Basque Community Abroad immaterial heritage archive project

"Voices from around the world, a whole world of voices"

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TABLE OF CONTENTS

1.- ORAL AND IMMATERIAL HERITAGE: CULTURAL SPACE, MASTER WORK AND LIVING HUMAN TREASURE

The study and the preservation of oral heritage assume the initial difficulty of raising awareness in society and among its representatives regarding an intangible but essential cultural identity situation. UNESCO[1] defines it as follows:

> *"Traditional and popular culture is the set of creations which emanate from a cultural community founded on tradition, expressed by a group or by individuals, which knowingly responds to the community's expectations in terms of expressing their cultural and social identity; the rules and the values are transmitted verbally, by imitation and in other ways. Its forms include, among others, languages, literature, music, dance, games, mythology, rites, customs, crafts, architecture and other arts."*

Therefore, it centres its effort on a series of actions: its **identification, safeguarding and conservation, diffusion and protection**. All these actions are undertaken with the sufficient sensitivity for their study and preservation to respect the heritage's own evolution, documenting the traditions linked to this traditional and popular culture with a dynamic vision including the process of modifying tradition and effectively protecting the carrier culture. This protection exceeds limits and national borders and requires international cooperation to run programmes developing traditional and popular culture linked to its reactivation and constituting a repertoire of master works on humanity's oral and intangible heritage.

Working from these proposals, UNESCO embraces three important work concepts: **cultural space, humanity's oral and intangible heritage master work and living human treasure.** All three, if we analyse them briefly, constitute the pillars of oral *performance*: the cultural spaces would be the place-times for exchange; the master works, the privileged cultural demonstrations which they treasure regarding unison, expression and knowledge; and the living human treasures, finally, the outstanding carrier-interpreters of oral tradition. In the case of cultural spaces, UNESCO makes the right distinction:

> *"(...) cultural spaces (defined as a place where popular and traditional cultural activities are concentrated, but also as a time generally characterised by a certain frequency or by an event), or forms of popular and traditional expressions which include, among others: languages, literature, music, dance, games, mythology, rites, clothing, crafts, architecture and other arts, as well as traditional forms of communication and information. (...) Cultural space is an anthropological concept which refers to a place or a set of places where traditional and popular cultural expression is demonstrated regularly. Cultural expression can be independent of a space without losing its value."*

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[1] See website: WWW.UNESCO.

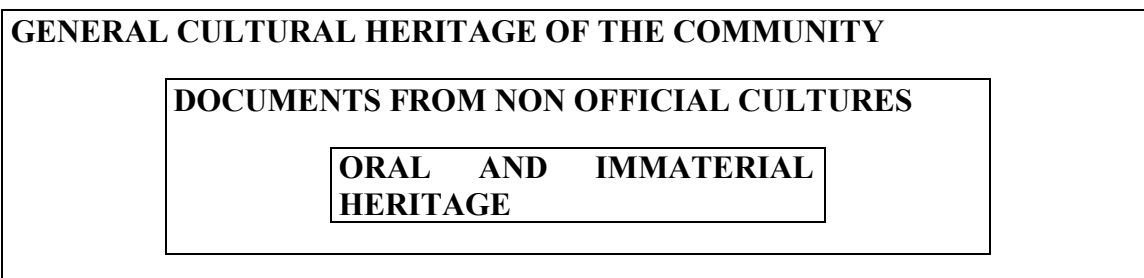## 2.- ORAL AND IMMATERIAL HERITAGE IN COMMUNITIES WITH WRITTEN TRADITION

It seems clear that the tensions and the sociological and intertextual relations between orality and written culture have been very smooth. In this respect, Burke's observations are very relevant, distinguishing between official culture and non official cultures. But also the recommendation from C. Cohen (quoted in Freiberg; 1987:101-102) distinguishing "***documents expressing a popular and familiar culture and those with more secret and more elaborate expression***," in the event that the oral and written cultures exist side by side. These two parameters (official culture or that of the elites compared with non official cultures, and form of transmission) will maintain different relationships depending on the communities which are studied. It does not escape us however that the unstoppable process of standardisation or globalisation of the "official globalised culture" means that nearly all local cultures are put in the category, if not of non official cultures, then at least subordinate cultures. This would constitute a new parameter: **local culture versus global culture.**

Therefore, if we order all these precisions, the field of study and the relations of the oral heritage of a community would vary according to the following factors:

1. Presence in this cultural community of a predominantly oral **form of transmission** or of asymmetric cohabitation of written (official) culture and (non official) orality.
2. Assumption of the oral tradition as the community's **official culture** or as **non official cultures**.
3. Strength of the oral heritage as a **local culture** compared with the standardising push of **global culture**.

In this way, each cultural community positions its oral heritage in its **own non-interchangeable schema.**

In communities such as ours with a written culture (in a certain way conforming to the predominant global culture), oral heritage is more ordered and therefore more threatened. We can see it in the following explanatory schema:

GENERAL CULTURAL HERITAGE OF THE COMMUNITY

> **DOCUMENTS FROM NON OFFICIAL CULTURES**
>
>> **ORAL AND IMMATERIAL HERITAGE**

It is clear that the study of oral heritage in communities where there is a written culture must consider its **sociological and intertextual relations** with written documents which also belong to these same non official cultures, but also the

interaction of all of this non official oral and written material with the collection of official culture[2].

Wonderful proof is provided by reflections on anthropology of writing by G. R. Cardona (1994) who provides beautiful and suggestive examples of written documents from non official cultures such as amulets. Therefore we must analyse the writing, not only through the mechanical act of transcribing the language to follow a grapheme code and using a support to preserve it, but as a communicative act with cultural repercussions.

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[2] These relations between orality and writing in different cultures have recently been approached in several international studies. A research field has been created in interesting topics such as psycholinguistics or school literacy. See works by Emilia Ferreiro (comp.) (2002) and L. E. López e I. Jung (comps.) (1998).

**3.- ETHNO-ANTHROPOLOGICAL PROCESS AND PRODUCT
BRIEF TARGET ASSESSMENT PROPOSAL**

Our experience creating the Navarre Immaterial Heritage Archive has taught us that a clear definition of the ethno-anthropological product which we wish to construct helps to organise the whole process. At this point, it is appropriate to assess the steps which have been taken in this process.

3.1. Process elements

Through the Basque Communities Relations Board, the Basque Government has gleaned a series of important elements from this process. Synthetically we could summarise them as follows:

- Organisation, every four years, of a World Congress (Law 8/1994) of Basque Communities, which encourages meet-ups, relations and joint lines and plans of action. Publication of the conclusions.
- *Urazandi* ("Overseas") collection which compiles the history of the main Basque centres in the world, based on direct testimonies from the first emigrants to each of these zones. Fifteen volumes.
- "*Euskaldunak Munduak - Vascos en el Mundo*" (Basque throughout the World) collection on matters relating to the Basque Diaspora.
- Thematic works which have won the Andrés de Irujo Award.
- Disseminative publications (***A lasting legacy. The history of the Basques in Idaho.*** John Bieter and Mark Bieter, 2005*; **Euskal jokoa eta jolasa. Transmitting Basque inheritance through games.*** Book + 1 CD-ROM. Clara Urdangarin and Joseba Etxebeste, 2005).
- Digitalisations of Basque-American periodic publications.
- Magazines *Euskal Etxeak* and *Euskal Etxeak Virtual*.

3.2. Ethno-anthropological product: opportunities

With all this research at our fingertips, the opportunity has arisen to **define an ethno-anthropological product** which provides a backbone for the **contexts and places** (cultural spaces), with the **people** (living human treasures) and their **perceptions, emotions and knowledge** (master works).

This product must also comply with the **identification, safeguarding and conservation, diffusion and protection** functions of the rich heritage of the Basque Communities Abroad, which includes **documents from this non official culture**.

Finally, we must not waste the multiple **cultural, social, scientific, educational and human relations** skills which the design and execution of this product will provide.

3.3.- Proposal of targets

> The **central objective** is to produce a **multimedia archive** (sound, audiovisual and textual) of the **oral and immaterial heritage of the Basque Communities Abroad**.

We believe that this ethno-anthropological product can develop the opportunities expressed in the previous section. Let's characterise it in a little more depth:

1) **Multimedia archive**.

- This will include written or textual, graphic, audiovisual and sound documents.
- It will be presented via a website with unlimited and free access. In this respect, it is possible to use the Euskal Etxeak Virtual publication.
- It will have a triple index, interconnected to make it easier to browse and consult: Multimedia background – Basque Community – Informers.
- It must be multi–lingual (Basque – Spanish – English – language of the country where this Basque Community lives).

2) **Oral and immaterial heritage**

- This responds to the need to explore and incorporate oral and audiovisual sources from popular and family documents.
- These sources procure two types of testimonies: memories on ways of life and on emigration; testimonies on current and valid cultural demonstrations.
- The whole compilation will comprise a compendium of perception, emotions and knowledge with enormous cultural, scientific and educational interest.

3) **Basque Communities Abroad**

- This represents the scientific study of the cultural and meeting spaces for these Communities.
- Previously this required studying the history of the settlements and the centres and euskal etxeak.
- It requires adapting the methodology and the questionnaires to the real situation of each Community.

The sequence of objectives comprises three phases:

1) Compilation and transcription of ethno-anthropological materials.
2) Classification, edition and critical and scientific study.
3) Preservation and diffusion on the Archive website.

4.- ARCHIVE PROJECT: THE PROCESS FIELD WORK: COMPILING AND TRANSCRIPTION.

The **field work** requires a **comparative** anthropological method (multi-lateral comparisons of the compiled ethno-notes) from **three interrelated perspectives**: **anthropological, literary and historical.**

So that the field work can achieve the desired results, it must follow an **ethnographical process** and it has to use the **right techniques**. This **ethnographical process** is characterised by its **intensity and its systematic** nature. It must be widely planned so that it covers the **whole annual cycle of oral tradition** and permits **researchers to participate in observation**. It requires a series of **collaborators/co-authors** in each community who run ethno-anthropological interviews following a scientific methodology which they must become familiar with.

Part 1: entry in the field

We undertake the field work with a **brief geographic, socio-historical and anthropological context**. We also study the **documents, testimonies and bibliography** on the oral tradition in the area which already exist. For the time being the effort made in the *Urazandi* and *Euskaldunak Munduan* collections is essential. Before starting the field research, it would be a good idea to have this view of each Community.

Part 2: choice of place.

The intense and systematic work which we are proposing is appreciated in the fact that the field work will be done in all the **Basque communities abroad** which, according to the list of Basque Centres - Euskal Exteak which are officially recognised by the Basque Government by virtue of Decree 318/1994, dated 28th July, are as follows:

Andorra (1)
Argentina (76)
Australia (3)
Brazil (1)
Canada (2)
Chile (3)
Colombia (1)
Cuba (1)
El Salvador (1)
Spain (10)
USA (35)
France (2)
Italy (1)
Mexico (3)
Paraguay (1)
Peru (1)
Puerto Rico (1)

UK (1)
Dominican Republic (1)
Uruguay (10)
Venezuela (6)

Part 3: "carriers" and roles.

Locating informers is one of the greatest difficulties of any field work on oral tradition, so "**carriers**" **or "contacts**" should be used to overcome the informers' psychological barriers. Good "carrier" positioning is always highly profitable, but also essential in the case of **specific oral tradition for minorities.** So, we have to **draw up lists of possible witnesses** from those provided by the carriers. This system to create **chains of informers** has shown itself to be very efficient and has given us interesting variants.

The informers who must be located and interviewed by the collaborators-co-authors of this archive can be **communities** or **individuals**.

The testimonies can come from **communities** such as *auroros*, choirs, guilds, brotherhoods, other religious associations, cultural associations, gastronomic and cultural societies, jota groups, other professionals, semi-professional and amateur folk music groups, political parties and groups, town councils and culture committees, tourist consortiums, cooperatives, dance groups, sports groups, fishing and hunting associations, bull fighting associations, festival groups and sporting fan clubs, cultural associations and museums, etc.

But maybe the priority is to interview a representative series of **individual** informers from each Community. The greatest urgency and therefore the starting point is putting into practice the research techniques (interviews, life stories...) with **old men and women (born around 1920)** who are **holders of Basque traditions** and who were preferably **first or second generation emigrants**. According to studies by Linda Dégh, up to the fourth generation retain precise data in their testimonies, although this is progressively lost. We are also interested in **men and women of other ages** to compare and check the validity and strength of these traditions, and the irruption of urban folklore. Completing the selection there will be **men and women who participate actively in the socio-cultural life of the Basque community**. local historians, researchers on local matters, custom-based writers, artists, photographers, collectors, etc.; craftsmen; witchdoctors, healers, etc.; popular musicians, poets, bertsolaris or popular improvisers; witnesses of historical events; parish priests, monks and nuns

Part 4: negotiate the researcher's role

Depending on the specific technique which we use, our role in the research can vary slightly. In the main technique of the **direct ethnographic interviews**, we can present ourselves as **interviewers studying oral traditions**. In some testimonies (festivals, popular religion, etc) however, it could be interesting to adopt a role of **external observer** before direct interviews. Finally, in the singular cases when working on **life histories**, we must vary our role of interviewers and become **biographers who are interested in the**

person and their life and the traditional know-how which we can obtain. The **informers must give their permission** for any recording to take place (oral or written).

Part 5: capturing codes of meanings.

We are not only interested in only making a compilation which will become an inventory of the testimonies of oral tradition, but also **capturing the variability of the versions and their social function**. The "anthropological view" is therefore fundamental as a requirement for the **informers study**, which often gives a seal of originality to what is already well known to listeners and the **study on the contexts** of oral tradition.

Part 6: establish rapport or empathy.

In all the oral techniques which we are using, it is very important to **establish empathy with each of the informers**, but all field work can also receive a warm welcome in the different communities if a **climate of empathy** is created. In this respect, it is extremely important that the work which is carried out is seen as an **ethno-anthropological product** in the Communities which ensures **preservation and diffusion of their own heritage.**

Part 7: leave the field

Compiling oral testimonies is a task, in a certain way, which is **infinite** and **never ending**. We can therefore centre the systematic and intense work on **getting a representative number of testimonies and of variants regarding the quality and the origin.** Consequently, the main research must be **limited in time**, even if there is the possibility of **increasing** and **updating** the testimonies by using the multimedia aspect of the Archive.

TECHNIQUES TO USE IN THE WORK FIELD

The techniques which are used have to be adapted to the peculiarity of the **oral sources**. They are as follows:

1st main technique: the direct ethnographical interview based on questionnaires: compiling and transcription.

Effectively, the first technique to be used is the face to face interview. Each Euskal Etxea and/or Basque Community will provide a guideline list of informers which will be used to create the definitive chain of informers. After the prior **informer location** work (explained above), the collaborator/co-author will make a first contact and presentation visit and then a second visit to hold the personal interview. It is important to be accompanied by someone (anthropological "carrier") from the Community to overcome psychological barriers and suspicions.

Once **contact** has been established, it is important to identify the informer correctly: it is best to have an **informer's form**. It is also important to follow an **audio-video recording protocol** suggested by sound and image engineers: atmospheric conditions, equipment, distance from the microphone, formats, etc.

Interviewing is a difficult art to transmit and explain and tends to improve with experience. However, we are going to outline some guidelines following 5 key points:

1.- **Content** Topic or topics, open and closed questions, etc. which we will see below in the questionnaire and forms.

2.- **Managing the interview**. In order to run the interview, it is best to acquire a series of leading techniques (knowing how to start and how to finish the interview, redirect it if there are digressions, focus on the points of interest, do not fire questions on other matters which do not affect the informer, avoid abruptness and know how to ask sensitive questions, etc.). However, non directive or contact techniques are just as important (appropriate verbal and non verbal communication, not interrupting the informer, showing interest, recognising the value of their testimony, etc.).

3.- **Style** The interview style should be characterised by being friendly, respectful and gentle. All aggression should be avoided, respecting the person's fragility (physical or memory), their ideas and opinions and their degree of cooperation.

4.- **Communication facilitators** In order to achieve better collaboration, there are some **facilitators** (choice of the right place or time; dialoguing with emotional states, using facilitators avoids any discomfort for the informer or the interviewer; alternating open and specific question, tending to compensate their effort and valuing the interest of their testimonies, using the same type of language, the same codes and registers, listening actively and empathising…).**5.-** We try to avoid **communication obstacles** (contradictory objectives; wrong place or time, emotional state which distracts attention or understanding, "murderous" communication expressions, incorrect listening, cutting off the conversation, ignoring important messages from the speaker, arguing about versions, etc.).

In the event of the **ethno-anthropological face to face or direct survey or interview**, there are three interesting elements: **the informer, the context and the testimony itself.** In each Community we centre on **rescuing the oral and immaterial native heritage** (systematic compilation, first of all) and on comparing it with that of the official culture in each settlement or zone, weighing up its validity and strength and investigating its recent future compared with the new forms of urban folklore. Despite the fact that four summary forms have been designed (1) Traditional Oral Repertoire; 2) Intercultural comparison; 3) Urban folklore repertoire and 4) Graphic Research), the **traditional repertoire summary form** covers four fundamental blocks:

A) The festive cycle.
B) The life cycle.
C) Work and daily life.
D) Historical memory.

In each of these sections, there are **questions to search the informer's memory and knowledge.** If the informer is an expert on a particular subject, questions are asked which lead us to **three classic questionnaires**: one for the regional field ("Survey…." On Barandiarán); another for the Hispanic aspect ("Atlas for myths and rites…" by José Manuel Pedrosa), and another for the international field ("Folklore Manual" by Charlotte Sophia Burne). Evidently, this requires a good control over the questionnaires and the interview technique. In each Community, they will tend to complete the compilation of genres for the four key points. To do this, several informers will be used from both genders. On the other hand, the interview's historical memory block must be necessarily adapted to the specific Community which you wish to research. For this reason, it is essential to study it in context (*Urazandi* and *Euskaldunak Munduan* collections).

On many occasions, we are going to find that the informers forget things or have memory problems. It is good to know and use some **strategies to stimulate their memory**:

1) Start with the block where the informer feels most sure of their memories (1 - festive cycle, 2 – life cycle, 3 – work and daily life; more rarely block 4 – historical memory). It is a good way of winning the informer's initial trust. The rest of the blocks are then adapted to this argumentative thread. It is counter-productive to make sudden jumps or to be very direct in the interview, because memories are very particular and forms of oral heritage will be recovered which are tucked away in this framework story where we have positioned the informer.
2) Remember the main contexts where oral and immaterial exchange takes place (winter nights, party teas, parties, festival and fairs and markets, etc.).
3) Stimulate the memory by remembering the title, verse or a brief synopsis of other testimonials compiled in the same town or in other research.
4) Remember the major topics in the classification of oral materials (songs, stories, popular medicine, etc.) following a natural order of associations to encourage the memory.
5) Associate the informer's memory with someone who was closely linked with them or influenced their childhood (parents, grandparents, uncles and aunts, prominent people in the village, etc.).
6) Other resources.

Finally, once the interview sessions are over, the compiled material should be **worked on and transcribed.** In the specific case of the *Navarre Immaterial Heritage Archive* we saw that it was worth distinguishing between matching, formalised and free sources. Each of them must be treated differently in our attempt to **balance reliability and legibility**.

2nd Technique: life stories and "albums."

A second technique which is a **real intensive research method** is creating **life stories**. It is best to use this with more singular informers. It consists of creating a stock of **biographical material** on this specific individual encouraging them to tell their own story. No other research method can give us so many **details on the evolution of beliefs and attitudes** of a person over time. Life stories are particularly valuable to establish the **connections between the psychological development and the social processes.** A type

of life story, more literary than scientific it's true, is the **life album**. This consists of **selecting the informer's most relevant moments in their life**. The biography is accompanied by abundant graphic, audiovisual, documental material, etc.

3rd Technique: participating external observation.

In certain **valid cultural demonstrations** (festivals, celebrations, etc.), this technique is advisable to try and capture the social climate, the less obvious community meanings, etc. It is usually a **prior technique** to running interviews or life stories.

4th Technique: audiovisual techniques.

In many cases we find **images** which are real **icon-witnesses** or **sequence-witnesses** with incalculable ethno-anthropological value. Also with **individual or sound-library sound recordings** which hold identical value. For this purpose, we must incorporate **audiovisual techniques** into our field work which allow:

- **Digitalisation and processing of audiovisual images.**
- **Digitalisation and processing of sound recordings.**
- **Scanning photos and documents.**

5.- ARCHIVE PROJECT: THE ETHNO-ANTHROPOLOGICAL PRODUCT EDITING, STUDYING AND ANALYSING THE BODY OF WORK.

After the field work, we have to prepare the **research result**, meaning the **ethno-anthropological product**. Let's try and characterise it.

1. Multimedia store contents

A.- BY GENRES

1.- TRADITIONAL POETRY

1. Song-type (Cancionero) from festive cycle or life cycle and function.
2. Romance-type and narrative songs
3. Refrains
4. Fortune telling
5. Orations
6. Traditional toasts
7. Other traditional poetic forms.

2.- ETHNOGRAPHY

1. Festivals
2. Beliefs
3. Popular medicine
4. Oral history

3.- FOLKLORIC NARRATIONS

1. Life stories
2. Popular stories
3. Accumulative and recreational
4. Legends and myths
5. Cases

4.- CUSTOMS

1. Traditional sports
2. Traditional dances
3. Popular music
4. Traditional games
5. Traditional clothing
6. Material culture
7. Food and gastronomy
8. Crafts
9. Art
10. Hunting and fishing
11. Graphic memory

5.- URBAN MYTHS

1. Supernatural legends
2. Legends on crimes
3. Traditional "urbanised" legends
4. Cyber-legends

6.- CURRENT ORALITY

1. Jokes
2. Rumours.
3. Other forms

7.- EPHEMERAL LITERATURE

1. Songs in shows
2. "*Contrafacta*".
3. Mixed forms of orality
4. Other forms

B.- BY TYPE

1. Video (without downloading; immediate viewing).

   a. Current recordings (ethnographical interviews) made by the research team in digital support.
   b. Recordings made in digital support by other researchers/associations/institutions, given to the archive.
   c. Digitalisation of video recordings made in non digital support by other researchers/associations/institutions, given to the archive.
   d. Digitalisation of video recordings made in non digital support by other media (TV), given to the archive.
   e. Digitalisation of professional films from film libraries, museums and other institutions, given to the Archive.
   f. Digitalisation of non professional films (8, super 8, etc.) from neighbours, private archives, collectors, etc. given to the Archive.

2. Audio (without downloading, immediate listening).

   a. Current recordings (ethnographical interviews) made by the research team in digital support.
   b. Recordings made in digital support by other researchers/associations/institutions, given to the archive.
   c. Digitalisation of audio recordings made in non digital support by other researchers/associations/institutions, given to the archive.
   d. Digitalisation of audio recordings made in non digital support by other media (TV), given to the archive.
   e. Digitalisation of audio testimonies coming from photo-libraries and other institutions, given to the Archive.

f. Digitalisation of non professional audio testimonies from neighbours, private archives, collectors, etc. given to the Archive.

3. Text (no download, if short; with PDF download for large amounts).

a. Scanned – digitalisation of written texts (publications with a small print run and/or self-financed and unpublished) by other researchers/associations/institutions, given to the Archive.
b. Scanned – digitalisation of written texts published by publishing houses, given to the Archive under the specified conditions or if not given, bibliographic reference and classification of the testimony.
c. Scanned – digitalisation of written texts published by the media (newspapers, magazines, etc.), given to the Archive under the specified conditions or if not given, bibliographic reference and classification of the testimony.
d. Scanned – digitalisation of unpublished and non professional written texts (mixed orality from individuals), given to the Archive.

4. Photography (no download and with ethnographic sheet; with anti-pirate protection system).

a. Current photos with ethnographic value taken by the research team in digital format.
b. Current photos with ethnographic value (in digital format) taken by other researchers/associations/institutions, given to the Archive.
c. Digitalisation of photos, slides and negatives with ethnographical value (non digital format) taken by other researchers/associations/institutions, given to the archive.
d. Digitalisation of photos, slides and negatives with ethnographical value (non digital format) taken by other the press (newspapers and magazines), given to the archive.
e. Digitalisation of photos, slides and negatives with ethnographical value (non digital format) from archives, photo libraries, etc, given to the archive.
f. Digitalisation of photos, slides and negatives with ethnographical value (non digital format) from individual, collectors, etc, given to the archive.

2. Digitalisation of images and documents

The **old photograph, document and moving image digitalisation** work is an important part of the immaterial heritage of each Basque Community. In each of them it is necessary to first of all create a **public call for the digitalisation campaign.** Secondly, the **digitalisation process and image improvement-restoration** is done. It is better if this can be done "in situ" but if not, a receipt must be provided to be able to remove material to be processed in the laboratory. It is very important that each Community feels their collaboration's "rapport": therefore, the **digitalisation work**

done should also be given to them (pubic presentation, exhibition, etc.). All the **digitalised audiovisual material can be incorporated into the Archive** after selection and the pertinent form.

3. Classifying – indexing

All the material which has been compiled and digitalised will be included in a type of **formal, functional and generic classification and indexing.** In some cases, internationally adopted classifications will be used; for example, the **classification based on types** (Aarne- Thompsom – Uther) and **motives** (Thompsom) for folkloric narrations.

4. Critical editing on ethnotexts

All the material collected and transcribed has to be edited critically, with the **pertinent philological notes and accompanied with philological-literary, ethno-anthropological, socio-historical, cultural, critical comments, etc.** Furthermore, **detailed comparative studies of each testimony** have to be run and on their relation to others which have been documented in other areas of Basque tradition.

5. Analysis of the ethnotexts

After critical and commented editing, the traditional culture materials undergo **multidisciplinary analysis**.

TECHNIQUES TO USE

1st main technique: documental and bibliographic analysis. This must favour **multilateral comparison**. It is essential to have a good **specialised library and media-library**.

2nd main technique: consulting scientific committee. There should be a broad variety of **local and international researchers specialised in the Basque Diaspora** who lead, coordinate or carry out the critical and analytical study of the body of data collected.

6.- A PRE-DESIGNED EXAMPLE: *NAVARRE IMMATERIAL HERITAGE ARCHIVE- NAFARROAKO ONDARE EZ-MATERIALAREN ARTXIBOA. http://navarchivo.uNavarre.es.* **INDEX OF DOCUMENTS**

Having a precedent represents a great saving in time and effort when designing and carrying out this immaterial heritage archive project for Basque communities abroad.

We are proposing an interactive trip through the website of *Navarre immaterial heritage archive - Nafarroako ondare ez-materialaren artxiboa* (**http://navarchivo.uNavarre.es**) to appreciate the cultural, social, scientific, educational, etc. applications which can be developed. We are also demonstrating the web management tool (**http://navarchivo.uNavarre.es/publisher).**

6.1.- Finished Documents

To design and carry out this project, an important documental development has been necessary which resolves **legal, methodological, technological and financial questions**.

LEGAL QUESTIONS		
Document	Development	Pages
1.- Scientific Presentation of the Archive	*Done*	25
2.- Presentation letters for the towns Other letters (to the press, cultural associations, Navarre homes and euskal etxeak and individuals	*Done*	41
3.- Collaboration / co-authorship clauses	*Done*	43
4.- Ethical code of use	*Being written*	-
5.- Collaboration/co-authorship form for Town Councils and institutions.	*Done*	44
6.- Collaboration/co-authorship form for the press and publishing houses.	*Done*	46
7.Collaboration/co-authorship form for individuals (researchers, collectors, etc.).	*Done*	48
8.- Collaboration/co-authorship form for the Consulting Scientific Committee	*Done*	50
9.- Oral Authorisation (see informer form).	*Done*	-
10.- Individual Authorisation	*Done*	52
11.- Community authorisation document from informers.	*Being written*	-
12.- Request to consult specialised library	*Being written*	-
13.- Request for authorisation to download and use stores: scientific use; educational use, museum use; tourism use, journalistic use, other non contemplated uses	*Being written*	-
14.- Special agreements with top level collaborating entities	*Confidential*	-

15.- Special agreements with top level press and publishing houses.	*Confidential*	-
16.- Special agreements with top level individuals	*Confidential*	-

METHODOLOGICAL QUESTIONS		
Document	**Development**	**Pages**
17.- Informer form	*Done*	54
18.- Town form (Sub-form for Council Sub-form for inhabited place).	*Done*	56
19.- Presence of each town	*Done*	58
20.- Multimedia store contents	*Done*	63
21.- Digitalisation of old images	*Done*	68
22.- Interview System	*Done*	72
23.- Questionnaires by Barandiarán, Pedrosa and Charlotte Sophia Burne.	*Done*	76
24.- Abbreviations in the questionnaires	*Done*	127
25.- Traditional repertoire interview form	*Done*	131
26.- Intercultural comparison form	*Done*	154
27.- Urban oral forms repertoire interview form.	*Done*	167
28.- Graphic research form	*Done*	169
29.- Indexing System	*Done*	170
30.- Transcription and summary procedures Abstract and key words.	*Done*	177
31.- Translation Criteria	*Done*	177
32.- Classification Criteria	*Being written*	-
33.- IASA cataloguing rules	*Being written*	-
34.- Ideal library constitution	*Being written*	-
35.- Specialised library stores	*Being written*	-
36.- Critical editing	*Being written*	-
37.- Multidisciplinary analysis of materials	*Being written*	-

TECHNOLOGICAL QUESTIONS		
Document	**Development**	**Pages**
38.- Equipment	*Being written*	-
39.- Recording Protocol: image and sound	*Review*	-
40.- Computer design of the Archive (Usage Manual)	*Done*	180
41.- Request to use the digitalisation preservation services	*Being written*	-

FINANCIAL QUESTIONS		
Document	**Development**	**Pages**
42.- Grants for store digitalisation	*Being written*	-
43.- Special agreements with co-financing entities and/or top level collaborators	*Confidential*	-
44.- Patronage Law	*Possible consultation*	-

6.2.- Amended Documents

Having a **scientific-consulting committee of specialists** provides the possibility of requesting theoretical collaborations which frame the different genres in which the compiled ethno-anthropological testimonies are classified. Here is the list of amended documents.

STUDIES ON GENRES
Document
45.- Psychodynamics, techniques and oral style.
46.- Genres and sub-genres of traditional poetry.
47.- The literary Cancionero genre.
48.- The Romancero genre
49.- The Basque ballad
50.- The proverbial genre
51.- The enigma genre
52.- Classification of riddles
53.- The prayer genre
54.- Improvisation: definition, genres and techniques.
55.- Bertsolarism: definition, genres and techniques.
56.- Study on festivals
57.- Traditional beliefs
58.- the ethno-anthropological genre of popular medicine.
59.- Oral history: concepts and methods.
60.- Folkloric Narrations: definitions, genres and stylistics
61.- The costumbrism literature in Navarre.
62.- Repertoire of traditional sports
63.- Traditional dances
64.- Traditional plays
65.- Repertoire of traditional instruments
66.- Repertoire of traditional games
67.- Graphic vocabulary of traditional clothing
68.- Graphic vocabulary for material culture objects
69.- Repertoire of food and traditional recipes
70.- Graphic craft vocabulary
71.- Graphic traditional art vocabulary
72.- Repertoire of arts of traditional hunting and fishing.
73.- St James Way in Navarre and Low Navarre.
74.- Graphic traditional architecture vocabulary
75.- The urban myth genre.
76.- Jokes as a genre
77.- Ephemeral literature: definition and sub-genres.

6.3.- Future Documents

As we get a **compiled body of work**, we can run **joint studies** on each of the genres and sub-genres. We have planned some of them as a bank of priority studies for monographs by specialists (sometimes updating existing studies), for doctoral theses and research in general.

STUDIES ON THE COMPILED BODY OF WORK
Document
78.- Cancioneros in Navarre and Low Navarre. joint study
79.- Romances and narrative songs in Navarre and Low Navarre
80.- Navarre and Low Navarre refrains
81.- Joint study on enigmas and riddles in Navarre and Low Navarre
82.- Joint study on prayers in Navarre and Low Navarre
83.- Ethnographical studies in Navarre and Low Navarre.
84.- Festival calendar in Navarre and Low Navarre.
85.- Joint study on traditional beliefs in Navarre and Low Navarre
86.- Joint study on popular medicine in Navarre and Low Navarre
87.- Studies on oral history in Navarre and Low Navarre.
88.- Joint study on folkloric narrations in Navarre and Low Navarre
89.- Joint study on life histories in Navarre and Low Navarre
90.- Joint study on popular stories in Navarre and Low Navarre.
91.- Joint study on accumulative and recreational narrations in Navarre and Low Navarre
92.- Joint study on myths and legends in Navarre and Low Navarre
93.- Joint study on cases in Navarre and Low Navarre.
94.- Joint study on traditional life in Navarre and Low Navarre
95.- Joint study on traditional sport in Navarre and Low Navarre
96.- Joint study on traditional dances in Navarre and Low Navarre
97.- Joint study on traditional plays in Navarre and Low Navarre
98.- Joint study on popular music in Navarre and Low Navarre
99.- Joint study on traditional games in Navarre and Low Navarre
100.- Joint study on traditional clothing in Navarre and Low Navarre
101.- Joint study on traditional culture in Navarre and Low Navarre
102.- Joint study on food and traditional gastronomy in Navarre and Low Navarre
103.- Joint study on craft in Navarre and Low Navarre
104.- Joint study on traditional art in Navarre and Low Navarre
105.- Joint study on traditional hunting and fishing in Navarre and Low Navarre
106.- Joint study on the St James Way in Navarre and Low Navarre.
107.- Joint study on the traditional architecture and vernacular in Navarre and Low Navarre
108.- Joint study on the urban myths in Navarre and Low Navarre
109.- Joint studies on currently orality in Navarre and Low Navarre.
110.- Joint study on ephemeral literature in Navarre and Low Navarre

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