

## Intangible cultural heritage and place

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### 1. Purpose

This Practice Note provides guidance on **intangible cultural heritage** and **place**. It elaborates on the *Australia ICOMOS Burra Charter, 2013* (hereafter the Burra Charter). It is not a substitute for the Burra Charter. The Practice Note is for all practitioners, with particular relevance for those new to applying the Burra Charter or to addressing intangible cultural heritage.

The terms *tangible* and *intangible* have come into use in heritage management over recent years, particularly since UNESCO adopted the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003). The term *intangible cultural heritage* is not used in the Burra Charter; but the cultural practices to which it refers are encompassed by the Charter and explanatory notes, and other Australia ICOMOS Practice Notes.

In Australia, forms of intangible cultural heritage arise from every cultural group – from the cultures of Indigenous Australians, the cultures transmitted and adapted through each wave of migrant settler groups, and home-grown cultural practices that reflect peoples' response to the environment, history and cultural settings.

This Practice Note defines and focuses on cultural practices that contribute to the cultural significance of *place*. It acknowledges that the importance of cultural practices is determined by the communities and groups of people for whom these practices form part of their cultural heritage, and are therefore an 'intangible cultural heritage' as defined in the UNESCO Convention. This Practice Note only considers intangible cultural heritage in relation to place.

This Practice Note does not address other intangible qualities of a place, such as experiential and sensory aspects; while these may be important attributes of a place and encompassed by the Burra Charter, they are not cultural practices within the definitions in this Practice Note.

### 2. Defining intangible cultural heritage

In this Practice Note, aspects of the UNESCO Convention are related to the scope and terminology of the Burra Charter. Article 2 of the UNESCO Convention defines intangible cultural heritage as:

*The intangible cultural heritage means the practice, 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.*

Both the scope and terminology of the UNESCO Convention differ from the scope and terms used in the Burra Charter, its explanatory notes and other Practice Notes. The UNESCO Convention applies to the wide spectrum of intangible cultural heritage, irrespective of its association with a place or specific places, whereas the Burra Charter applies to places of cultural significance. The UNESCO convention uses the terms *space*, *cultural space* and *natural space* to refer to locations associated with the expression of intangible cultural heritage; this meaning is covered by the Burra Charter definitions of *place* and *fabric*. The UNESCO convention also uses the terms instruments, objects and artefacts: these terms are included in the Burra Charter definitions of *fabric* and *related objects*.

Therefore, in this Practice Note:

**Intangible cultural heritage** means the diversity of **cultural practices** created by communities and groups of people over time and recognised by them as part of their heritage.

**Cultural practices** encompass traditional and customary practices, cultural responsibilities, rituals and ceremonies, oral traditions and expressions, performances, and the associated language, knowledge and skills, including traditional craft skills, but is not limited to these. It includes all of the aspects of intangible cultural heritage covered in the UNESCO Convention.

**Communities and groups** means those who engage in a cultural practice that, in their view, forms part of their intangible cultural heritage. Individuals within communities and groups may be the guardians of aspects of a cultural practice, or hold specific knowledge or skills.

Communities and groups are self-defined by their shared involvement in the cultural practice; they may also share a locality, ethnicity, or cultural background and be local to the place, or from a wider area.

### 3. Characteristics of intangible cultural heritage

Intangible cultural heritage is important because it is part of people's way of life and culture. It can reinforce a sense of identity, relationship to a group or community, and connection to the past, present and future, and also to place.

Intangible cultural heritage has certain defining characteristics:

- Intangible cultural heritage is an aspect of the associations that may exist between people and a place, and that contributes to the cultural significance of the place.
- Intangible cultural heritage is a form of knowledge, skills or techniques that is passed from person to person over time, and often across generations.
- Intangible cultural heritage may be known and important to a specific community or group or to a wider community or the society as a whole.
- Intangible cultural heritage may be traditional or contemporary or both, and is part of the life of its community or group.
- Intangible cultural heritage is often dynamic and may be characterised by continuity, adaptation, and revival, along with changes in methods, materials used, and technology.

- Intangible cultural heritage may be enriched through continuing cultural creativity, responses to the environment and nature, and interaction with other groups.
- Intangible cultural heritage is often undertaken, performed or practised by people with specific skills, knowledge or status within the community or group and who may have the responsibility for passing on the knowledge.

A place may have both intangible and tangible attributes that contribute to its cultural significance. In relation to place, intangible cultural heritage may include cultural practices that:

- are part of the use of a place.
- relate to a single place, a series of places, or a large place such as a landscape or cultural route, or the setting or approach route to a place.
- relate to a place as a whole or to particular spaces within a place.
- are specific to the place, have modified the place or be modified by the place.
- occur away from a place but be symbolically or spiritually connected to that place.
- relate to or use objects and artefacts that are part of the contents of the place, or stored elsewhere.
- result in the creation of artefacts or objects which are retained or disposed of as part of the practice.

Importantly, not all cultural practices should be considered as intangible cultural heritage. Drawing on the guidance from UNESCO and Australian heritage practice, the key indicators include that the cultural practice has been transmitted from generation to generation, and it continues today as a living practice. In some instances, a cultural practice may be considered as 'living' if it remains sufficiently known to the community or group and they desire its revival.

## 4. Principles

Key Burra Charter principles relevant to intangible cultural heritage include:

- Cultural practices at a place that relate to the place itself, to objects (and fixtures, contents, and elements), to people, and to its setting, and that may relate to other places, should be identified and investigated, and their contribution to the significance of the place documented and respected.
- A place, its location and setting may be integral to the existence, observation and practice of intangible cultural heritage.
- Knowledge and understanding of cultural practices comes primarily from those engaged in the cultural practice. The participation of the communities or groups involved in or responsible for the cultural practices is essential to understanding intangible cultural heritage.
- The community or group is the primary source of information about its own intangible cultural heritage and is responsible for the safekeeping of knowledge, skills, objects and places involved in the cultural practices. There may be protocols about the sharing of information and intellectual property rights.
- Cultural practices at a place might be at risk if they are not recorded, or their contribution to the significance of the place or to the community or group, is not recognised.
- The loss of a cultural practice may diminish the cultural significance of a place. The conservation, maintenance and preservation of cultural practices may be integral to retaining the cultural significance of a place.

## 5. Examples of intangible cultural heritage and place

The UNESCO Convention (Article 2) defines five *domains* in which intangible cultural heritage can be manifested, noting that different categories may be developed to suit other purposes or cultural contexts. Here are some Australian examples that illustrate intangible cultural heritage and place using the UNESCO domains:

**Oral traditions and expressions:** include songs and song cycles, poems, stories, riddles and rhymes, prayers, special terms, place names and more. Oral traditions and expressions pass on knowledge, social and cultural values, share collective memory and keep spoken language alive.



An Aboriginal oral tradition may explain the creation of a landscape or feature. For example, Budj Bim (Mt Eccles), in Victoria, part of the Budj Bim National Heritage Landscape is a volcanic feature which represents the 'high head' of a significant ancestral creation-being for the Gunditjmarra people. Knowledge of Budj Bim has been passed down through oral traditions.<sup>1</sup>



Broken Hill, the 'city in the desert,' is significant for its unique mix of architecture and mining infrastructure, and its setting in a vast arid landscape; it is listed on the National Heritage List. The remoteness of its outback setting is recognised as a defining aspect of the city's community identity and is expressed through art, public murals, and in cultural practices such as the continuing use of local words and terms that mark people as part of this community.<sup>2</sup>

**Performance:** includes performing arts such as vocal and instrumental music, dance, theatre, pantomime and puppetry, along with sports and other performance-based activities. For example, a song might be created and sung to mark a significant community event, and music often accompanies gatherings and celebrations. Some performances may be inextricably linked to a specific place, or may reflect the importance of a place to a group or community.



As well as being a sport, elite-level Australian Rules football is also performance and is, associated with specific locations, rituals and songs. The significance of the Melbourne Cricket Ground is linked to its long and continuing use as a venue for Australian Rules football and cricket. The intangible cultural heritage associated with football at the MCG includes the rules of the game, and well-known rituals such as running through banners, the singing of team songs and the wearing of team colours.<sup>3</sup>



Musgrave Park, Brisbane is home to the Paniyiri Festival, a celebration of Greek culture held here for more than 40 years, and said to be the longest running Greek festival in Australia. The festival is famous for the performance of Hellenic dancing. Musgrave Park is also important to Aboriginal people and for public celebrations such as NAIDOC week every July.<sup>4</sup>

**Social practices, rituals and festive events:** can include a wide variety of activities that help reaffirm the shared identity of those who practice them. Often, they mark changes or cycles, and commemorate or link to history and memory. Social practices shape everyday life too, reinforcing identity and connection.



The annual Anniversary Day or Bounty Day each June reenacts the arrival of the Pitcairn Island community at Kingston, Norfolk Island, in 1856, reflecting an aspect of the social significance of the Kingston and Arthurs Vale Historic Area.<sup>5</sup>



The awakening of the dragon and the annual procession as part of the Bendigo Easter Parade, is a ritual dating from 1882, a rare surviving cultural practice. This ritual form of intangible cultural heritage occurs in several cultural spaces, and includes objects, costumes and the transmission of performance to new generations of participants.<sup>6</sup>

**Knowledge and practices concerning nature and the universe:** includes knowledge, know-how, skills, practices and representations developed by communities through their interaction with the natural environment. Ways of thinking about the universe may be expressed through language, oral traditions, memories, spirituality and worldview, and feelings of attachment towards a place. They strongly influence values and beliefs and underlie many social practices and cultural traditions at a place, and are shaped by the natural environment and the community's wider world.



For example, the Ngemba people, as custodians of the Aboriginal fish traps at Brewarrina (Biammes Ngunnh), New South Wales continue to implement the wishes of Biamme, an ancestral creation being who directed how particular fish traps were to be allocated to each family group, making them responsible under Aboriginal law for their use and maintenance.<sup>7</sup> This association with nature and the universe is just one aspect of the intangible cultural heritage of this place.



The 'Blessing of the Fleet' ceremony in Port Pirie (SA) begins with High Mass at St Mark's Cathedral. The Madonna statue is carried down to the waterfront for the blessing ceremony, and finally back to St Anthony's Church in Solomontown, another place of significance to this community. Celebrated annually here since 1929, it arrived with Italian migrants from Molfetta on the Adriatic coast where it is said to have begun in 1399. The ritual is conducted in the belief it provides protection for the fishers against disaster and seeks benevolence for a good catch.<sup>8</sup>

**Traditional craft skills:** are perhaps the most tangible manifestation of intangible cultural heritage and are mainly concerned with the skills and knowledge involved in the production and maintenance of objects, art works, food and elements of buildings and places.



In Tasmania, construction of seagoing vessels started in 1813, and by the 1820s, shipbuilding had become a major industry. Since 1995, traditional methods of wooden boat construction have been offered at the Wooden Boat Centre through accredited training courses at their workshop on the banks of the Huon River, Franklin, historically the location of maritime and forestry industries. In nearby Hobart, a biennial wooden boat festival, started in 1994, celebrates shipwright's craft and skills.<sup>9</sup>



In the Kimberley (Western Australia), the repainting of the Wandjina figures exhibits traditional knowledge, skills and the understanding of a belief system of the Aboriginal people of the Worroran (Woddordda) language group. Wandjina is a Spirit that depicts country, lores and customs. The customary practice of ritual repainting of Wandjina images ensures that it is undertaken by the appropriate people within a traditional hierarchical system.<sup>10</sup>

## 6. Common issues in understanding and conserving intangible cultural heritage

### Issue 1: Intangible cultural heritage is overlooked

*The breadth and scope of intangible cultural heritage and its potential relationship to place is not well understood, and is often overlooked in heritage place assessments.*

**Guidance:** In the UNESCO definition, the terms cultural spaces and natural spaces recognise that intangible cultural heritage occurs somewhere, and that the spaces in which it is performed, practised or transmitted may be part of the intangible cultural heritage. A cultural or natural space may be a specific place or places, or it might be a type of place or locality.

Investigation of cultural practices that relate to a place should form part of understanding the place and its cultural significance. Intangible cultural heritage is often overlooked in place assessments, or given insufficient attention, compared with tangible cultural heritage. The relationship between the fabric of the place and the cultural practices also need to be investigated. The intangible cultural heritage at a place may include more than one cultural practice or type of cultural practice.

Usually, research into intangible cultural heritage will start from the place being investigated. Conversely, a type or form of cultural practice may be identified through a thematic study, or other studies – such as cultural mapping – followed by the identification of specific places where that practice occurs. Related fabric, the boundary and setting of the place, and meanings of the place and the cultural practice to the community or group should be identified.

Some cultural practices might relate to more than one place, or to a series of places. Comparison with other places may reveal characteristics that are specific and significant to the place and a particular community. For instance, comparisons of similar practices found in different places and communities may reveal information about the spread, variation and evolution of cultural practices

over time and space, and the significance of the practice to the community or group.

## Issue 2: Appreciating the relationship between place and cultural practices

*Cultural practices that have a significant connection to a place should be recognised as a part of the place and as contributing to the cultural significance of that place.*

**Guidance:** Not all cultural practices that occur at a place will have a significant connection to that place, nor will every place be associated with cultural practices, but many are likely to. Some cultural practices may not require a particular place, and some may simply occur in a convenient location for the community or group engaged in that practice. Such cultural practices may be highly significant in their own right but not part of the cultural significance of the place itself.

On the other hand, some cultural practices are intimately linked to a particular place; such practices may occur at the place or be associated with the place but undertaken elsewhere. The intangible and tangible attributes of a place are likely to be interrelated. The relationship between the cultural practices and the place, its fabric, contents, setting and related objects should be identified.

Cultural practices may also involve objects (e.g. clothing, uniforms, tools, musical instruments, ceremonial items) and these should also be identified. They might be part of the contents of the place, or stored elsewhere (i.e. related objects); some objects may be created through the cultural practice, and may not be intended to be retained afterwards.

## Issue 3: Assessing significance

*Cultural practices may be important contributors to the cultural significance of a place and need to be considered.*

Cultural practices at or related to a place may be integral to the cultural significance of the place.

The Practice Note *Understanding and assessing cultural significance* identifies common issues in assessing significance, including 'the importance of involving communities, cultural groups and individuals associated with the place, and the recognition of intangible heritage'.

In documenting a place, each aspect of the place should be addressed: for example, history, development sequence, physical form and layout, community associations, cultural practices etc. These aspects together represent the totality of the place, and an integrated analysis should precede assessment of cultural significance. Specifically, the attributes of the place that relate to the cultural practices – e.g. spaces and access to them, and contents, and related places and objects - need to be identified.

Cultural practices may contribute to the aesthetic, historical, scientific, social and spiritual significance of a place. Changes to the place might impact on cultural practices, and changes to the cultural practices may affect the cultural significance of the place.

Cultural practices that contribute to the significance of a place should be sustained; in accordance with the wishes and participation of the relevant community. Such cultural practices cannot be separated from the place and its understanding. Conservation of the place will necessarily involve sustaining these cultural practices.

In addition to the tests in the Practice Note *Understanding and assessing cultural significance*, the following could be applied when considering the contribution of cultural practices to the cultural

significance of the place:

- the strength or importance of the cultural practice to the community or group and to the wider society and
- the continuity and longevity of the cultural practice.

Comparative studies may reveal connections between cultural practices across communities and regions, for example the Seven Sisters songlines and stories that cross Australia. Comparative studies can also illustrate other dimensions of cultural practices such as regional variations and evolution or change in practices over time.

#### Issue 4: In documenting a place, how are cultural practices recorded?

*Cultural practices relevant to the place, or that occur at the place or its setting, need to be identified, recognised and documented.*

*Guidance:* Like other aspects of a place, cultural practices need to be documented as part of the process of understanding the place and assessing its cultural significance. This will involve identifying, contacting and working collaboratively with the individuals, communities or groups that engage in or know about cultural practices undertaken at that place or within its setting. These people should be regarded as the primary source of information about these cultural practices and may be the best people to record them. Documenting cultural practices may also include observation and documentary research.

In understanding the place, the focus should be on understanding the strength of the connection between the cultural practices and the place, the longevity and continuity of these practices, and their importance to the community or group. Recognition of cultural practices may change the appreciation of the cultural significance of a place, and require a review of the statement of significance, heritage citation or a management plan.

Specialist technical skills may be needed to record cultural practices and understand their meaning to the community or group. Skills in engaging with communities and groups and negotiating cultural protocols may be needed; for example, assistance could be sought from an anthropologist. If the appropriate skills for recording are not available, for whatever reason, use the available skills – a record is always better than no record, ensuring this has the consent from the community. Records can be hand-drawn, written, audio or visual.

Describing a cultural practice could include interviewing participants about the meanings and importance of the cultural practice and identifying:

- the space(s) where the cultural practice occurs on a map or plan, including any aspects that occur within the setting or at another place.
- who takes part and their role in the community or group.
- any objects, elements, fixtures and contents that form part of the cultural practice.
- how the cultural practice relates to the fabric of the place.
- the frequency, duration and longevity of the cultural practice, including its connection to the place.

Some cultural practices may involve restrictions on who is permitted to communicate about the practice and the information that can be shared. Where the cultural practices involve secret or



sensitive information, a description that respects this context and is culturally safe or appropriate for the general public may need to be prepared for inclusion in a heritage register or other public heritage documents.

Full documentation of a cultural practice is unlikely to be needed to understand a place and assess cultural significance; however detailed recording may be recommended where a cultural practice is at risk or where recording is desired by those who engage in the cultural practice.

Consistent with the Burra Charter (Article 32), records created of the place's intangible cultural heritage 'should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate'.

Further guidance is available in UNESCO publications: *Identifying and Inventorying Intangible Cultural Heritage* and *Possible outline for inventorying elements of intangible cultural heritage*. Both are listed in the Resources below.

## Issue 5: Sustaining cultural practices

Management of places where cultural practices contribute to their significance is likely to involve collaboration between the associated communities or groups and the place manager. Management policies and actions may be needed to help sustain the cultural practices. For example:

- protection of any fabric or parts of the place which are integral to the cultural practices
- introducing cultural protocols such as restrictions on access or activities undertaken in parts of the place
- checking that the circumstances at the place support continuation of the cultural practices.

Cultural practice is dynamic and is only sustained through a community's desire to engage with that practice as part of their cultural heritage. As part of their responsibility to conserve and manage the cultural significance of a place, the place manager's role includes supporting cultural practices that are integral to the significance of the place.

Change to a place may impact on a cultural practice. Equally, changes to a cultural practice may impact the cultural significance of a place. The potential impact of change on cultural practices should be assessed. Changes that might impact cultural practices could include:

- changes to use or access
- changes to the form, fabric or layout of the place
- restrictions on the spaces available for cultural practices.

In developing conservation processes it is important to consider cultural sensitivities. The knowledge of some cultural practices may be limited to particular people or groups and policies about confidentiality and access to information may be required. See also Australia ICOMOS *Code on the ethics of co-existence in conserving significant places*.

The UNESCO Convention also includes advice about inventories and other safeguarding techniques and these are also addressed Australia ICOMOS (1998) *Cultural Heritage Places Policy: Visions, Policies and Implementation Strategies*.

## Issue 6: Cultural practices have ceased

*Cultural practices that once existed at a place appear to have ceased or are no longer apparent at the place.*

**Guidance:** Cultural practices may be diminished by many factors: for example, changing community interests, loss of knowledge, exclusion from a place integral to the practice. Identifying past practices will contribute to understanding the history and associations of particular people or groups with that place.

Key questions that could be explored with the relevant community or group, or through documentary research include: when the cultural practice ceased at the place, and whether or not it is likely to be revived. A cultural practice may have ceased because it is no longer relevant or it may have moved to an alternative location, or the knowledge-holders may have passed on. Where a policy or action undertaken at the place has precluded the cultural practice to the detriment of the cultural significance of the place, support for the return of the cultural practice to the place should be considered.

## 7. Resources

The following documents and guides are useful resources for considering intangible cultural heritage. Some are specific to place-based heritage practice while others adopt a broader approach.

Most of these documents are available online. Note that this is not a comprehensive list but provides direction to helpful advice. This list includes guidelines and other 'practice' documents rather than academic literature.

### UNESCO Guidance

The UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage (2002)* and associated publications provide the most comprehensive guidance in relation to the definition, recognition, and safeguarding of intangible cultural heritage (UNESCO ICH: <https://ich.unesco.org/>).

- *What is Intangible Cultural Heritage?* UNESCO Convention Definitions: <https://ich.unesco.org/en/what-is-intangible-heritage-00003>
- *Identifying and inventorying intangible cultural heritage.* UNESCO Sept 2009 (updated 2011): <https://ich.unesco.org/doc/src/01856-EN.pdf>
- *Ethics and Intangible Cultural Heritage:* <https://ich.unesco.org/en/ethics-and-ich-00866>. Includes links to codes of ethics developed by other organisations.
- *Possible outline for inventorying elements of intangible cultural heritage:* <https://ich.unesco.org/en/possible-outline-for-inventorying-00266>
- *Safeguarding without freezing.* Advice and links to safeguarding projects: <https://ich.unesco.org/en/safeguarding-00012>

If these links do not load correctly, try <http://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity> and click on Intangible Cultural Heritage on the right hand side.

## Primary Resources

Australia ICOMOS, 2013 *The Burra Charter: the Australia ICOMOS charter for places of cultural significance 2013*: <http://australia.icomos.org/publications/charters/>

Australia ICOMOS, 2013 *Practice Note: Understanding and assessing cultural significance*.

All Australia ICOMOS Practice Notes are available from this webpage: <http://australia.icomos.org/publications/burra-charter-practice-notes/>

Australia ICOMOS, 1998 *Code on the ethics of co-existence in conserving significant places*: <http://australia.icomos.org/publications/charters/>

Australia ICOMOS, 1998. *Cultural Heritage Places Policy: Visions, Policies and Implementation Strategies*. Available for purchase from Australia ICOMOS website.

Walker, M. & Marquis-Kyle, P., 2004 *The Illustrated Burra Charter: good practice for heritage places*. Australia ICOMOS: <http://australia.icomos.org/publications/charters/>

ICAHM, 1990. *Charter for the Protection and Management of the Archaeological Heritage*, Prepared by the International Committee for the Management of Archaeological Heritage (ICAHM): [http://www.international.icomos.org/charters/arch\\_e.pdf](http://www.international.icomos.org/charters/arch_e.pdf)

Oral History Australia, 2007. *Guidelines of Ethical Practice*, OHA: [http://www.oralhistoryaustralia.org.au/files/oha\\_guidelines\\_for\\_ethical\\_practice\\_2007.pdf](http://www.oralhistoryaustralia.org.au/files/oha_guidelines_for_ethical_practice_2007.pdf)

## Recording Indigenous intangible heritage

Australian Heritage Commission, 2002 *Ask First: A guide to respecting Indigenous heritage places and value*:

<http://www.environment.gov.au/heritage/ahc/publications/commission/books/ask-first.html>

Aboriginal Victoria, n.d. *Aboriginal Intangible Heritage (Aboriginal Heritage Act 2006) Information Sheet*: <http://www.vic.gov.au/aboriginalvictoria/heritage/heritage-tools-and-publications/guides-forms-and-practice-notes-for-aboriginal-heritage-management.html>

Aboriginal Victoria, n.d. *Aboriginal intangible heritage: Guidelines for recording Aboriginal intangible heritage on the Victorian Aboriginal Heritage Register*:

<http://www.vic.gov.au/aboriginalvictoria/heritage/heritage-tools-and-publications/guides-forms-and-practice-notes-for-aboriginal-heritage-management.html>

## Journals, Newsletters & Networks

*The International Journal of Intangible Heritage*. Available as a free PDF download at <http://www.ijih.org>

**Oral History Australia** (<http://www.oralhistoryaustralia.org.au/>) offers a journal, training, and publications for purchase.

**ICH Courier e-News**: published by ICHCAP (the International Information and Networking Centre for Intangible Cultural Heritage in Asia and Pacific). Subscription is free. Their web site offers a wealth of resources: <http://ichcap.org/eng/index/>

**The ICH Network** – part of the Association of Critical Heritage Studies (ACHS) – has a regular newsletter that shares information and ideas about ICH-related research between colleagues

across the world. Go to the ACHS website to join - <http://www.criticalheritagestudies.org/become-a-member-1/#account/join> - its free) and then you can link to a range of special interest groups.

## Join the Australia ICOMOS Intangible Cultural Heritage group

Become a member of the Intangible Cultural Heritage National Scientific Committee. It's easy and free. Go to our webpage <http://australia.icomos.org/get-involved/national-scientific-committees/nsc-intangible-cultural-heritage/> for information about us, about membership and to get a membership form. Email the completed form and a copy of your CV to the membership secretaries, at [nsc.ich@gmail.com](mailto:nsc.ich@gmail.com).

### Version – Final 20 October 2017

This Practice Note was launched by the NSC ICH on 20 October 2017. It was approved for release by the Australia ICOMOS Executive Committee on 5 August 2017. The NSC welcomes comments on the Practice Note during the following 12 months and will then review and refine the Practice Note as needed.

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<sup>1</sup> *Budj Bim National Heritage Landscape – Mt Eccles Lake Condah Area*, National Heritage List citation < <http://www.environment.gov.au/heritage/places/national/budj-bim>>. Image courtesy C. Johnston.

<sup>2</sup> *City of Broken Hill*, National Heritage List citation < <http://www.environment.gov.au/heritage/places/national/city-broken-hill>>. Image courtesy C. Johnston.

<sup>3</sup> Melbourne Cricket Ground National Heritage List citation <<http://www.environment.gov.au/heritage/places/national/mcg>>. David Brewster, Hawthorn Cheer Squad, 2015 AFL Grand Final, Melbourne Cricket Ground (CC BY-NC 2.0).

<sup>4</sup> Musgrave Park sources: <http://paniyiri.com>; Musgrave Park Conservation Study, Parks and Garden Branch, Department of Recreation and Health, Brisbane City Council, March 1996; [www.naidoc.org.au](http://www.naidoc.org.au). Image source: <http://paniyiri.com>;

<sup>5</sup> *Kingston and Arthurs Vale Historic Area (KAVHA)*, Norfolk Island, National Heritage List citation < <http://www.environment.gov.au/heritage/places/national/kavha>>; Image of Bounty Day courtesy Jean Rice.

<sup>6</sup> Loong, Chinese Dragon, Victorian Heritage List <<http://vhd.heritagecouncil.vic.gov.au>>. Image courtesy Dennis O'Hoy.

<sup>7</sup> Brewarrina Aboriginal Fish Traps (Baiaime's Ngunnhu), National Heritage List citation < <http://www.environment.gov.au/heritage/places/national/brewarrina>>; Image: Steph Strachan, 11.9.2014 (Public Domain)

<sup>8</sup> Blessing of the Fleet, Port Pirie: Text and Image source Michael Dulaney (2015) *'The centuries-old Italian festival still celebrated in an Aussie country town'*, in <http://www.abc.net.au/local/photos/2015/09/14/4312204.htm>.

<sup>9</sup> Wooden boat shipwright skills: <http://www.woodenboatcentre.com/>;  
<http://www.australianwoodenboatfestival.com.au/>; <http://www.maritimetas.org/resources/tasmanias-maritime-heritage-coast>. Image courtesy of the Wooden Boat Centre.

<sup>10</sup> *The West Kimberley*, National Heritage Listing; <<http://www.environment.gov.au/heritage/places/national/west-kimberley>>; McDonald and Clayton 2016, *Rock Art Thematic Study*; Image courtesy of the Mowanjum Art and Culture Centre.