselves have the final say in all things considering the (safeguarding of) their heritage. As a collection manager/collection registrar, you are recording an ICH practice whose objects, documents, knowledge and skills mostly belong to a particular community/group(s)/individual(s).

The heritage community involved holds authority over its own practice, and the expertise they have, will bring to the fore necessary information.

Assessing the significance of this ICH can only be done legitimately by the community concerned, as can its contextualisation.¹⁴

5.2 IDENTIFY ASSOCIATED PRACTICES

Its relevant to compile a complete list of all practices (or *Items*) linked to collection items that are recorded in your collection management system.

Why is this important?

Because it allows you to be accountable for the interconnections you establish between your collection items and certain associated practices of ICH.

¹³ You can access the 12 *UNESCO Ethical Principles for Safeguarding Intangible Cultural Heritage* here: <https://ich.unesco.org/en/ethics-and-ich-00866>.

¹⁴ More information on assessing the significance of ICH, with the involvement of the communities concerned, is available in this publication (in Dutch) : *'Wegwijs waarden van immaterieel erfgoed'* (by Workshop Intangible heritage).

By sharing or enabling access to this list, other collection managers, heritage practitioners or experts can establish additional references to practices that are connected to your collection

5.3 DISTINGUISH BETWEEN COLLECTION ITEMS 'USED IN' AN ICH PRACTISE AND OTHER ITEMS THAT 'RECORD' A PRACTICE

Make a clear distinction between collection items that are used in (i.e. 'realise') an ICH practice and collection items that 'record' an ICH practice.

Why is this important?

It allows you to easily identify the collection items that are still (physically) part of an ICH practice today.

It allows you to identify collection items that are historical source material for the study or research of the history of an ICH practice.

5.4 SITUATE ICH PRACTICES AND THEIR VARIOUS MANIFESTATIONS IN TIME AND SPACE

Items, *Expressions* and *Themes* should have a name, and they are situated in time and place.

Why is this important?

It allows you to pinpoint and situate the different editions, versions, guises and expressions of an ICH practice in time and space.

It allows you to distinguish between the nuances, the wealth of expressions and ideas, the creativity involved in practising a certain ICH, and shows the versatility and changeability of an ICH practice across time and space.

By recording this layeredness, you can thus describe and record how diversified a certain practice of ICH can be, and how it evolves.

5.5 DOCUMENT DIFFERENT PERFORMANCES OF A PRACTICE

Performances are always situated in time and space.

Why is this important?

To know which collection items are used in a periodic event.

In order to be able to establish about what version, edition, guise or manifestation of a certain ICH practice information is being recorded.

When recording the different manifestations (representations) of an ICH practice, it allows you to show its evolution over time. It documents or shows how a heritage community is keeping its tradition alive.



CONCLUSION

6. CONCLUSION

The application profile presented here is the result of the efforts made by Workshop Intangible Heritage, together with meemoo and the Learning Network from the project 'ICH included'. This exercise is a first step in meeting the challenges shared by many collection managers in terms of registering ICH.

Workshop Intangible Heritage, together with **ICOM Belgium Flanders** - as part of the **CIDOC ICH Working Group** - are further developing and progressing the concepts and ideas outlined in this publication, from an international perspective. You are welcome to share your thoughts, ideas and submit corrections and additions via shana@werkplaatsimmaterieelerfgoed.be / kia@werkplaatsimmaterieelerfgoed.be (Workshop Intangible Heritage Flanders), or sergio.servellon@icom-belgium-flanders.be (ICOM Belgium Flanders & co-chair of the CIDOC ICH Working Group).

Colophon

This document was produced by [Workshop intangible heritage Flanders](#) and [meemoo](#). [Flemish Institute for Archives](#) as a deliverable for the project 'Planning for the Future: ICH Included' (2019–2021) of [Workshop Intangible Heritage Flanders](#).

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