



# **Mainstreaming Cultural Heritage in Community Engagement.**

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# What is Heritage?



Picture



Documents



Old Buddha

# What does Heritage mean?

## ► Literally:

- 1- 'a property that is or may be inherited; an inheritance.'
- 2- a special or individual possession; an allotted portion

*"Heritage is the legacy that we receive from the past, that we experience in the present and that we will pass on to future generations. However, cultural heritage is not limited to monuments and collections of objects. It also includes lived expressions inherited from our ancestors and passed on to our descendants. These include oral traditions, performing arts, social manners, rituals, celebrations, practices and knowledge and techniques related to traditional handcrafts. Despite its fragility, intangible cultural heritage or living heritage is an important factor in maintaining cultural diversity."* **UNESCO**

It is important to distinguish between:

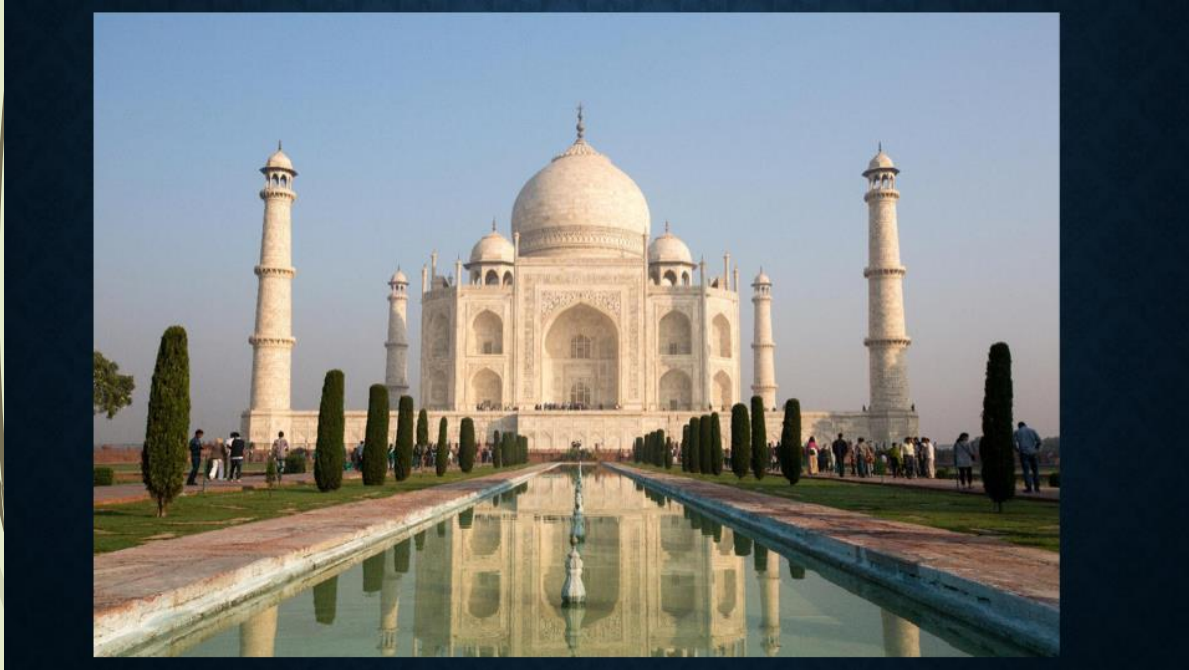
1- Tangible Heritage

2- Intangible Heritage





# 1- Tangible:



**Historical Monuments**



**Religious monuments**



## Archeological Sites

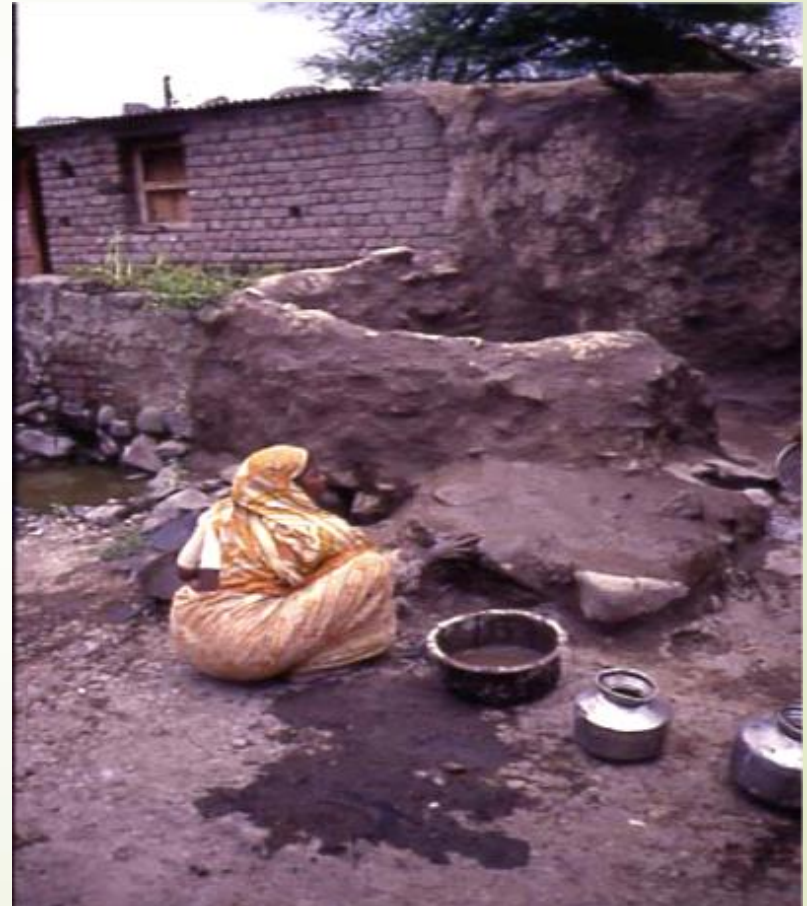




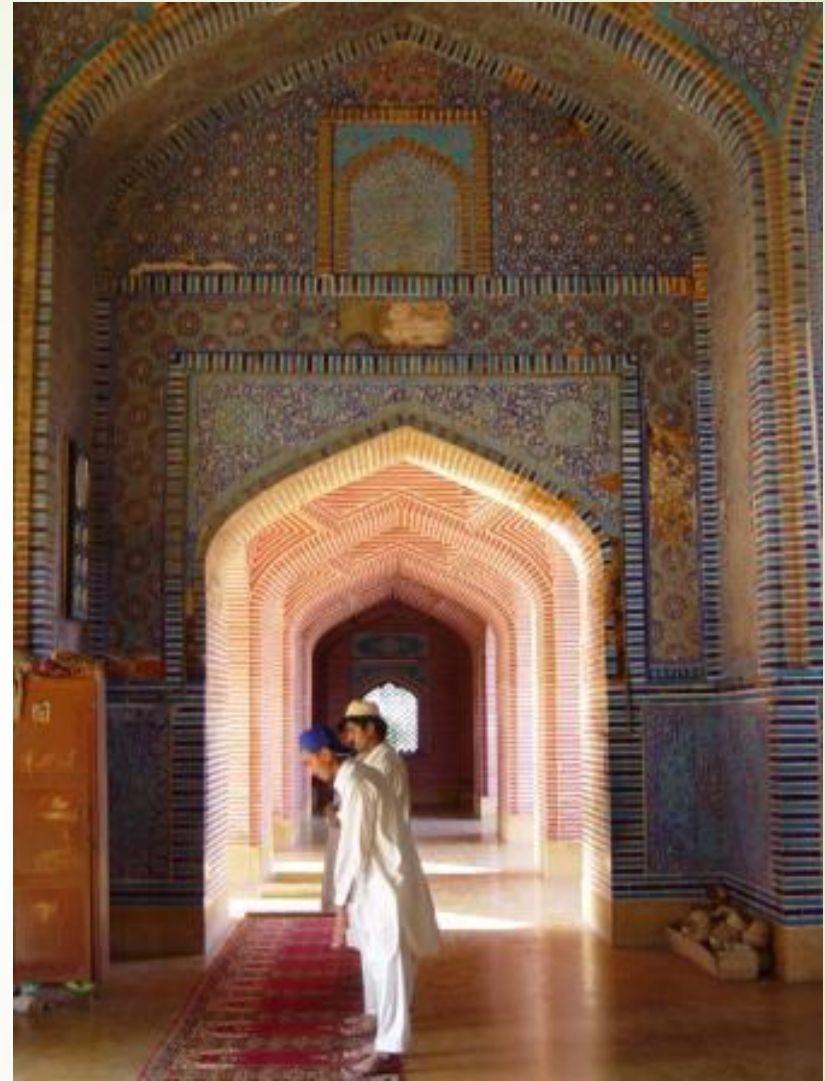
## 2- Intangible Heritage



**Traditional Skills and crafts**







**Ritual and cultural practices**

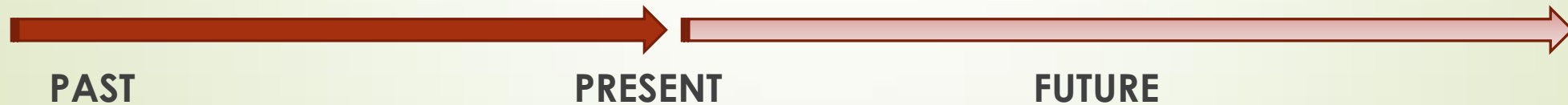




**Natural landscape**

# Values associate to cultural heritage

- ▶ The term 'heritage values' refers to the meanings and values that individuals or groups of people bestow on heritage (including collections, buildings, archaeological sites, landscapes and intangible expressions of culture, such as traditions).
- ▶ These values have been a key factor in the legitimation of **IDENTITY**. Therefore heritage protection and management becomes valuable towards time and space, although the understanding of what they are has varied over time and there are nuances between one country and another.
- ▶ Values are drawn from association and memory of past events







**Artistic Value**



**Social and spiritual value**



**Historic Value**




## Environmental value



## Educational Value

# What are the impact of disaster and conflict?



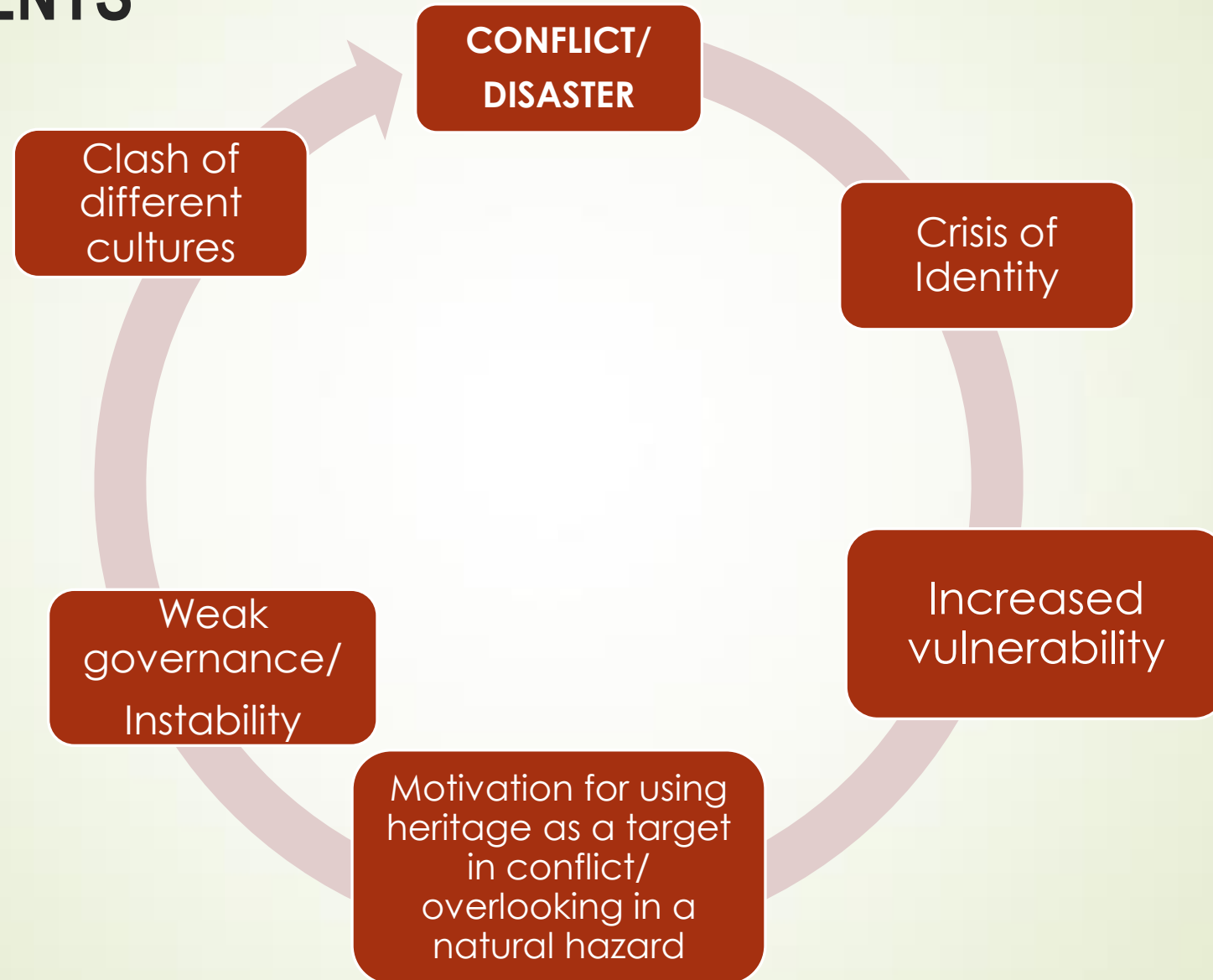
- 
- ▶ Livelihood of people
  - ▶ Physical assets ( building, infrastructures, etc...)
  - ▶ Social disruption
  - ▶ Environmental and ecological balance (climate change, demographic, etc..)
  - ▶ **Cultural Heritage**



**Impact on values associate with Cultural Heritage= CRISIS of IDENTITY  
( Who Am I? Where Do I belong?...)**



# INTER LINKS BETWEEN HERITAGE, CONFLICTS & NATURAL HAZARD EVENTS



## Loss of knowledge

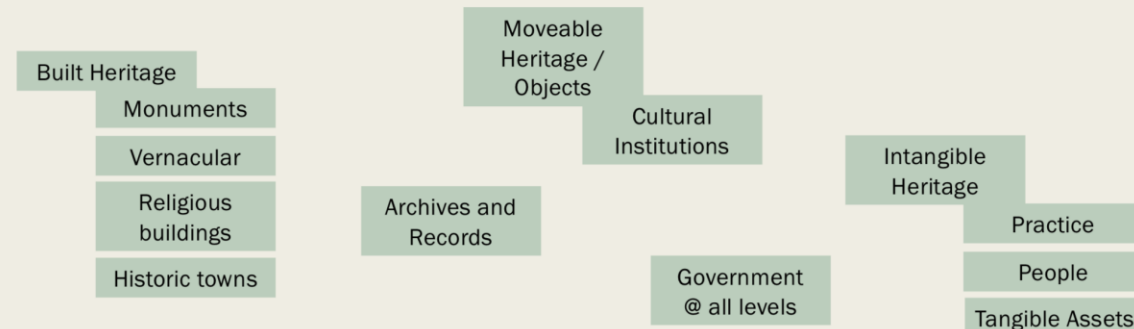
- Communities are dispersed: prevents transmission/ intergenerational transmission
- Hierarchy of needs (Maslow) – cultural transmission becomes low priority
- Deliberate targeting of particular group and its culture/memory

## Interruption of tangible/intangible relationship

- Loss of sites where ICH practices took place
- Loss of tools, materials
- Loss of records
- Lack of raw materials

Large-scale “humanitarian” emergencies affecting multiple sectors usually also affecting a large(r) area

→ This usually also means that the culture sector is affected in all its dimensions



# What can we (CCCM practitioners) do ?

- 1- Assess what the community values as important Cultural Heritage
- 2- Include cultural heritage into training material/ community engagement activities in a country response
- 3- Raise awareness on the importance of cultural heritage into humanitarian community (including CCCM practitioners..)
- 4- “Be cultural aware and/or culture sensitive when planning a country response strategy (for example, recording oral traditions when working with minorities, or using music or theatrical representation for trauma healing and reconciliation, etc..)







**How can we assess the effect of a disaster/  
conflict on Cultural Heritage?**

- 
- **Step 1:** Identify the affected community
  - **Step 2:** Identify and communicate with key stakeholders within the community
  - **Step 3:** Understand local heritage concerns
  - **Step 4:** Document the tangible heritage assets associated with community-based heritage ( place of worship, spiritual and traditional places, etc..)
  - **Step 5:** Identify and assess the status of traditions and knowledge.
  - **Step 6:** Recovery, Securing and Stabilizing

# Step 1: Identify the affected community

**Communities** are made of people, not rhetoric. You can define a community by the **shared attributes** of the people in it, and/or by the **strength of the connections** among them. (Nina Simon)

Multi-ethnic groups?

Religious groups?

Refugees?

Internal displacement?

Returnees?

Minority groups?

geography



identity



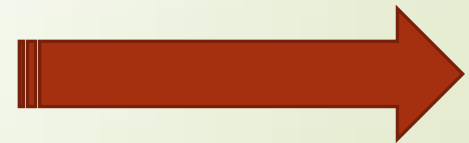
affinity





## Step 2: Community as stakeholders

- Who can provide the information required for a context-specific response that is sensitive to local needs?
- Who should be **consulted and involved at a community level?**
- How do communities value Heritage?
- Who can access cultural sites and who cannot?



## **Step 2: Identify and communicate with the cultural brokers**

### ► **Culture brokers:**

- Traditional practitioners.
- Elders.
- Community leaders.
- Elected leaders.
- College-educated community members.
- religious leaders
- women's groups
- craft associations
- artisans
- performers
- practitioners

### ► **Informal Approaches**

- Active Listening
- Sincerity

### ► **Research Design**

- Focus Groups
- Meetings
- Conversations
- Survey

# Step 3: Identify local heritage concerns

## ► What is community concerned about?

- oral expressions
- traditional languages
- performing arts
- social practices
- rituals
- festivals
- local knowledge
- special traditions
- traditional crafts





## Step 4: Document the tangible heritage assets associated with community-based heritage

- Museum
- School and library
- Place of Worship
- Historical and archeological monuments
- Community places
- Spiritual and religious sites
- Records and archives
- Community objects and tools
- Etc..



## **Step 5: Identify and assess the status of traditions and knowledge**

- **Estimate the extent of the change brought by the disaster and the effect this may have over time**
  - Is the community able to continue its practices, rituals, festival, religious activities?
  - Has the transmission of knowledge and skills stopped after the disaster/conflict?
  - Has the community been facing any threats or risk in performing its arts?
  - Has the community access to religious/spiritual sites?
  - Is there any vulnerable group in need of major support in performing its tradition? And why?
  
- **A good understanding of a community tradition is needed and mediation by culture brokers is important.**
  
- **This evaluation step is the most difficult.**



## **Step 6: Securing and stabilizing**

- **Stabilization of community-based heritage means:**

- Ensuring that a community can continue a specific practice, ritual, etc. in the immediate aftermath of a hazard event..... until more long-term solutions can be identified.
- May involve documentation for a visual and oral record for the future.

- **Stabilizing community-based heritage tangible heritage:**

- Includes buildings, sites, objects, tools, costumes, and any material culture associated with an intangible practice.



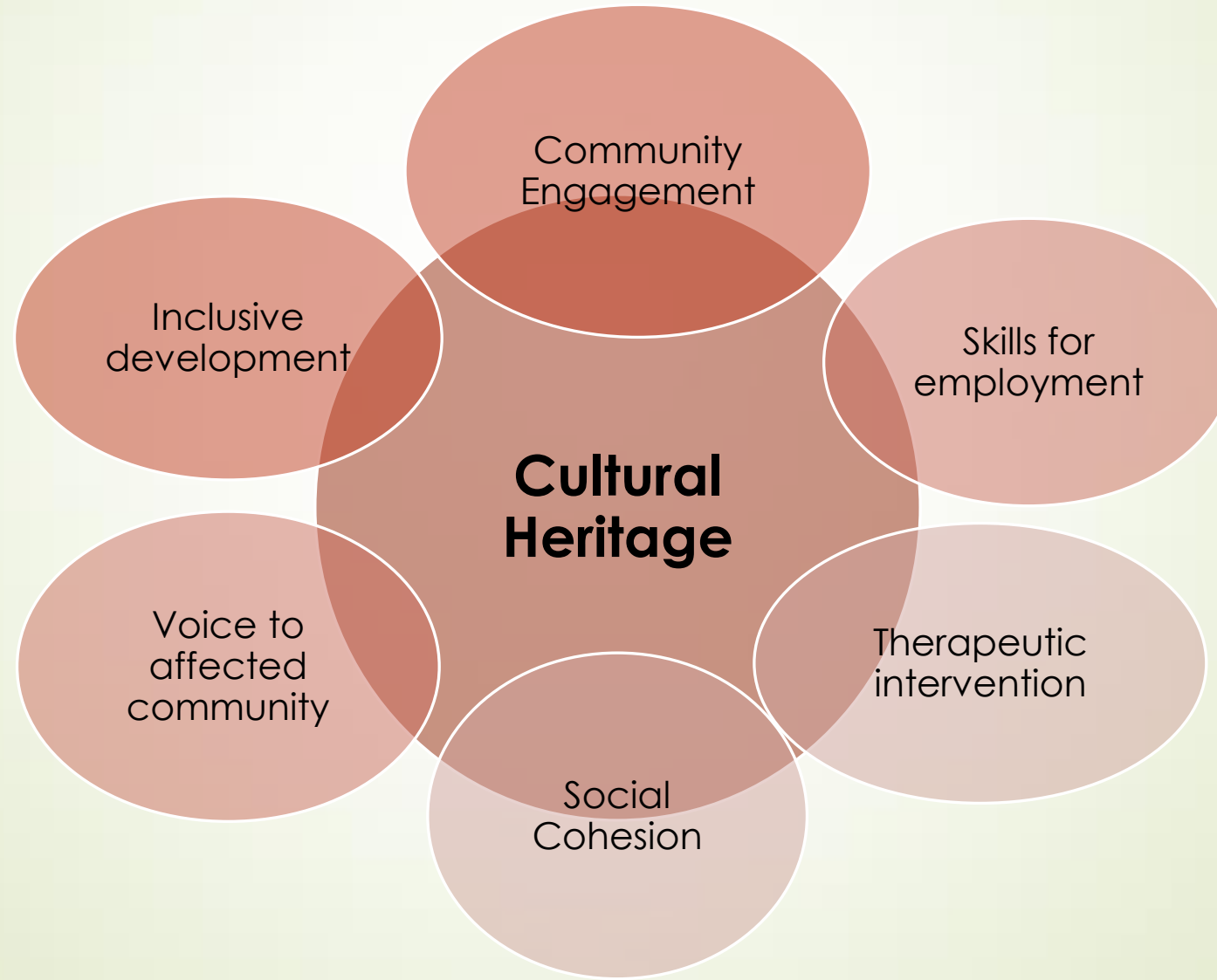



# WHY CULTURAL HERITAGE IS IMPORTANT FOR POST-CONFLICT RECOVERY?

- *“Local traditions have developed valuable knowledge, experience, techniques for protecting the environment, social skills for handling conflict and folk healing skills which make up a treasure trove of common knowledge for mankind.”*

Mihály Hoppál, director of the European Folklore Institute

# Key benefits of Cultural Heritage activities to post-conflict recovery





# POTENTIAL OF MEMORIALIZATION IN POST-CONFLICT RECONSTRUCTION

- ▶ **Reconciliation:**

By bringing opposing groups together to work on a common project, memorialization projects can contribute to the re-building of relationships between previously divided communities.

- ▶ **Recognition:**

It can provide a space for victims to be recognized and reintegrated into society.

- ▶ **Promote national identity:**

By addressing distortions about the past and rewriting a national narrative that is inclusive of all social groups, memorialization can mark a new era of democracy and national identity.

- ▶ **Healing:**

In many conflict situations, gross human rights violations include disappearances and mass killings. In the absence of human remains, memorial sites can provide spaces for mourning and reflection, contributing to long-term healing.



► **Truth-telling and setting the historical record straight:**

By documenting human rights violations, memorialization projects contribute to broader post- conflict truth-telling processes. Additionally, memory sites themselves may provide physical evidence of gross human rights violations.

► **Civic Engagement:**

Societies emerging from regimes of authoritarianism and gross human rights violations are often characterized by cultures of silence and a lack of public engagement. Through the process of memorialization and ongoing education programs at sites of memory, memorialization projects can promote constructive public dialogue, discussion and debate.

► **Never Again!**

Through education programs, memorialization initiatives can create cultures that respect human rights and prevent future cycles of violence.



# HEALING USE OF CULTURAL HERITAGE IN POST-CONFLICT CONTEXTS, ITS ROLE IN RECONCILIATION AND STRENGTHENING CIVIL SOCIETY





# Examples from the world:

## ► Myanmar

- Monasteries, pagodas and theatre workshops in the towns of Bogalay and Moulemeingyun were restored in the wake of cyclone Nargis (2008)

## ► Uganda

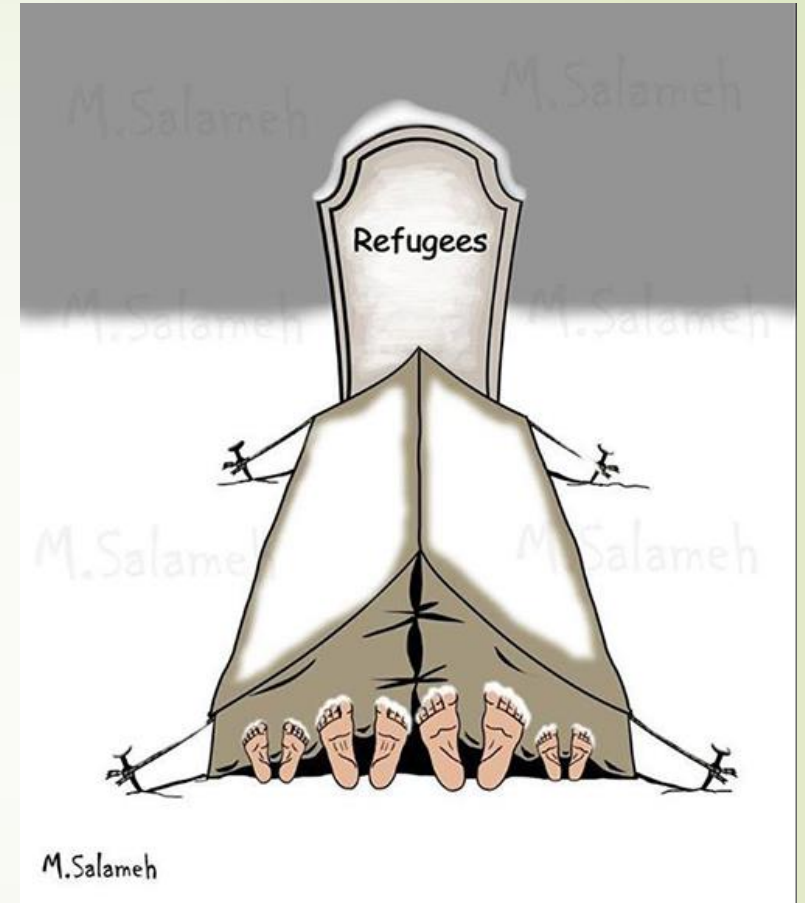
- Use of songs to suggest that former combatants should not be stigmatised was credited with contributing to the end of decades of conflict.

## ► Nigeria

- Powerful potential of music to dissipate inter-ethnic conflict, and transmit positive messages of good citizenship and civic responsibility.

## ► Syria

- Art therapy (skills for street children to improve their lives and reduce their vulnerability)
- Theatre (The Prophecy performance reflects upon the current conflict and encourage feelings of hope, tolerance and understanding among Syrians, imagine a better future after the conflict, bring together around a sense of a common past).



**Mahmoud Salameh**, a featured artist for The Refugee Art Project, is a Palestinian refugee from Syria



## ► Colombia

- “Orange economy of the creative industries (neutral ground for mutual understanding)
- Youth music (music for Reconciliation)
- Arts and crafts (a non-threatening path for dialogue).

## ► Rwanda

- Cultural education (Itorero programme launched in 2007, based on the 17th century cultural and civic ‘school’ for Rwandans.
- Film and theatre (Never Again Rwanda works with those affected by the genocide and seeks to encourage ‘creative, active and critical thinking’ citizens through films, discussion and group work)
- Remembrance and ceremonies (Kwibuka, the annual commemoration of the 1994 genocide, Flame of Remembrance with community performances of theatre, music, arts).

## ► Iraq

- Reopening of Kirkuk Museum in 2003, after the US-led invasion of Iraq, helped defuse community tensions and remind them of their shared cultural heritage.



**Art Therapy project**  
Za' Atari Syrian Refugees Camp  
Project, Jordan







## Transmission of Skills, various projects in Myanmar







## ART-THERAPY AND YOUTH ENGAGEMENT

Independence Square 2014, Kiev







## TRAUMA HEALING

Ivan Honchar Museum 2014,  
Kiev







Sleepover for resettled children from the occupied regions of Donbas, Ivan Honchar Museum, Kyiv, 2014

**Any questions?**

**Thank you**

