



GRAND TREASURES

A SHORT GUIDE

Introduction

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Within the European Union Programme for Adult Learners (Grundtvig Action Learning Partnership), six organisations from Poland, Greece, Galicia, Estonia, Portugal and Latvia dealing with oral history preservation initiated the project “Grand- treasures” in 2011.

The GRAND TREASURES Project aims at creating a partnership of organisations focused on preserving oral history and promoting an intergenerational dialogue in Poland, Greece, Galicia, Estonia, Portugal and Latvia. We want to support the process of sharing stories of Treasures with members of our local communities.

Read more: <http://grandtreasures.webnode.cz/about-grandtreasures/>

A SHORT DESCRIPTION OF THE PARTNERS & THEIR CONNECTION TO THE PROJECT

Poland - CIM UNESCO

UNESCO Initiative Centre is an NGO set up 9 years ago in Wroclaw (Poland) with aim to promote non formal education. Over year our mission transformed to into involving people in developing society based on respect for diversity and sense of responsibility for social and natural environment. Both this respect and responsibility have its direct roots in better understanding of an identity of each individual, and this is exactly what we are trying to do through oral history as a tool. Our main focus is to use stories of individuals to create educational tools, which allows youngsters to better understand specific historical and current situation of the place they live in. We as well organise variety of trainings, workshops, seminars and long term educational projects focused mainly on topics of: intercultural learning and active participation.

Galicia – [Xandobela](#)

Xandobela is a pool of educators using non formal educations methods in a variety of environments. One of our main fields of action is the dissemination of culture: literature, intergenerational transmission and dialogue, intangible heritage, storytelling, traditional arts... We use to work in schools and community centers, and often cooperate with municipalities, NGOs and different cultural stakeholders. One of our main objectives is the preservation and vitalization of Galician culture and language.

Estonia - NGO Culture helps to breathe

NGO Culture helps to breathe is a professional culture event organiser. We value traditions and heritage, we stress on quality and personal interest in the

theme, we like taking new angles to old forms, we help to breathe... through culture! Our mission is to make awesome ideas into even better events! We work in local, national and international level, doing festivals, camps and trainings, concerts, theatre performances, workshops, educational quizzes etc.

Portugal – Ponte nas Ondas

Ponte...nas Ondas! is a cultural and pedagogical association in which teachers of primary, secondary and university, from Galicia (Spain) and Portugal mainly, but also from countries with our common language around the world, work together since 1995 to promote the mutual knowledge among young people from our countries, focusing particularly in our common culture. In the last years our attention was centered in recovering the knowledge and skills of people who had received them from the ancestors and were ready to transmit it to the new generations. For that, we invited these old people to visit schools and talk to and teach our students, and recorded all these lessons to be used by the coming generations. We promote the dialogue and the interaction between old people and the young ones in order to enrich the knowledge of their own culture and to learn how to preserve it.

Latvia - The Latvian National Commission for UNESCO (UNESCO LNC)

UNESCO LNC of the Republic of Latvia is responsible to ensure and coordinate successful participation of the Republic of Latvia in UNESCO and as well as promote greater awareness of UNESCO programmes. It also emphasised the importance and value of cultural heritage among the public. It provides support for educational activities, the facilitation of inter-generational dialogue and the inheritance of traditions in Latvia.

Greece – Media dell' Arte

Since 2003 MDA has been recording life stories of inhabitants of small Aegean islands. These are transcribed and entered into a data base that forms a small archive. The contents of the archive are then edited to use as material for exhibitions, books and other activities.

CHAPTER 1.

IDENTIFICATION OF GRAND-TREASURES

In our partnership, Grand Treasures are considered to be the people who can be sources of information or knowledge that can be preserved and/or passed on to others.

The basic idea was inspired by the definition of Living Treasures by UNESCO. However, this definition was widened considerably in order to include the partners' diverse definitions of the characteristics that enable certain people to “qualify” as Grand Treasures.

The definitions and methods of Oral History have been particularly relevant here.

DIFFERENT DEFINITIONS OF GRAND TREASURES BY THE PARTNERS:

Poland

We understand Treasures as ordinary people, who lived an experience which is worth to be shared with others. And as the world is changing so fast - at the moment we can actually say that each grandfather and grandmother is a Treasure, because they lived in a completely different World, which in many cases does not exist any more, but which directly influenced the way our reality looks nowadays. Within the last few years we were mainly working with stories of Treasures who experienced post war forced migrations connected to the changed of borders in 1945, which directly influence the region and local community we live in.

Galicia

We understand as Treasures ordinary people who keep a specific knowledge or tradition, or who have experienced an extraordinary life, and are willing to share their wisdom with the oncoming generation. Beholders and practitioners of Intangible Heritage and significant Life Stories (oral history) resume our

understanding of Living and Grand Treasures.

Given the fact our culture is a minority culture, the need of preservation and transmission is increased as the danger of disappearance is higher.

Estonia

For NGO Culture helps to breathe, dealing with oral history is an important part. The NGO creates different culture events ranging from theatre festivals to storytelling and poetry programmes. So, a Grand Treasure is a person, young or older, that has something essential to share - be it a short story, a picture, some skills, a sense of surroundings, a tune etc.

We like to merge oral history into our works so often it is not the first thing to notice but can certainly be felt at what we do.

Portugal

Each person has his or her personal life experience which is a legacy on itself and it deserves to be spread, at least, among its own population. Grand Treasures are composed by these cultural bearers who have the necessary knowledge and the skills for cultural transmission to occur. Cultural bearers are the essential components to guarantee the transmission of the ICH's most representative knowledge. Living Human Treasures are people or communities who own or hold incredibly valuable traditions or cultural manifestations that belong to community and humanity. For that reason, an identification of their knowledge and skills needs to be done so that they can be associated to their own cultural environment. Identification will be the first step to knowledge's preservation and transmission.

Ponte nas ondas! Focuses on the transmission of Galician-Portuguese intangible cultural heritage.

Latvia - "Storytelling libraries" network

In 2009 UNESCO LNC established "Storytelling libraries" network with aim to strengthen the social role of libraries by using the possibilities of storytelling as a mean to bring together different generations, as well as safeguard and promote storytelling as a crucial part of the intangible cultural heritage. In the context of "Storytelling library" network, Grand Treasures are storytellers who share their stories in several generations or generate stories that should be safeguarded in

the next generations. Participants of the “Storytelling libraries” network are evolving to be better storytellers within the network by sharing their experience, recognizing and highlighting potential storytellers from their local community. During the common activities and events within the network storytellers are recorded, and recordings further are preserved in the Archives of Latvian Folklore.

Greece

MDA has been recording, archiving and disseminating interviews with inhabitants of small Aegean islands. For MDA, Grand Treasures are ordinary people who share their life stories, or witnesses of major historical events (WWII, years of exile, civil war, dictatorship). As these small islands usually have no official recorded history, it has been very important to record the inhabitants' memories before these are lost forever, using the methods of Oral History.

Interesting links to learn about Oral History and its methods:

<http://www.ohs.org.uk/>

<http://historymatters.gmu.edu/mse/oral/what.html>

http://www.history.ac.uk/makinghistory/resources/articles/oral_history.html

UNESCO. Intangible heritage recognition and Living Treasures

<http://unesdoc.unesco.org/images/0012/001295/129520eo.pdf>

CHAPTER 2.

COLLECTING

Chapters 2, 3 and 4 deal with the actual recording and the processing of the resulting material (sound file, video file or text) of an interview or activity involving Grand Treasures.

2.1 RECORDING AN INTERVIEW

First we will focus on how an interview can be recorded using the methods, tips and technical details of Oral History.

The actual process of an interview includes several steps. For people conducting interviews for the first time, there are the following very important aspects that have to be studied and understood. The Oral History methodology can be our valuable guide.

It is important to read and understand every step of the process before conducting an interview. Following is just a short list with the main points of the process.

- a. **Identifying the subjects.** Approach, contact making
- b. **Preparing the interview** – background research/preparing questionnaire/preparing accompanying documents (like release forms, interview diary, info sheet etc.)

- c. **Equipment**

Information on recording equipment

British Library Digital Equipment Guidelines

http://www.ithistory.org/resources/digital_equipment_guidelines_v9_Dec_2010.pdf

<http://www.inquitaudio.co.uk/>

http://www.vermontfolklifecenter.org/archive/res_audioequip.ht

<http://ohda.matrix.msu.edu/askdoug/>

http://www.oaansw.org.au/page/suitable_digital_equipment.html

Digital Audio recording – the basics

<http://ohda.matrix.msu.edu/2012/06/digital-audio-recording/>

d. Conducting the interview (behaviour / what to ask – how to ask it / ethical considerations/ technical tips / collecting accompanying material like photos or objects relevant to the topic). There are many excellent step-by-step guides online (see LINKS).

e. After the interview (collection of accompanying documents – labelling – backup – transcription)

Online guides for Oral History interviews and projects

<http://www.mnhs.org/collections/oralhistory/ohguidelines.pdf>

<http://www.oralhistory.org.nz/documents/duddingabstractingguide2008.pdf>

http://www2.warwick.ac.uk/fac/cross_fac/heahistory/publications/focusonresearch/oralhistory

http://dohistory.org/on_your_own/toolkit/oralHistory.html

<http://www.nzhistory.net.nz/hands/a-guide-to-recording-oral-history>

http://sohp.org/files/2012/04/Student-Handbook_not-specific-to-a-course.pdf

A how-to video <http://www.youtube.com/watch?v=jTCzxWt1RQk>

An excellent guide book on oral history by Paul Thomson

http://books.google.gr/books?hl=en&lr=&id=NbHDYJ1kgbwC&oi=fnd&pg=PP2&dq=archiving+oral+history&ots=-6t7iKJQY2&sig=eye6lkpf_QX085ZUmLowYtAfCOI&redir_esc=y#v=onepage&q=archiving%20oral%20history&f=false

Audio or Video for Recording Oral History: Questions, Decisions

<http://ohda.matrix.msu.edu/2012/06/audio-or-video-for-recording-oral-history/>

Guide to Transcribing and Summarizing Oral Histories

http://www.oregon.gov/ODOT/TD/TP_RES/docs/otherpublications/guide_to_transcribing_and_summarizing_oral_histories.pdf

2.2 RECORDING OF AN ACTIVITY

Apart from an actual interview involving GTs, other activities like story-telling events, living library events, festivals (dancing or singing), people performing certain activities (skills or trades) or educational activities (see DISSEMINATION – chapter 5) can be recorded (video or just audio). Such documentations can also be valuable material regarding GT. Common sense and certain tips from interviewing can be used.

2.3 GT PROJECT EXPERIENCE

Some partners involved in the GT project had already conducted OH interviews, some others had not. During the 3rd meeting of the project in Sikinos, Greece, the partners took part in a seminar by historian Tasoula Vervenioti on conducting OH interviews that addressed all aspects mentioned above.

A practical “manual” was prepared by Media dell' Arte at the beginning of the project for internal use by the partners with information and tips for the whole process of interviewing, as well as editing and archiving.

You can find them here:

<http://www.mediadellarte.gr/media/oral%20archive%20handbook.pdf>

For the purposes of collecting GT stories to present in a joint exhibition in Sikinos, Greece halfway through the project (July 2012), some partners conducted interviews with GTs for the first time.

More interviews followed for a second joint exhibition in Galicia in June 2013.

LINKS to online gallery: <http://www.grand-treasures.eu/grand-archive-online/>

CHAPTER 3. ARCHIVING

The obvious consideration after conducting an interview is what to do with it and how to make its content accessible.

Here you can find links on the process of archiving the material produced by an Oral History interview, although the basic guidelines also apply to the archiving of other kinds of recorded material like the activities mentioned in 2.3.

There are two aspects of archiving:

1. Storing the files (hard-disc storage and backup: technical details on file formats and storing options / digitalization of material from other formats like audio-video tapes)
1. Labelling, categorizing and filing them according to an accepted archival system.

If the material is to be deposited to an existing archive or institution, obviously their archiving system has to be followed.

If the material is destined to be archived in a database for use by the organization that conducted the interview, there are certain guidelines to follow. A short description of the experience of Media dell' Arte in making a database from scratch can be found here:

<http://www.mediadellarte.gr/media/oral%20archive%20handbook.pdf>

The British Library Sounds Archive

<http://sounds.bl.uk/Oral-history>

Problems of Archiving Oral History Interviews <http://www.qualitative->

research.net/index.php/fqs/article/viewArticle/1025

Preserving Oral History in Archives and Libraries (Chapter 6 of the Book)

<http://books.google.gr/books?id=6JbAWsEAShYC&printsec=frontcover&dq=doing+oral+history&hl=el&sa=X&ei=Zo-7UaT4BqK04ASRvIH4AQ&ved=0CDIQ6AEwAA>

Archiving Oral History

<http://www.baylor.edu/content/services/document.php/79807.pdf>

File Naming in the Digital Age <http://ohda.matrix.msu.edu/2012/08/file-naming-in-the-digital-age/>

CHAPTER 4.

EDITING

The editing of a sound file described in this chapter has two aspects.

The first is technical, that is, how to process a sound file in order to make it useful to anyone wanting to access it. This implies always keeping a copy of the original raw file and then making some editing to improve the sound quality (if necessary) or to get rid of useless or irrelevant parts of the file (like very long silences or things recorded by mistake) so that the material can be concise and meaningful.

The second part includes considerations on how to edit the material in order to create another product that can be used for dissemination. Namely, how to edit a transcribed interview for publication as text, how to edit a sound file to include in an online sound gallery or an exhibition, etc.

These two things are considerably different.

Sound editing is the job of an expert. A sound engineer can improve the sound quality and get rid of the parts the researcher has decided can be discarded.

However, an amateur can also do it on a computer, like Media dell' Arte has been doing. There is a lot about it on the web, but a detailed description of how MDA has done it can be found here.

LINKS to MDA pdf:

<http://www.mediadellarte.gr/media/oral%20archive%20handbook.pdf>

Transcribing and Editing Oral History (book)

http://books.google.gr/books?hl=el&lr=&id=aU48mo6v_dwC&oi=fnd&pg=PA5&dq=editing+oral+history+interviews&ots=qps1Mt1V8n&sig=OUXXTgkppq0oNX_jK4ftUqoqQv4&redir_esc=y

Transcribing, editing and processing guidelines

<http://www.mnhs.org/collections/oralhistory/ohtranscribing.pdf>

Editing Oral History for Publication

<http://www.oralhistoryforum.ca/index.php/ohf/article/view/385/456>

CHAPTER 5.

DISSEMINATION

When we use the word dissemination, we are talking about the way we can share the information collected with our community.

Here we will include different kinds of activities and strategies which could help us share this knowledge with the rest of the community, in an effective way.

There are many kinds of activities, so we decided to include here examples that each partner believes are more useful. The selection is based on our direct experience and in other examples we know thoroughly.

The Learning Partnership has been fruitful on this field: learning by doing, sharing of good practices, inspiring ideas, get to know-how, visits, meetings, talks... some times our brains became smoky as there are so many possibilities that are worthy... both in the far way world and in your own country.

As the aims of this booklet are not pretentious, we will simply share the experience of one partner: the cross-border organization “Ponte nas Ondas – Bridge over the Waves”, which has been promoting Galician-Portuguese Intangible Cultural Heritage for more than fifteen years, through a wide range of initiatives, from schools into society.

As teachers they are familiar with formal, non formal and informal education, and the sharing of their experience was constantly demanded by the partners in many talks along these two years of learning partnership.

DEVELOPING EDUCATIONAL TOOLS FROM GRAND TREASURES, by PNOTA NAS ONDAS

5.1 SAFEGARDING INTANGIBLE CULTURAL HERITAGE, ACCORDING TO UNESCO

According to UNESCO, one of the biggest threats Intangible Cultural Heritage (ICH) is dealing with is the decreasing number of people who can reinforce the traditional culture's expansion.

Guaranteeing its bearers keep expanding their knowledge and skills to the future generations is one of the most effective ways of sustainability, as they are safeguarding such an important Intangible Cultural Heritage as this is.

For this purpose, section 2.3 of the Convention for the Safeguarding of the Intangible Cultural Heritage states that the transmission among diverse measures whose aim is guaranteeing the cultural heritage's viability would be an appropriate tool. In addition, section 14 gathers diverse educational and increasing awareness measures through an educational program whose purpose is to raise some awareness among the general population, especially among the young people. These measures include educational and formative programs offered to diverse communities and to people who are interested in formal scholar system and in non-formal transmission media.

Also, in section 15, this Convention states that one of its main aims is to raise awareness to the States Parties in order to achieve a great participation among their communities, groups and individuals who are interested in spreading, preserving and transmitting the most significant values their heritage can offer.

5.1.1 TRANSMISSION OF ICH

Safeguarding the ICH means guaranteeing viability between current generations and its consequent transmission to future generations. Both communities and professional groups, among other tradition bearers around the world, are developing their own methods for transmitting their knowledge and skills, which most of the time depend more on oral tradition than texts.

The heritage transmission is currently facing certain threats which are represented by diverse factors such as social and demographic changes. There is a lack of communication between generations mainly caused by migrations

and urbanisation, separating people from their wise elderly relatives. Besides, a particular formal education system which tends to devalue knowledge and traditional methods is imposed. Other reasons for this notorious lack of communication are invasive means. The solution to face these threats lies on its majority in communities and the damaged groups, but it also lies in ICH bearers as they are essential elements for transmitting ICH knowledge.

5.1.2 GRAND TREASURES

Grand Treasures are composed by these cultural bearers who have the necessary knowledge and the skills for cultural transmission to occur. Each person has his or her personal life experience which is a legacy on itself and it deserves to be spread, at least, among its own population.

Once these Grand Treasures are registered and catalogued, choosing Living Human Treasures (LHT) will be an easier selection process which will also guarantee the transmission of the ICH's most representative knowledge.

To sum up this proposition, cultural bearers make up the essential components to transmit Intangible Cultural Heritage.

5.1.3 LIVING HUMAN TREASURES

LHT are people or communities who own or hold incredibly valuable traditions or cultural manifestations that belong to community and humanity. For that reason, an identification of their knowledge and skills needs to be done so that they can be associated to their own cultural environment. Identification will be the first step to knowledge's preservation and transmission.

5.2 EDUCATION AND HERITAGE SPREADING

Education and heritage combined offer to every single person a complete learning program, which will include multi-sensorial, emotional and cognitive factors. This educational method will ensure the learning of both sensorial and emotional features that heritage transmits through a critical method that will promote the positive values and will remove the negative ones. Any cultural

element that was previously accepted by communities or groups can therefore become a heritage.

The previous methods used for ICH transmission and expansion must keep running on by being supported through new educational programs and awareness raising measures which reflect active participation among diverse families and communities. These diverse programs are met to facilitate comprehension, respect and dialogue between ICH bearers and the diverse communities.

Teen educational programs must spread essential motivation so that they can be aware of how valuable these cultural bearers are and what the possible consequences of losing them are.

Hereditary education can be developed both as a formal, a non-formal or an informal one.

5.2.A FORMAL EDUCATION

There are two important factors that must be considered in the formal education's programs: how important the ICH's meanings of expression are and how is it related to social practices. The adjustment of expressions and ICH's manifestations can be made according to the rising changes around the social environment.

ICH's incorporation to the formal education's programs must promote comprehension, respect and communication that evolve the ICH. The ICH could be settled in at school and formative programs for teachers through curriculum vitae. Supplementary and extra-scholar activities are also a good choice for settling in new proposals within the ICH.

They should be an excellent means of developing basic skills in Elementary school and High school, especially in terms of communicative, social, cultural, artistic and digital competences. Among other things, ICH offers the possibility of making intergenerational and intercultural exchange programs both inside or outside schools. ICH also offers a great perspective in the educational background and empathy. An ICH program is the perfect starting point for creating diverse educational or material integration projects.

Language is one of the main ICH pillars and with cultural bearers' oral expressions, the richness of the ICH could be improved.

5.2.B NON-FORMAL EDUCATION

Non-formal education (museums, interpretation and documentation centres, cultural centres, associations, etc.) uses different strategies and methods for educating society, which contribute to educate population outside school.

Immigrants bring their own heritage to cultural diversity by promoting understanding and respect among all the people and communities.

Non-governmental organizations and civic associations settled in our country are essential components to identify cultural bearers and also for ICH safeguarding.

5.2.C INFORMAL EDUCATION

The informal education's main aim is to raise awareness. It tends to promote meetings and intergenerational exchanges that allow people to discover the population's heritage. Traditional or local religious festivities are the perfect places for transmitting and spreading Grand Treasure's heritage.

5.3. THE GRAND TREASURES AS INFORMANTS IN THE FIELDS OF THE ICH

The culture bearers as informants functioning as networks of agents for each field of the ICH: dissemination and forms of cultural events. Grand Treasures enable us to know first-hand the diverse expressions of the ICH in each field, which is defined by UNESCO and can be adapted to each reality:

- a) Traditions and oral expressions, including language, as a vehicle of
- b) Performing arts;
- c) Social practices, rituals and festive events;
- d) Knowledge and practices related to nature and the universe;
- e) Traditional artisan techniques.

In **formal education**, culture bearers (Grand Treasures) bring oral expressions and a variety of traditions (chants, tales, legends, traditional knowledge, rituals, sayings, etc.) to schools.

Their experience can be shared through face-to-face interactions or through documentary material (texts, audio and videos). The cultural heritage fields are

present in the syllabus of subjects as languages, literature, music and social sciences. Identifying the Grand Treasures that belong to the same cultural background as the students is one of the most appropriate activities for the transmission of their knowledge to new generations.

In **non-formal education**, visiting the Grand Treasures' vital spaces and interacting with them is one of the ways to transmit their knowledge. They are "alive" in their habitat and represent an "acting part" of a cultural reality. This activity is suitable both for formal and non-formal educational systems.

In **informal situations**, the Grand Treasures are living samples of the ICH that constantly show up in time and space with more or less formalized shapes and expressions.

Processes and actions to be carried out in the educational field:

- *Identifications.
- *Recordings.
- *Exhibition of Grand Treasures.
- *Grand Treasures in libraries (Living Libraries).
- *In society.
- *Documentary material (development and production).

5.3.1. LIVING HUMAN TREASURES

The educational system must teach and disseminate the meaning of LHT. New generations must be taught that cultural heritage is supported by people and collectives who keep essential practices and knowledge for the diversity and cultural richness of humanity alive.

In this sense, identifying some LHT in the nearest environment to the students could be of interest. Once identified, it would be suggested that the LHT visit the school, or that a group of students visit the LHT's "vital" space. This would provide "contents" to students who research and disseminate works on the knowledge and practices of the LHT.

5.4 SOME SUGGESTIONS

This section deals with the exploitation of the Grand Treasures as much in the formal school system and in the non-formal school system as in any other field, in which people can act in order to spread the knowledge of the cultural bearers and consequently to transmit their knowledge.

ICH school system brings a new attitude about what is genuine, about what belongs to culture and it is also about supporting a sustainable cultural development.

5.4.1. LIFE EXPERIENCES

Personal life experiences were used in the past for transmitting life elements between generations. Nowadays, personal life experiences mean a new method of investigation whose aim is to gather any person's information. Working with personal life experiences started at the beginning of the 20th century, when Freud's psychoanalysis first appeared. From that moment on, this method was used by diverse fields of science.

Although it is quite obvious that every single person has a unique personal life experience for each community, depending on how will it be used, some kind of choice or selection must be made, but this choice depends on the aims they pursue.

OBJECTIVES

- * Acquiring a well-rounded biographical experience, in terms of time and living space.
- * Systematizing all acquired on knowledge.
- * Recording events and moments he or she should have catalogued.
- * Recording their words.

5.4.2. EXAMPLES OF GOOD PRACTICES

*** Identifying people who have had a personal life experience which would be beneficial for the community's general interest.**

This identification would allow communities to register all the people who have important information about a specific aspect or field related to Intangible Cultural Heritage. The process also means an educational resource which would help communities realize the importance of people who spread all this knowledge. To make this identification possible, we can use an ID form where we can gather all the interesting data.

*** Recording personal life experiences.**

Registration of personal life experiences (doesn't matter if it's on audio or video) it is an educational process that can be done by following diverse techniques. We should gather all needed resources and means for the catalogue to be complete.

*** Sharing personal life experiences at schools.**

This is one of the most appropriate activities for realising how valuable Grand Treasures are. The process is composed of selection, preparation, exposure, audio and video records, material processing, editing.

*** Visiting Grand Treasure's "vital" space.**

These visits can be previously prepared, for example, by filling in a questionnaire for an interview, making an audio or video recording or even gathering statements.

*** Personal life experiences in the libraries.**

It is one of the "Living Library" variants which was adapted to the Grand Treasures.

There are several options:

- One or more Grand Treasures.
- Choose a topic. Grand Treasures will be chosen as heritage's history witnesses
- speaking literature, music, festivities...

- Opened or closed format - both an interaction with the public or just their presentation.
- Digital video recordings to make them available to users.

*** Personal life experiences in society.**

It is a format of an activity for social education which leads to the promotion of diverse values of solidarity and social cohesion. This activity can be developed in neighbourhood associations and civic and cultural centres.

*** Educational materials: books, audios, videos.**

These are important educational resources we can use through the Grand Treasures' experiences. We can combine them with daily education through books, audio or videos, which might contain the personal life experiences of different cultures and countries. What is more, through this material we can make diverse activities related to new fields. Another educational resource lies in the production of these materials inspired on the research done. Intangible Cultural Heritage;

In the formal field, we understand that museums and the actual communities must identify the LHT and propose the making of an inventory to the institutions. From that record, it is suggested that the knowledge of these LHT has a value by its public acknowledgement and through agreement of its transmission to new generations.

5.5 ACTIVITIES CARRIED OUT BY PONTE... NAS ONDAS! RELATED WITH GRAND TREASURES

Most of the activities carried out by Ponte... nas ondas!, are designed to contribute to the value of cultural heritage and to its transmission, since it is an association mainly composed of teachers. In this sense, the activities are mainly drawn up in the formal educational system, although others are made out of the schools. Many of them are documented and available online at www.pontenasondas.org.

These activities can be a basis for the development of new actions with Grand Treasures in other places with the proper adaptations.

*** Identification of Grand Treasures.**

- An identification of people and communities of tradition bearers from Galicia and Northern Portugal was performed to present the first candidacy for Intangible Cultural Heritage promoted by schools from both countries. This identification was carried out by teachers and anthropologists with the collaboration of the bearer communities. In the field of the Galician-Portuguese intangible heritage, it was made an annual festive season with activities related to Galician-Portuguese oral literature, traditional knowledge, oral expressions associated with maritime culture and traditions associated with rural culture.

*** Recording of Grand Treasures.**

- Recordings of culture bearers (Grand Treasures) were taken at schools and by professional teams. Samples are available in the web www.pontenasondas.org and in Meniños Cantores (DVD-CD-BOOK).

*** Competition for the collection of Galician-Portuguese intangible heritage.**

- The competition is aimed at educational institutions of all levels (primary, secondary, and university) from Galicia and Northern Portugal: The students are required to gather expressions from their cultural heritage. Their works must be original and they must provide recordings, in audio or video, with a transcription and an information file from the culture bearers and the authors of the work.

*** Exhibition of the Galician-Portuguese orality.**

- The event expects to disseminate the Galician-Portuguese common culture through its bearers. The exhibition combines the participation of traditional expressions of cultural heritage with new ways and even new reinterpretations of traditional expressions. In the 10 previous editions, traditional music and dance groups, oral narrators, soloist interpreters, artisans, oral improvisers and others have participated.

It is one of the few activities where culture bearers from Galicia and Northern Portugal gather together to show the expressions of their common cultural heritage. It's a public festival designed for a school-aged demographic.

*** Material editions: Meniños Cantores.**

- It is a DVD-CD-BOOK published in Galician, Portuguese, Spanish and English. This work was made by 17 primary and secondary schools from Galicia and Northern Portugal. The disc contains Galician and Portuguese traditional songs recreated and interpreted by students and professional musicians. The DVD contains a making-of and a documentary with testimonials of Grand Treasures from five fields of Galician-Portuguese cultural heritage collected within the environment of participating schools.

*** Radio and video programs.**

- The participating schools carried out many activities surrounding the image of Grand Treasures in each edition of the conferences on interscholastic communication organised by Ponte... nas ondas!. These programs were broadcasted on radio stations and online and different forms and expressions of the cultural heritage of Grand Treasures were discussed. Since the eighth edition, each conference has been about some aspect of the ICH. An average of 50 schools take part in each edition.

*** Audio-visual conference on dissemination of Living Human Treasures.**

- The ninth edition of the conference on interscholastic communication in 2009 was focused on the dissemination of the LHT. Ponte... nas ondas! which made a television program with the participation of educational institutions and bearers of Galician-Portuguese intangible heritage in order to publicize the LHT. Furthermore, many schools carried out works to help their closest LHT become known.

*** Program of Living Human Treasures of maritime heritage from A Guarda municipality**

- It is a proposal to the town hall of A Guarda made by Ponte... nas ondas! that is still in progress. An identification of Grand Treasures related with maritime culture is being carried out in order to make a documentary with video recorded interviews. All these resources will be available online. The intention is that the municipality establish regulations of acknowledging of Living Human Treasures.

APPENDIX . USEFUL LINKS . INSPIRING IDEAS

A collection of Oral History projects <http://www.h-net.org/~oralhist/projects.html>

Ideas on using O.H. in class <http://www.readingrockets.org/article/48512/>

Online historical exhibitions [http://www.freetech4teachers.com/2012/10/explore-google-cultural-](http://www.freetech4teachers.com/2012/10/explore-google-cultural-institute.html?utm_source=feedburner&utm_medium=twitter&utm_campaign=Feed%3A+freetech4teachers%2FcGEY+%28Free+Technology+for+Teachers%29#.Ubs93PI7IcW)

[institute.html?utm_source=feedburner&utm_medium=twitter&utm_campaign=Feed%3A+freetech4teachers%2FcGEY+%28Free+Technology+for+Teachers%29#.Ubs93PI7IcW](http://www.freetech4teachers.com/2012/10/explore-google-cultural-institute.html?utm_source=feedburner&utm_medium=twitter&utm_campaign=Feed%3A+freetech4teachers%2FcGEY+%28Free+Technology+for+Teachers%29#.Ubs93PI7IcW)

An Oral Histories Collection <http://archives.caltech.edu/collections/oral-histories.html>

more info at:

www.grand-treasures.eu

project partners:



Latvian National Commission for UNESCO

