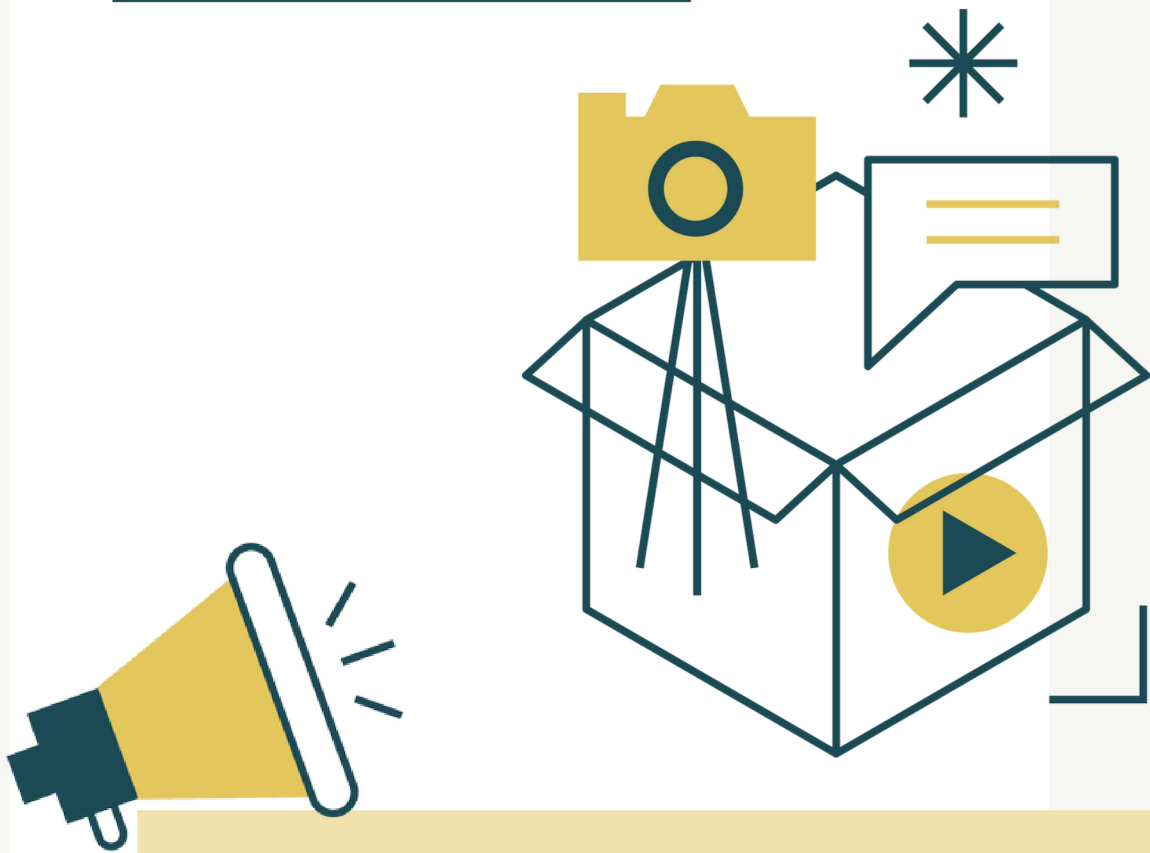


TOOLKIT

field booklet



Awareness raising

*Filming/documenting to raise awareness on
the heritage practice*

Documenting living heritage and craftsmanship through film

Documenting a heritage practice (and therefore different types of craftsmanship) is in itself a **safeguarding measure***. It contributes to the heritage's viability, as information is recorded and preserved for future actions. Nevertheless, there can be different motivations as to why you want to film and document a practice.

Start by asking why you want to film or document a practice: what goal would it have? Answering this question will help you to define the safeguarding approach/measure associated, and hence the documentation method that can serve this goal.

You can use this film as a means to:

- **to raise awareness and promote** heritage in the wider community
- **to educate** school children so they can have a deeper understanding of this craft or cultural heritage
- **to transmit knowledge** to someone who could continue its active practice
- **to conduct research** on different aspects of living heritage, including comparative international perspectives
- **to identify and inventory** the heritage where you first identify its basic aspects, when you have not yet decided what the film is for

Each of these goals as to why you want to film, require different approaches to how you will be filming and documenting a practice.

The different functions of documenting intangible heritage

The toolbox 'Focus Craftership: filming living heritage' uses the term 'function' to address **the actual goal a filming project has**. For example, you might film know-how and skills of a heritage practice as tutorials to ensure transfer, or you might film a recruiting trailer to promote it.

The different functions require different filming methods as they have different goals. **It is therefore necessary to first establish what the end goal of the video is** before you start filming.

- Identification and Inventorying
- Presentation
- Communication
 - Awareness raising
 - Education
- Transmission
- Research

Participatie is key

It is important to note that even though filming methods are different, **participation is an overarching principle** to be applied in each case. As a professional heritage worker, or if you're not a practitioner yourself, be sure to involve heritage practitioners and communities in all project steps, assure timely planning, fair accessibility and restitution of knowledge.

Before starting any activity related to safeguarding living heritage, make sure you have **the free, prior and informed consent of the practitioners involved**. This is an important ethical principle put forward by the UNESCO 2003 Convention with regard to safeguarding living heritage.

* See lexicon at the back of this field booklet.



toolkit

Awareness raising

Presentation

Communication

Awareness raising

Identifying and recognising

WHAT IS THIS FUNCTION FOR?



Presenting and communicating cultural heritage has a huge role in its safeguarding.

Through presentation, communication and outreach, a wider public - often unfamiliar with the practice or craft - is informed about cultural heritage and made accessible to a wider audience.

The toolbox 'Filming Living Heritage' includes two types of presentation and communication activities, which, as safeguarding measures* under the UNESCO 2003 Convention, are very important for wide implementation:

- **Awareness raising**
- **Education**

This toolkit deals with the function 'Awareness raising'.

It can entail many things: making people (and/or the general public) aware of the importance of a certain craft and the function(s) it fulfills in society, or, for example, to make people aware why an inherited practice is at risk and what is threatening the survival of its characteristic knowledge and skills.

Informing people about these matters does not only contribute to its safeguarding, but also enhances mutual understanding and respect, and peaceful coexistence along with affirming cultural diversity.

HOW TO: CREATIVE & EXPERIMENTAL FILMMAKING

Awareness raising as a documenting purpose is probably the one that offers **the most creative ways of film expression.**

There are lots of options! You can choose from all kinds of film types, think of a one-minute promo film with dynamic music and rapidly changing scenes, or an artistic sensory experience of half an hour with little sound that focuses on evoking emotions. Or you can focus on a specific viewpoint, person, material or perspective to portray heritage or craftership.

In unleashing your creativity, you might want to work with 'experimental editing'. This method can include:

- a non-linear narrative (meaning that the story is not presented in a chronological order)
- different filming (out-of-focus and asynchronous sound, for example)
- diverse editing techniques (rapid or slow-motion)
- ...

The most important thing is that, at the end, it sends the right message: this being the message that the community or group of tradition bearers wishes to send to the public.

* See lexicon at the back of this field booklet.



FILMMAKER'S RECOMMENDATIONS

The following recommendations are based on the **Focus Craftership experience, where a professional videographer closely collaborated with heritage professionals and practitioners.**

Such an intensive, collaborative filming process implies **many working hours** and **a solid budget**.

But of course, if you are not in such an ideal situation, considering the time and/or budget available, you can adjust the recommendations to your own context and possibilities.

PREPRODUCTION

Contact the practitioners and discuss the approach

- Start by contacting the practitioners you want to work with for a first sharing of ideas on how to approach the video.
- Try to get a clear view of the message they want to communicate.
- Map what opportunities there are to film within a specific time frame.
- Consult the different approaches with the practitioners and come to an agreement on one of them.

Plan the filming

- Translate the chosen approach into a rough script and a shot list.
- Reorder the shot list to a practical rough time schedule.
- Communicate the shot list and rough time schedule with the practitioners for validation.

PRODUCTION

Before filming

- Make a filming schedule and follow it as strictly as possible, but leave a margin for unexpected situations.
- Discuss how the practitioners will work exactly and if there are repeated actions, in order to set up the filming material adequately (see further below).
- Contact everyone involved some days before the actual shooting to confirm if everything can proceed as discussed.
- Start early enough and leave a margin in your schedule for unexpected situations.

During filming

- Use the shot list and rough time schedule to complete the filming process.
- Be open to unexpected filming opportunities. These can be helpful in the editing process.
- Take extra care of the sound recording, try to capture the sounds as isolated as possible by using external directional microphones.

POSTPRODUCTION

Editing

- Build up the edit by making rough cuts of well defined scenes in separate timelines, only leaving the usable shots in each timeline.
- Copy and paste the scenes from the rough cut into a master timeline.
- Take time to explore and experiment with different approaches.
- Be sure to calculate extra time for the editing. Having some distance in time from filming and seeing the edit with fresh eyes can significantly help the process.

Consulting and finalising

- Export a preview file of the finished edit and consult with all parties involved to collect feedback before finishing the video.
- Keep track of comments on the editing in the production planning document.
- Process the comments and use this version to record the voice-over of the practitioners.
- Finalise the video by adding the voice-over and finalising the sound and image.

Note!

The final result can be very different from the agreed approach due to several reasons or circumstances. This happens frequently.



You might find yourself questioning the difference between transmission and education in order to choose the right way to film your documentary project.

Transmission is aimed at 'learning the practice' (= how to do the craft), whilst **education** is aimed at 'learning about the practice'.

Although transmission is regarded as a (often non-formal) means of education as well, it is a much more detailed and longer process than an educational documentary.



TIP! New to filming? Take a look at our '**step-by-step guide for filming**' to **get started** by scanning the QR-code!





Crop selection

raise heritage awareness among cultivators and the wider audience

INSPIRING
EXAMPLE



CAG (Centre for Agrarian History), 't Grom (Belgian Vegetable Museum) and Bokrijk | Craftsmanship & Heritage worked together with a number of farmer-producers in the case study to document the craftership of crop selection with a view to **raising awareness**.

Within that trajectory, they worked with a film on **education** for the craftsmanship of crop selection, with a **case study on Brussels ground chicory** (this case study can be found [here](#)).



© Femke Den Hollander

Context

Crop selection is about repeatedly sowing and using the trained eye of the farmer-producer to select the plants for seed for the desired traits. It really is a craft in its own right. Today, crop selection is almost entirely in the hands of large companies, but this is leading to a sharp decline in diversity.

That is why the aforementioned partners set out to document, secure and give a sustainable future to this knowledge and expertise.

In doing so, **the farmer-cultivators each have their own focus**: some have a professional target audience while others aim at hobby gardeners and kitchen gardeners.

By visualising the craftership of crop selection together with, by and for the heritage community, they aim to increase the heritage awareness of the growers and of a broader interested public, such as kitchen gardeners.

Approach

Preliminary stage

Together with 't GROM, CAG launched **an open call to their network of farmer-cultivators** to participate in an audiovisual production.

Those interested were invited to **an online meeting** where more information was shared and goals were agreed upon. Everyone was invited to share their thoughts.

This information was compiled into a document and sent to everyone **asking them to confirm further participation**. This made it easy to know who was really interested and able to participate.

After selecting the practitioners, **a rough production plan** could be made that followed **the seasonal nature** of this intangible heritage practice.

Filmmaking process

Filming itself was done according to the seasons and rhythms of the community.

This presented several **challenges**:

- **Practitioners have busy and seasonal schedules.** As a result, they cannot agree on a definitive filming schedule in advance.
- **The seasonal factor:** in order to document crop selection skills and practices, the seasonal progression of crops had to be tracked. The shooting days are then weeks apart.
- **Weather conditions.** Rain or drought, weather affected schedules of the farmer-cultivators (at the last-minute).

Finishing

After filming, a **preview showing at a 'seed fair'** in 't Grom was screened and well received.

Based on this screening and the comments, **it was decided to film additional material to put more focus on what was said by the practitioners.**

After finishing the documentation process, a **pop-up expo** 'Crop selection? A craft in its own right!' and an **awareness-raising documentary** 'Crop selection? A craft in its own right!' was made.

Filmmaker's experience

"Agricultural professionals can usually be found in their fields or at work. This was the factor that made the filming process challenging. Time to film was limited as practitioners were incredibly busy. Planning the shooting days and sticking to this schedule was a challenge for all involved."

- Alexander Kerkhof, *Feathers on Wings*, filmmaker for the project *Focus Craftership*



© Femke Den Hollander

Recommendations

Have a clear vision of how you want to raise awareness before you start filming.

Sometimes there are limits to what you can do yourself in experimental filmmaking. In that case, you can bring in a 'director' to bring the vision to life.

Finding a different kind of visual language is often not easy. Bring examples and discuss well what the possibilities are with different film techniques.



Conclusion

Working with seasonal practices requires sufficient flexibility from the supervising heritage professionals and the filmmaker involved. Planning will often be subject to last-minute changes.

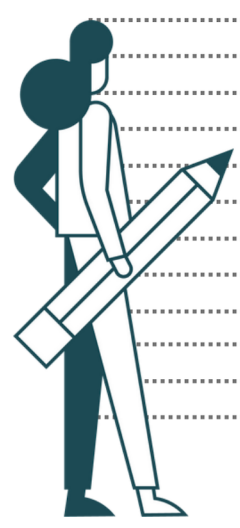
Experimental filmmaking offers many opportunities but can also seem intimidating. Agree well in advance with the heritage community how they see awareness-raising through film.



Watch the awareness raising documentary 'Crop selection? a craft in its own right!' here!

NOTES

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FILMING LIVING HERITAGE

The Toolbox Filming Living Heritage is a guide to filming and safeguarding craftsmanship and intangible heritage. It was developed in the Focus Craftership project.

It provides a basic methodology for audiovisual documentation of living heritage, craftsmanship, skills and know-how.

This toolbox is aimed at **heritage workers and cultural mediators** as initial users. We hope to see this toolbox and its content being used by **practitioners** and **videographers** interested in filming living heritage as well.

To check out the Toolbox Filming Living Heritage, visit www.filminglivingheritage.org, or scan the QR-code:



lexicon

intangible cultural heritage

Intangible (cultural) heritage are customs, knowledge and practices of today that people have inherited and would like to pass on for the future.

safeguarding

Safeguarding means (helping) to ensure a sustainable future for intangible heritage.

safeguarding measures

Safeguarding, or heritage care, can be addressed through various actions, e.g. by documenting the practice well, archival care, research, communication, ... but above all, safeguarding living heritage always depends on passing on practices, skills and knowledge to new people. In each of these actions, the initiative or involvement of the heritage community is paramount.

intangible heritage practice

An intangible heritage practice includes practising, performing the practice (uses, skills, techniques,...) itself, but also ensuring that that practice has a future (safeguarding).

heritage community

The intangible heritage community is formed by the people and organisations involved in intangible heritage and eager to (want to) pass it on and give it a future. They do so by practising or supporting the heritage: they may be practitioners, attendees, spectators, audiences, volunteers, heritage organisations, and so on.

intangible heritage professional

A heritage professional, or an intangible heritage worker, is someone who is employed to undertake intangible heritage work at a cultural heritage organisation.

contact

If you have any questions about the toolbox or pilot projects, please get in touch via the contact form at <https://www.toolboxfocusvakmanschap.be/en/contact?lang=en>.

We are happy to listen to your comments and questions.