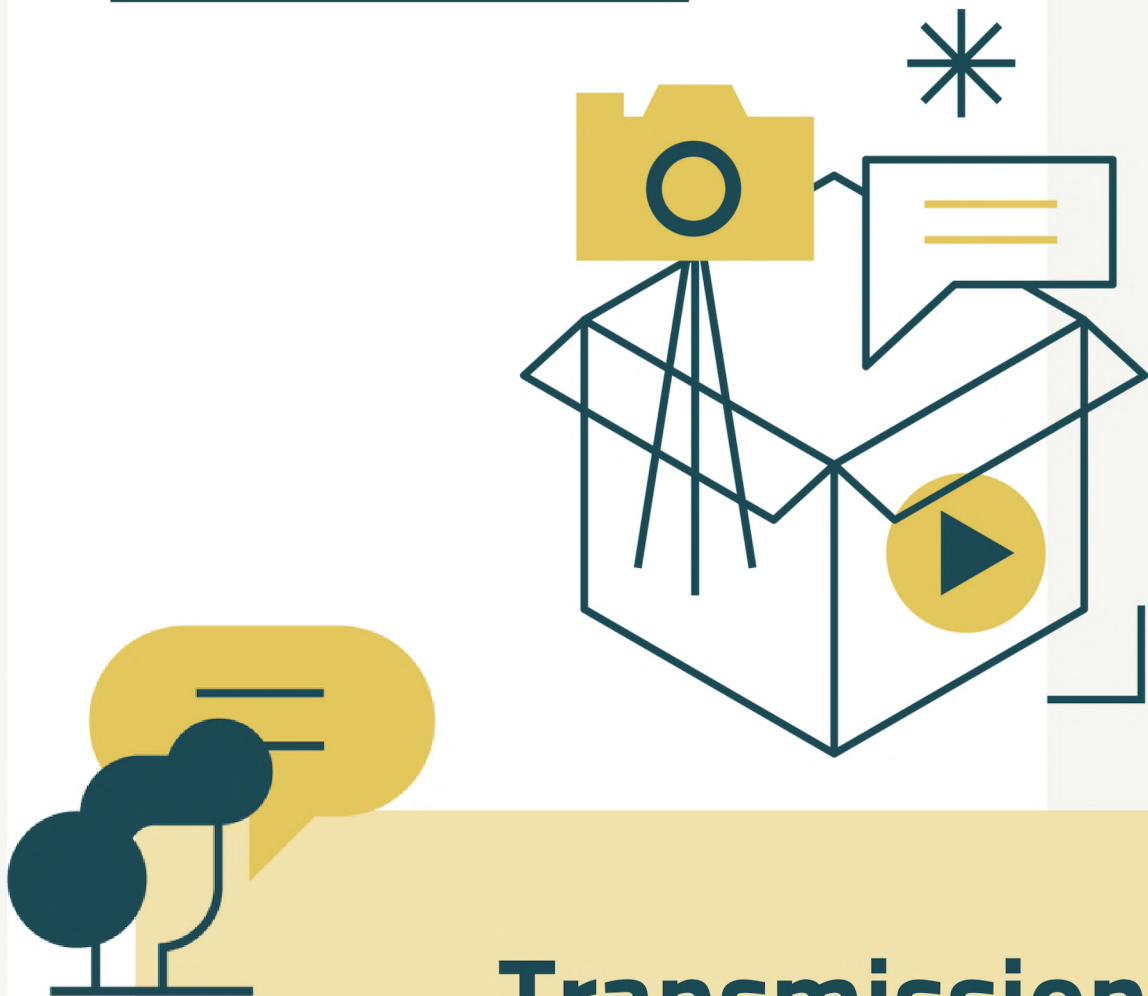


# TOOLKIT

field booklet



## Transmission

*Filming/documenting to learn and transmit  
skills, knowhow and practices*

## 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.



## WHAT IS THIS FUNCTION FOR?

Intangible heritage's viability can only be ensured if it is actively practised. **Being at the heart of all safeguarding measures, transmission is nonetheless the most challenging one.**

The transmission of many traditional crafts is being challenged by rapidly changing needs and contexts of contemporary society. Furthermore, various crafts are not taught in formal, or otherwise easily accessible forms of education, making it challenging for new practitioners to take up the craft.

**Audiovisual documentation can help to bridge (generational) gaps in the transmission process, or even motivate people to start practising.**

## HOW TO: PARTICIPATORY FILMMAKING

**'Participatory filmmaking' is the most comprehensive of all recording methods to document living heritage in line with the participatory spirit of safeguarding.**

Participation is as much **an approach**, as it is **a basic value of working together with practitioners (CGI's)**. It is therefore important that every function is done in a participatory way.

**Participatory filmmaking is especially recommended when transmission is aimed for.** It allows practitioners to represent themselves to their fullest. It also allows the film maker to take the time to integrate detailed explanations and postures, and possibly even feelings related to the practice while recording. There are no time restrictions or aesthetic standards. It just provides the possibilities to bring together very detailed information in order for someone to replicate the same activity sometime in the future.

**This method originates in the idea of people filming their own reality.** It usually involves training practitioners and other people involved, to be able to use the camera and do basic editing of their filmed material.

### Note

If it's not possible for practitioners use the cameras for themselves, for whatever reason (practical or other), other partners in the documentation process can assist in filming: e.g. persons involved from the wider heritage community, heritage professionals, videographers, cultural institutions and/ or researchers whom the practitioners trust and who can offer technical support, equipment and storage of materials.

**Nonetheless, we recommend trying the approach of participatory filmmaking whenever you have the opportunity.**

*This was the case for the Focus Craftership project, in the pilot testing this function of documentation with a view to transmission. Due to lack of filming experience, lack of time for audio-visual training and practical problems (small rooms, too busy with those working on their craft and so on), it was decided that the videographer would film the process throughout, but in close collaboration with the craftsman. This reflected the basic principles of the method of active involvement of practitioners in all stages of the audiovisual documentation (including distribution).*



# 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

### Find and map the crafters(hip)

- Meet with the practitioner(s) and list all steps in the working process of the craft.
- Discuss a realistic time schedule for the filming with the practitioner(s).
- Organise all the information in a spreadsheet. This will serve as the production planning document.

### Plan field visits and collect information

- Plan a field visit to the workshop/location in order to see the practitioner(s) in practice.
- Analyse how and where each step is being done and how this impacts the setup of the film equipment.
- Investigate in what ways it would be possible for the practitioner(s) to film themselves. See if there are possibilities to mount fixed cameras and extra lights if needed.
- Make a test recording and edit it to evaluate the filming process.
- Test the whole workflow, from recording to editing, if you use a multi-camera setup.

### Plan the filming

- Take time to think about how you will approach the sound. You can use a voice-over from the practitioner on the final edit or the practitioner can choose to explain the working process before or whilst working.
- Take time to think about how you will approach the editing and the final videos. You can choose to work with shorter videos according to the steps in the working process or to work with one long edit.

Be aware that it will take a lot of time for all parties to complete the whole trajectory of the practice or making process throughout the filming process. Make sure your budget covers the whole trajectory (be it low-budget or with a higher budget) and that there are no further obstacles before proceeding to production.



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



## 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

- Be sure to communicate openly and continuously with the practitioners in order to build trust and to not skip something important.
- Use the production planning to keep track of the progress by using colour labels and comments. With colour codes, you can indicate which steps are completed, which have been started, and those that have not been started yet. Comments may include reminders for the next filming session or instructions for post-production.
- A multi-camera-setup can help to have a varied picture and to deal with unexpected situations.
- Make use of action cameras for places that are hard to cover with a normal camera.
- Use 'time lapses' to capture long repeated processes or to illustrate the progress of time.
- Use repeated actions to take wide, medium and close shots.

## POSTPRODUCTION

### Editing

- Be sure to start the editing process as soon as possible -even while the filming process is still in progress- to evaluate the contents.
- Take good care of organising all the material before starting the editing work.
- Be sure to review the recorded material before editing to refresh yourself with the content and to know where you can find certain sequences or shots.

### 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.
- Organise a recording session for the voice-over, give instructions on what is needed before starting, do a ployout of the film and record the voice.
- Finalise the video by adding the voice-over and finalising the sound and image.

# Building a hurdy-gurdy

INSPIRING  
EXAMPLE



Marc Reymen, an instrument maker from the Antwerp region, has been immersing himself in **hurdy-gurdy making** since the 1980s. He turned to **CEMPER** (Centre for Music and Performing Arts Heritage) for guidance to document his craftership in **instructional tutorial videos**.

Marc built a hurdy-gurdy, CEMPER staff helped with (keeping an overview of the) documentation process and filmmaker Alexander Kerkhof filmed the tutorials.



© Femke Den Hollander

## Context

### Getting to film this process himself was not possible for Marc.

He needs both hands and his full attention to make the instrument, which meant it was not possible to operate a camera as well. For example, a static camera cannot focus on small details and cannot track his movements.

### The help of a filmmaker was needed to make quality instructional videos.

### Heritage professional, craftsman and filmmaker came together in this trajectory and analysed each step of the creation process.

This information was translated into a **colour-coded spreadsheet**, which served as a production schedule and handhold to keep track of shooting progress and notes.

## Approach

During production, **one or two heritage professionals were always present.**

Their tasks in the documentation process were:

- helping to keep an overview of the extensive production planning
- tracking and monitoring all steps in the construction process and ensuring that no steps were skipped
- monitoring recording continuity and keeping an eye on the various cameras
- listening attentively to the spoken instructions and watching for continuity in the practitioner's explanations (This way, they tried to assess whether the explanations would be understandable to someone watching the videos - and learning from them.)

**The filming itself was technically challenging.** The limited spatial layout of the workshop did not allow cameras to follow the action. Therefore, the filmmaker suggested a **multi-camera setup**. Depending on the action, up to five cameras were used to capture it.

Especially on his main workbench, where most of the action was performed, all five cameras were used: left, right, top, a general wide shot and a camera with a long lens to capture detailed shots.

**To ensure consistent and sufficient lighting, additional LED panels were mounted in the ceiling.** The panels were fixed with special clamps screwed into the wooden ceiling beams and a safety chain was attached to each panel.

**Setting up the equipment took half an hour to three quarters of an hour per shooting day. Dismantling easily took half an hour.**



© Femke Den Hollander



## Experiences of filming in a small space

"Even with these different camera angles, we sometimes had to ask Marc to turn towards the camera to make the action more visible.

Sometimes Marc was doing work in a different place in his workshop, at a drill or on a different workbench. This meant we had to reorganise the set-up with limited time."

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

## Experiences in filming the making of a hurdy-gurdy

One of the challenges in making a hurdy-gurdy is that it is not a linear process. Sometimes you can't proceed with a part because the glue has to dry. At other times, you have to wait to finish one part until another part is ready. For this reason, you have to work on different parts of the instrument at the same time.

Working simultaneously on different parts reflects the real making process. It creates opportunities because you can film something else while you wait. However, it also creates a challenge to keep a clear overview of the making process (on one side) and the filming process (on the other).

Another challenge is the pace of the different parts within the making process itself: some parts of the making process require so much attention that they cannot be done in one go. If you try to work too fast, you run the risk of breaking the part and having to redo bits unnecessarily. Then again, other parts of the making process are so repetitive that only part of their execution needs to be filmed. The rest can be finished behind the scenes to save filming time.



## Conclusion

**Making tutorial videos is an intense and in-depth process:** there is a huge multitude of steps to follow, information to convey clearly and this requires a lot of coordination between all parties involved.

**Proper preparation** and (following) **a clear roadmap** were therefore essential for success.

In addition, be aware that this filmmaking methodology is **time-consuming**: the documentation process takes (at least) as long as making an instrument, including the 'waiting time'.



Watch the trailer of the tutorials 'Making a hurdy-gurdy' here!



# Maritime heritage

building a ship's mast

INSPIRING  
EXAMPLE



ETWIE (the Center for Industrial, Technical and Scientific Heritage in Flanders) took on 2 of the 10 case studies within the Focus Craftership project. One of these was water-related heritage. Maritime craftership was recorded at **De Scute in Blankenberge** (Flanders).

In early 2022, the Scute built a new mast for one of its barges. The whole process was filmed and documented. The volunteers of this association wanted to revive knowledge and skills of traditional shipbuilding by restoring lost ship types of fishing communities and, if possible, making them sail again.

## Context

The timber for the mast had already been ordered in December 2021 and the ship was to be made ready for another season of maritime festivities by May 2022. The community would usually work on Thursdays. **So it was imperative that the documentation process followed the rhythm and deadline of the heritage community.**

**From the beginning, the community indicated that they hoped for a video that would showcase their craftership and organisation in an appealing fashion,** which was also linked to the community's desire to recruit younger people. **This was at odds with the process of documenting the technical craft of building the wooden mast.**

**To meet their wishes, a plan was made and time was taken to film extra material to create an additional montage.**

The decision to shoot additional footage alongside the technical making process of the mast meant that the different expectations and needs of the heritage community were accommodated.

## Approach

**In total, there were 7 shooting days on location.** This included the extra material for the additional, promotional montage:

- an interview/voice-over recording session
- the installation and inauguration of the mast
- the first voyage with the new mast on the ship

**To document the making of the mast, the heritage community was open to trying out the participatory filmmaking method:**

Daniel Lefebvre, **a community member** in charge of De Scute's communications, **helped film the making process.** It was agreed that for the larger works on the mast, the filmmaker would come by to shoot. In between, Daniel forwarded footage of the work in progress to ETWIE and **information was exchanged on what would be interesting to film and how to do it.**

Community members were asked to comment on the footage during a **voice-over** as if it were a sports report, which included **interesting anecdotes in addition to information about the making process.**

**This could only be done after the mast was finished and with a completed edit.** This involved processing the more than 30 hours of footage to a manageable and practical length.





## Results

### Two distinct videos were edited after filming:

#### 1. The recruiting montage

The first montage is 26 minutes long and contains:

- some insights about the craft of shipbuilding
- the history of the ship
- the problems with the old mast
- finding budget for building the new mast
- a condensed version of the whole process of making the mast
- the installation and inauguration of the mast
- the dynamics of the organisation and its members
- the first sailing with the new mast

This short film is based on the stories recorded during the interview sessions and uses appropriate music. The function of this film is to **raise awareness**, the appropriate explanation and methodology can be found in [this toolkit](#).

#### 2. The video log of the making process

The second montage is 1 hour and 30 minutes long and includes:

- showing the entire process of building the mast
- the voice-over of the practitioners
- material from 2 different people (filming) and camera sources
- different chapters in the making process, indicated by graphic maps
- no music because of the focus on the making process itself

## Filmmaker's experiences

"At times, the filming process slowed down the work on the mast and caused frustration. This was due to the speed needed to get some parts of the mast finished and not being able to film in time.

After discussion, this was quickly resolved by splitting the work and not filming some repetitive processes until later."

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



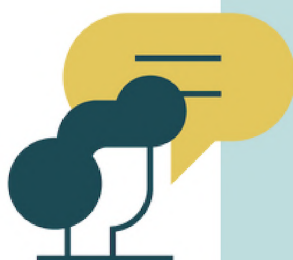
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## Conclusion

Audiovisual documentation of intangible heritage is a **complex process**. Sometimes heritage communities do not realise what the real expectations or needs are until the process has already started.

**A good understanding** between heritage professional, filmmaker (when working with an external filmmaker) and heritage community is therefore **crucial**.

**Reflecting together, looking at what the possibilities are and working further towards meeting these (new) expectations is necessary to use the participatory filmmaking method.**



Check out the promotional video 'Mast building' here!





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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](http://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.