

A WORKBOOK FOR HERITAGE CAPTURERS

Preserving Communities' Heritage



By Dr James Baker and Dr Sofya Shahab
Preface by Professor Mariz Tadros



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About CREID

The Coalition for Religious Equality and Inclusive Development (CREID) provides research evidence and delivers practical programmes which aim to redress poverty, hardship, and exclusion resulting from discrimination on the grounds of religion or belief. CREID is an international consortium led by the Institute of Development Studies (IDS) and funded by UK aid from the UK Government (Foreign, Commonwealth and Development Office – FCDO). Key partners include Al-Khoei Foundation, Minority Rights Group (MRG), and Refcemi.

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Dr James Baker

Dr James Baker is a Senior Lecturer in Digital History and Archives at the University of Sussex and a Director of the Sussex Humanities Lab. A historian by training, he has spent much of the last decade working at the intersection of history, cultural heritage, and digital technologies.

Prior to joining Sussex, James held the positions of Digital Curator at the British Library and Postdoctoral Fellow with the Paul Mellon Centre for Studies in British Art. From September 2021, he will be Director of Digital Humanities at the University of Southampton.

Dr Sofya Shahab

Sofya’s research explores community-based responses to the physical and existential displacements resulting from heritage destruction in Iraq and Syria. She is part of the CREID team managing a project in conjunction with the University of Dohuk and University of Mosul on preserving heritage in northern Iraq.

Prior to joining IDS, Sofya completed her PhD at the Alfred Deakin Institute for Citizenship and Globalization in Melbourne and has over ten years of experience designing and evaluating humanitarian interventions in the Middle East and Afghanistan.

Workbook Design: Araz Der Ohannessian

Background

This workbook is designed to provide practical tips for people who do not come from a digital archiving background on how to preserve their intangible heritage for future generations. The story of how the workbook came to be is worth telling because it has hugely informed its design and approach. In 2018-2019, a grant under the British Council's Cultural Heritage Preservation Fund was provided to the Coptic Culture Conservation Collective of which I served as PI to build the capacity of Egyptian Coptic youth to capture their intangible heritage which is threatened by increasing targeting by Islamist extremists as well as security concerns. These young people were community volunteers engaged in services for the youth, elderly, women, the poor but had not been seen as vital agents in the preservation of their communities' heritage. In consultation with communities, and through accompaniment and capacity support, young people became gatherers of their own heritage through oral history, interviews, photography, audio-recording, digital stories and videos. In their minds, once the information is gathered, then it exists forever.

Dr James Baker from the Digital Humanities a partner in the CCCC was tasked with building the capacity of young people to archive the heritage they have gathered. We noted that while they can faithfully follow instructions on what to do with an audio-recording taken on the phone or recorder to the point of saving it on the laptop, it did not really click with them why this process is so integral to the preservation of their data. Steps were done mechanically without much thought. Then the idea came to me why not capitalize on popular ways in which Coptic youth are accustomed to express their ideas and issues: skits. Young people were delegated in groups to prepare skits on what happens if you don't save and store your data properly. From a young man who forgets his flashdrive in his jeans that his mum puts in the washing machine, to losing your phone before you have migrated your data and not being able to redo the interview because the senior citizen has deceased, the young people conceived of very realistic scenarios in which data inadequately preserved leads to the loss of invaluable heritage. It suddenly clicked: the passion, the urgency, the relevance of archiving had literally hit home because it was made relevant to the preservation of heritage that mattered to them.

The next year, through the support of the British Academy grant on Heritage Repertoires for Inclusive and Sustainable Development in Egypt and Beyond www.thebritishacademy.ac.uk/projects/sustainable-development-heritage-repertoires-egypt-beyond/ and the Coalition for Religious Equality and Inclusive Development's work, we began to build the capacity of youth coordinators in two Coptic institutions to become the mediators of processes of storing and archiving intangible heritage collected. As covid-19 had struck, the process through which Dr James Baker conveyed the learning was through Zoom, no longer being to communicate face to face with the Coptic youth. Again, the challenges of humanizing digital heritage archiving came to the fore: how do we show the relevance, the centrality, the urgency of processes of archiving in ways that speak directly to the processes of heritage gathering they are leading. Some of these youth live in rural areas, some in urban settings serving communities that are socio-economically and culturally marginalized. In other words, they work in contexts distinct from those associated with museums, libraries, archives and academia.

One of the aims of the British Academy project was to explore how to cross-fertilize digital archiving with participatory development. The skits gave us a clue: the key was in experiential learning. We borrowed participatory pedagogical methods from human development to experiment with popularizing digital archiving methods. Dr Sofya Shahab had used participatory development methods in capacity building on intangible heritage gathering. Collaboratively Dr Sofya, Dr James and myself considered ways in which we can incorporate participatory development approaches in order to convey digital heritage techniques and skillsets in a people-centered way.

Below are examples of how participatory development principles were used to communicate digital heritage concepts and practices:

- **Performance:** specifically, the use of skits to enforce the idea of the reality of the fragility of the data becomes a reality. A transition happens in a young person’s mindset from “what can go wrong? it is all here on my flash drive” to one of acute horror at the realization that there are a lot of risks of data loss. Horror communicated through humour enable the broad dissemination of important lessons learnt.
- **Storytelling:** when members of the community are the narrators, they can say a great deal about the “journey” of the data from its inception to its preservation in ways that capture where the points of potential “disruption” are. Disruptions are not always captured easily, but they are often shared in stories about electricity cuts, equipment failing and things being lost.
- **Metaphors:** digital archiving is full of terms which are difficult to translate and even when they are, they don’t often sense. Hence to render meaning to technical concepts, imagery from everyday life was used. In some of our communities, the harvest is an important season and hence the idea of thinking about the gathering of the data and its storage as one would do with the harvest product emerged. This enables promoted thinking around the relevance of processes entailing heritage preservation to the heritage gatherers’ own lives.
- **Reflexive thinking:** at the heart of participatory development processes are how individuals learn and reflexivity involves having the space to think and reflect about actions, their meanings and consequences, intended and unintended. To be reflexive about digital archiving steps is not easy, but it is absolutely essential if the process is to be locally owned. After all, how would we expect anyone to claim something as theirs that they don’t understand.

While these examples convey how we sought to promote ownership, relevance and usefulness, the workbook that Dr James Baker and Dr Sofya Shehab have developed is intended to enable in an interactive way the ultimate goal of the preservation of the heritage that counts to the communities in a digital world. This workbook is a work in progress, as young people in Egypt, Iraq and Syria (to start with) experiment with its use, we hope there will be more iterations incorporating their examples, case studies, suggestions and perspectives.

Professor Mariz Tadros,

PI, the British Academy grant on Heritage Repertoires for Inclusive and Sustainable Development in Egypt and Beyond Director, Coalition for Religious Equality and Inclusive Development, Institute of Development Studies

Introduction

This workbook is a guide to capturing and storing your community heritage. To do this you will need to make one or more heritage harvests. It is useful to think of a heritage harvest as similar to harvesting crops.

Imagine you are a farmer. If you harvest your crops before you start preparing your silos or barns in which to store those crops, then after harvest you would have nowhere to put your crops before taking them to market. As a farmer, silos and barns have two functions: first, they ensure your crops last for longer (because they are out of the sun and less likely to get eaten by pests), and second, they keep your crops safe (ensuring they don't get lost or stolen). As a result, if you harvest your crops before preparing your silos or barns, your crops might go bad in the sun, get eaten by mice, or stolen before you have a chance to sell them at market. To avoid this, a farmer must make a plan for harvest that begins with preparing their silos or barns, transporting the crops to the silos or barns, and for looking after their crops whilst they are in the silos or barns.

Heritage harvests are just like this. You will be collecting a great deal of materials - interviews, photographs, videos from your communities - these are your heritage crops. To ensure these heritage crops are harvested properly and are kept safely and securely, we make a plan that includes doing things before we begin to harvest the crop, whilst we are reaping them, and after we have created a storage system for the harvest.

Here we have created a practical workbook to guide you through the process of capturing and storing your heritage. It is a resource for you to complete tasks. This means that it also contains space for you to annotate, because for Heritage Capturing to work in your community, you'll need to adapt it to the context in which you're gathering your crops.

© How to use this **workbook**

This workbook takes you on a journey through capturing and storing your heritage so that it can be preserved and used for years to come.

It explains some of the options available for safely storing heritage harvests and what it takes to look after heritage in your communities.

This workbook is for people like you who are working at a community level to document, collect and preserve heritage within your community. The workbook provides tools to use at each phase of the heritage capture and draws on real-life scenarios encountered while undertaking this work at the local level.

What this workbook will help you do

By following the steps within this workbook and using the tools provided you will be able to:

- Collect heritage in a way that ensures it has a strong chance of surviving into the future
- Look after your heritage harvests
- Be able to solve problems that come up during heritage harvests
- Share your knowledge and skills with others

Why this workbook is needed

New technologies and urban migration are changing the way we live. This can be beneficial as it may mean that there are more options available to us with regards to what we want to do with our lives and how we want to live. However, the speed with which these changes are happening means that some of the elements of our lives that we consider important may be lost: for example, the practices that shaped our histories, communities and identities.

For Sara, a young woman from rural Egypt, one way to help ensure that the practices that were once part of the everyday lives of her grandparents are remembered has been to create a heritage harvest. This has led her to interview some of the elders in her village about the lives and the events that shaped them, to take photographs and videos of the historical practices and places that are important to her community and to create interview and video recordings related to these events and practices as they specifically occur within her community.

However, the documents she is collecting are as fragile as the ancient buildings within her village, and can easily be lost or destroyed. The reasons why Sara's documents are fragile are many, and are discussed in detail in the next section of the workbook. Sara has learnt about this fragility and knows that because the documents she has collected are fragile, the heritage they contain is also fragile. As a consequence Sara knows that it is not enough for her to only make these recordings, rather she needs to think about how they will be stored and looked after so that they can last well into the future. If she preserves these precious documents correctly then the stories of her community will be known and understood by others for generations to come.

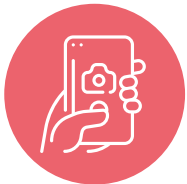
This workbook is designed to help people and communities like Sara's so that the stories they have to share will not be lost or forgotten.

This workbook is divided into 3 sections:

We cover **before and during as well as after** because looking after heritage should not begin after you have collected your heritage harvest (that is the audio, photographic and video recordings you have made). Looking after your heritage begins the moment you start planning your heritage harvest.



Before your heritage harvest



During your heritage harvest



After your heritage harvest



🌀 Why your heritage harvest is fragile?

But before we get to how to make a heritage harvest, we need to briefly explain why Sara's heritage harvest is as fragile as the ancient buildings within her village.

Sara's heritage harvest is fragile because photographs, recordings, or transcripts saved to mobile phones, USB sticks or computers are fragile. This may surprise you, but it is true for **three main reasons**.

→ **The first reason** Sara's heritage harvest is fragile is because documents saved to a mobile phone, USB stick or computer need software programmes to open them, and those software programmes are constantly changing.

Think about it like this !

When you harvest heritage you save it to a document known as a computer file. Think of a computer file like a locked box in a warehouse: the locked box (the computer file) looks after what is inside (the heritage). Every computer file you make needs a software programme to unlock it, just like you need a key to open a locked box. That is how you open a document on your computer: when you double click on a .docx file then it is unlocked by a software programme such as Microsoft Word; Microsoft Word is the key that opens the lock to view the heritage you have harvested.

One reason why documents are fragile is because the software programmes you need to unlock computer files changes over time - software programmes are like keys that gradually stop fitting their lock. And so, as we prepare our harvest, we need to plan to make computer files that can be unlocked by lots of different software programmes on lots of different computers. The best way to do this is to pick a popular and well used type of

computer file: such as .jpg for photographs, .mp3 for interviews, or .docx for transcripts. This means that even if in 25 or 50 years the software programme needed to unlock those files is no longer popular or well used, the volume of computer files in those types of programmes will mean that somebody, somewhere is going to find a way to unlock them.

Think about the fact that we can still play old videogames made for popular games consoles like the Nintendo 64. Nintendo stopped making the Nintendo 64 in 2002, but the Nintendo 64 was so popular that people have created software programmes so that computers today can pretend to be a Nintendo 64 meaning that they can 'unlock' old Nintendo 64 games. Your heritage harvest won't be as popular as a Nintendo 64 game, but if you save your harvest using a type of computer file that is popular today (such as .docx/.jpg/.mp3), it is likely someone will still have the key to unlock them many years into the future.

→ **The second reason** Sara's heritage harvest is fragile is because mobile phones, USB sticks, and computers are prone to breakage or loss, whether by accident, malice or failure.

Sara learnt this the hard way when she was brushing her teeth one night before bed. Because Sara likes to listen to music in the evenings she took her phone into the bathroom with her and placed it on the side next to the sink so that she could hear the songs. As she turned on the tap she accidentally knocked her phone into the running water. She quickly scooped it out and

put it in some rice to dry. However, she had an anxious wait until she could try turning it on again to see if it still worked and if the interview she had recorded that day was still there. Sara felt sick with the worry that her interview might be lost and vowed she would always save her heritage in at least two places immediately after the interviews took place and not wait until later.



✔ Over to you!

Have you ever lost a USB stick, turned on a computer to find it broken, or had your mobile phone stolen? If you have, write down something you lost that was stored on this item which was important to you. If you haven't (lucky you!) write down something important to you that you would lose if you lost, broke, or had one of these items stolen?

What sort of steps could you have taken to prevent the loss of these important files from having such a severe impact?

What will you do to help save your heritage harvest from this potential threat?



→ **The third reason** Sara's heritage harvest is fragile is because people have lots of documents to look after and they can forget what they have and which documents are important.

Think about it like this !

Imagine you own a grocery shop. To run a grocery shop well you need to know what groceries you have in stock. You need to collect information on new items that arrive so you know what they are and what price they should be. When you store items in the shop, you need to record what you have in storage so if someone asks for black pepper you can easily let them know if you have it available. And you need to regularly check your stock in case anything has broken or gone bad. And so just like running a grocery shop, we need to plan to collect information

throughout our heritage harvest. We need to write down information as we progress through the different phases or seasons of our heritage harvest so that we know what heritage we have gathered. When we move our heritage harvest to storage, we need to keep information so we know later on where all the heritage we have harvested is being stored. And we need to regularly check the heritage harvest that is in storage, in case some of it has gone bad or can't be used because the document is faulty.



PART 1

Before your heritage harvest



1 Part 1 / Before your heritage harvest



Looking after your heritage begins the moment you start planning your heritage harvest.

First you need to think about the type of heritage you are gathering and the format that it will be best suited to. This will help you decide on the most suitable ways of storing your harvest. For example, if you are gathering your heritage crops in the form of an interview, you will need to think about how to safely store the video or audio recording of the interview. If you are gathering a heritage crop that is a religious festival, you will want a plan for how you will organise and save any photographs or videos of the festival. Each crop that you harvest together whether they are written files, photographs or videos can be stored together.

So how do you go about preparing, reaping and storing your crops to create this heritage harvest?

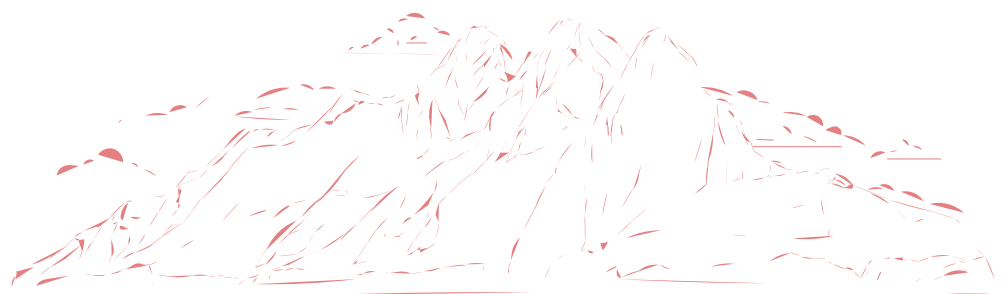
Before you interview people or take photographs or videos you need a step-by-step plan that ensures you don't forget something, that the steps can be repeated, and which, in the event of something going wrong, can be used to identify what step was at fault.

This workbook contains a step-by-step plan for your heritage harvest. However, it cannot imagine every possible step you might need to take, and so needs to be adapted by you to fit your work and your community.

Think about it like this !

A step-by-step plan for a heritage harvest such as the one you are reaping is like a recipe for a meal found in a cookbook: it includes a number of steps, it is designed to be repeated and shared, and if something goes wrong we can usually identify at which point we went wrong, and make notes in the cookbook so the recipe is better next time. But a recipe does not tell you what your kitchen should look like, exactly what type of oven to use, or the shop at which you should buy your ingredients. This is because a recipe must be adaptable to your homes and your

communities, and it must be usable in the real world where kitchens, ovens and food brands change. The step-by-step plan for your heritage harvest in this workbook is like a recipe in a recipe book. It contains a series of steps that cover all the main things you need to do with space for you to annotate the steps to fit your equipment and your preferences, but - like a recipe - it doesn't tell you what the room in which you interview someone should look like, exactly what mobile phone to use to make a recording, or where to buy your camera charger.



Preparing for your harvest

Before you begin your heritage harvest you should complete the following steps:



Check your equipment

- Is working (for example your mobile phone or camera)
- Is fully charged
- Has plenty of remaining storage space



Pack your equipment,

- Including this workbook, something to write with
- Spare batteries for any devices that take them
- Charge cables
- Some water in case you get thirsty!



Over to you!

Write here all the things you take on your heritage harvests.

Remember to leave plenty of room here to add and remove items as you get more experienced in making heritage harvests.



✓ On your USB stick

- Create a file for each interviewee you will be visiting or event/place/object/practice you will be documenting.
- In this file record: the name and dates of your meetings/visits

✓ Table 1

Number	Name of Interviewee	Date of Interview(s)	Location of Interview(s)
1			
2			
3			

✓ Over to you!

If this is your first heritage harvest, or if you are going to be using an unfamiliar device (e.g. a new phone) for your next heritage harvest, you should practice before you start interviewing or taking photographs.

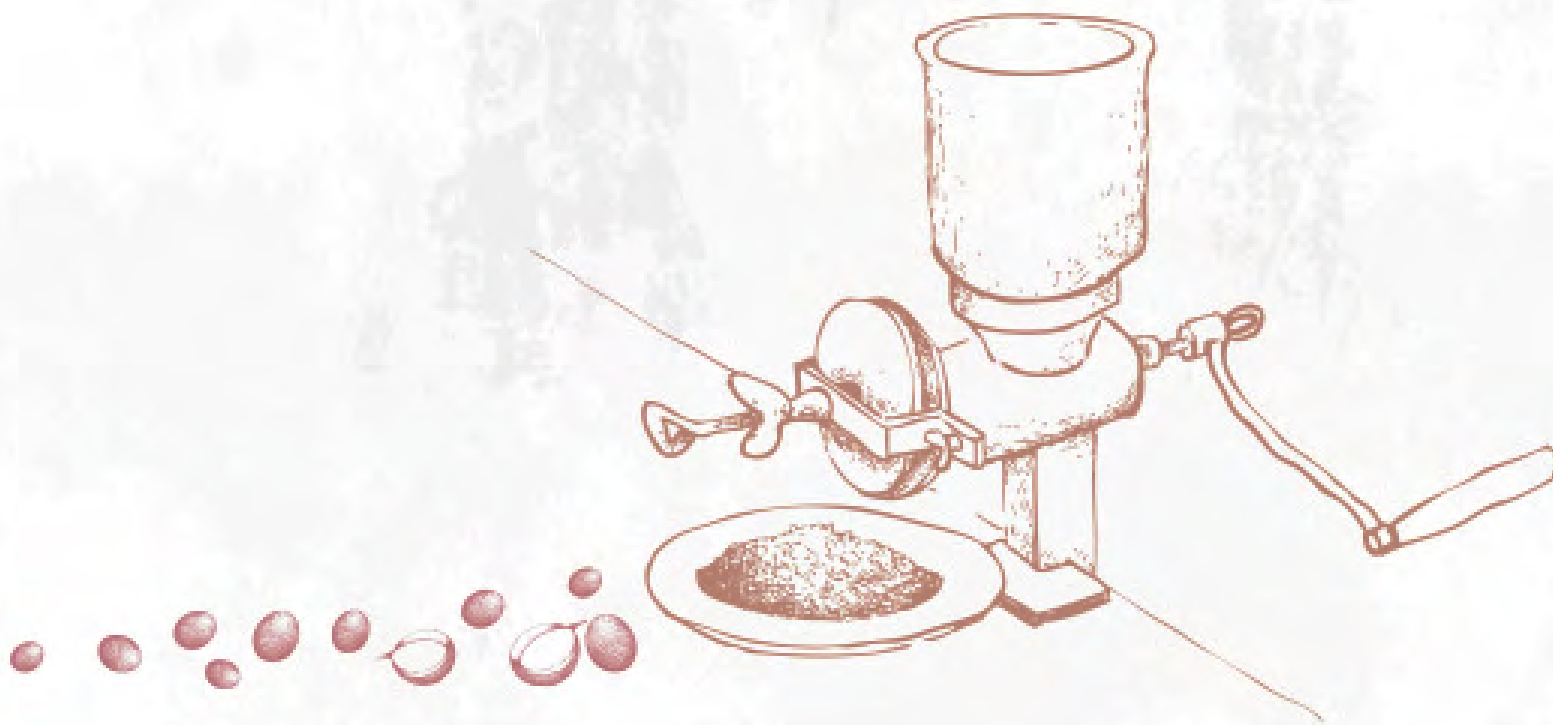
To do this:

- **Take your mobile phone** and camera and check you know how to use them.
- **Make a few audio recordings** to check the microphone works well (e.g. how close it does it need to be to the speaker to ensure the voice recording is clear).
- **Take a few pictures** to check you have the camera in focus (e.g. test in different light conditions so you know how to capture different types of photograph).
- **Check** you can copy your test photographs and voice recordings from you devices to your computer or your USB stick/hard drive. If you are unable to do this you won't be able to share your documents with your coordinator and your heritage capture may be stuck on your device!

! You will add more information to this file later on, see the section "After your heritage harvest".

Part 2

During your heritage harvest



2 Part 2 / During your heritage harvest



A heritage harvest is an exciting event, because it is where you are capturing your communities' heritage!



It is also an event where you have lots to think about, so this workbook contains a step-by-step plan that ensures you don't forget something, that the steps can be repeated, and in the event of something going wrong, you will be able to identify which step was at fault. As with the section "Before you heritage harvest", think of the steps as if they were a recipe: rather than imagining every possible step you might need to take, this workbook needs to be adapted by you to fit your work and your community.

✓ Making your harvest: Interviews

1. Set up the recording equipment, making sure the interview takes place at a location that is most comfortable for your narrator where they will be able to speak freely and without interruptions or distractions.
2. Think about your positioning – how are you seated, how far away are you from one another. You want to capture the feel of having a conversation rather than an interrogation and to ensure your equipment is able to clearly capture the interaction
3. Make a sound check. Record your voice and that of your interviewee to make sure that both of you can be heard. It does not matter what you record for the sound check, as you do not need to retain this file once you have finished
4. When ready to begin, record a track identification at the beginning of each take. You should spell any person's or place names.

✓ This is a typical tape identification:

This is an interview with Ahmed Karim - A H M E D K A R I M - recorded on the 07 of August 2020 at his home in Bashiqa - B A S H I Q A. The interviewer is (your name) and this is the (first, second, third, etc) part of the interview.

✓ Over to you!

Use the space below to write of a track identification for your next interview. This will be a template for you to refer to the future, so leave plenty of room to adapt it later.



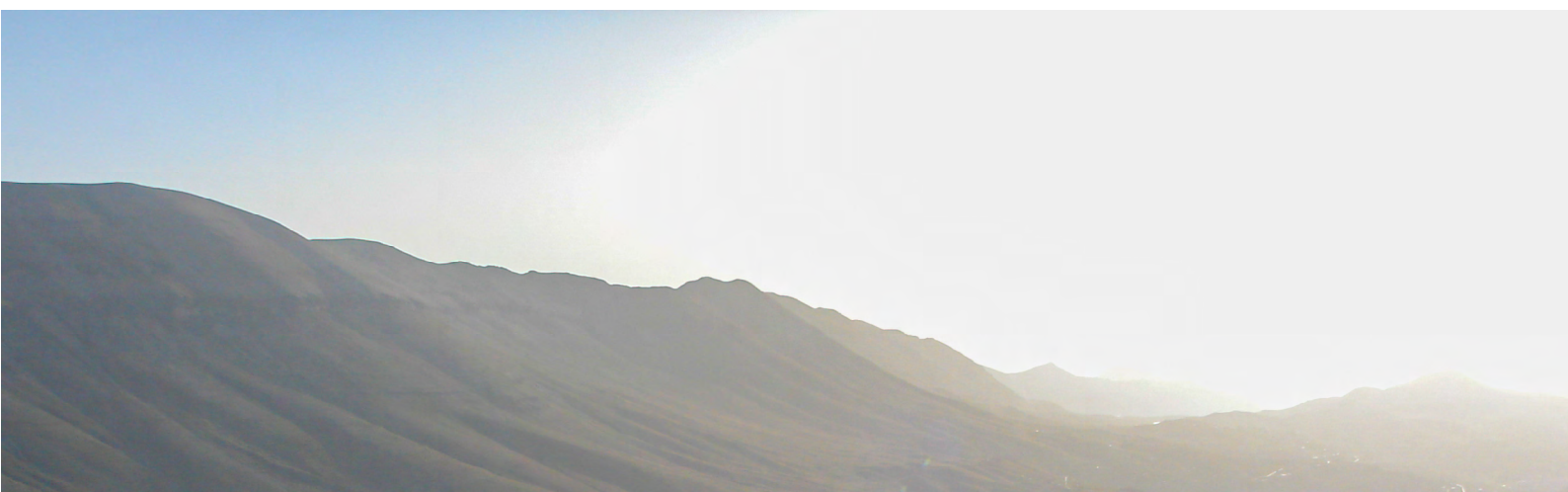
5. After the track identification, record yourself giving an explanation of the project and how the interview will be stored and used and your interviewee granting permission for the interview to take place and the information to be used as described.

 **Over to you!**

Use the space below to write a brief explanation of the project, why you are conducting the interviews, and how the information will be used, as well as the rights of the interviewee (for example that they may pause or stop the interview at any time. This will be a template for you to refer to the future, so leave plenty of room to adapt it later.



6. Start the interview!
7. While you are recording, try not to turn off the recorder. You will obviously not want to keep it running if you are interrupted by something such as a telephone call, but leave it running during pauses while people think. This means recording the whole interview (including questions asked) unless requested to pause or stop the recording by the interviewee.
8. If restarting the interview after a break remember to turn the equipment back on and re-record the track identification (remembering that this no longer part one of the interview!) as well as the interviewee giving their permission to restart the interview.
9. At the end of an interview, it is helpful to say thank you while still recording so that any listeners at a later date will know that the interview officially finished and that the recording did not cut out.
10. As soon as possible after finishing the interview, take a few notes on the main topics that were covered. This will help you complete steps described in the section “After your heritage harvest” such as writing a short summary of the interview.
11. Think critically about your interview. Give consideration to what was good about it and what could be improved next time, and adapt this workbook accordingly.



✓ Making your harvest: Photography/Videos

1. Introduce yourself to the event organiser or owner of the building you plan to photograph or video, and with their permission begin taking photographs.
2. Periodically check that the photographs look good (e.g. are they in focus) or videos have recorded and that they have saved correctly (e.g. can you open them).
3. Take some notes on who or what you are photographing/videoing, where you are, and what the date and time are. This will help you complete steps described in the section “After your heritage harvest”, such as writing labels for and descriptions of your photographs.
4. Think about your photography/videography. Give consideration to what was good about it and what could be improved next time, and adapt this workbook accordingly.

Think about it like this !

Imagine you own a library. At first the library is empty. Then you start receiving books. You start putting the books on the shelves, then after receiving a few hundred books you are asked if you have a particular book. It takes you a long time to find a particular book because you did not take any notes on the books you have, where they are, and when you received them. This isn't helped by the fact that the books all look very similar, and you can only tell them apart by their colour and the titles

on their spines. Taking photographs at an event is much like building a library. Your camera starts out empty, but very quickly it is filled with hundreds of photographs, all of which look very similar. And so when you go to look for a particular photograph, it can be very time consuming. Making a few notes can solve this problem, because when you are looking for a particular photograph taken at a particular time and place, those notes help you find what you are looking for.



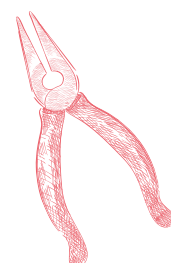
✓ **Over to you!**

Sara and her brother are visiting their grandmother, Mariam, to interview her about her life. During the visit, Mariam starts showing them both how to make Mahshi, a dish that Mariam remembers her mother making when she was a child. While Sara asks questions, Sara's brother asks their grandmother if he can photograph her making Mahshi as part of their heritage harvest. Mahshi takes a long time to make, and he is unsure of the best way to capture the process.

Should he:

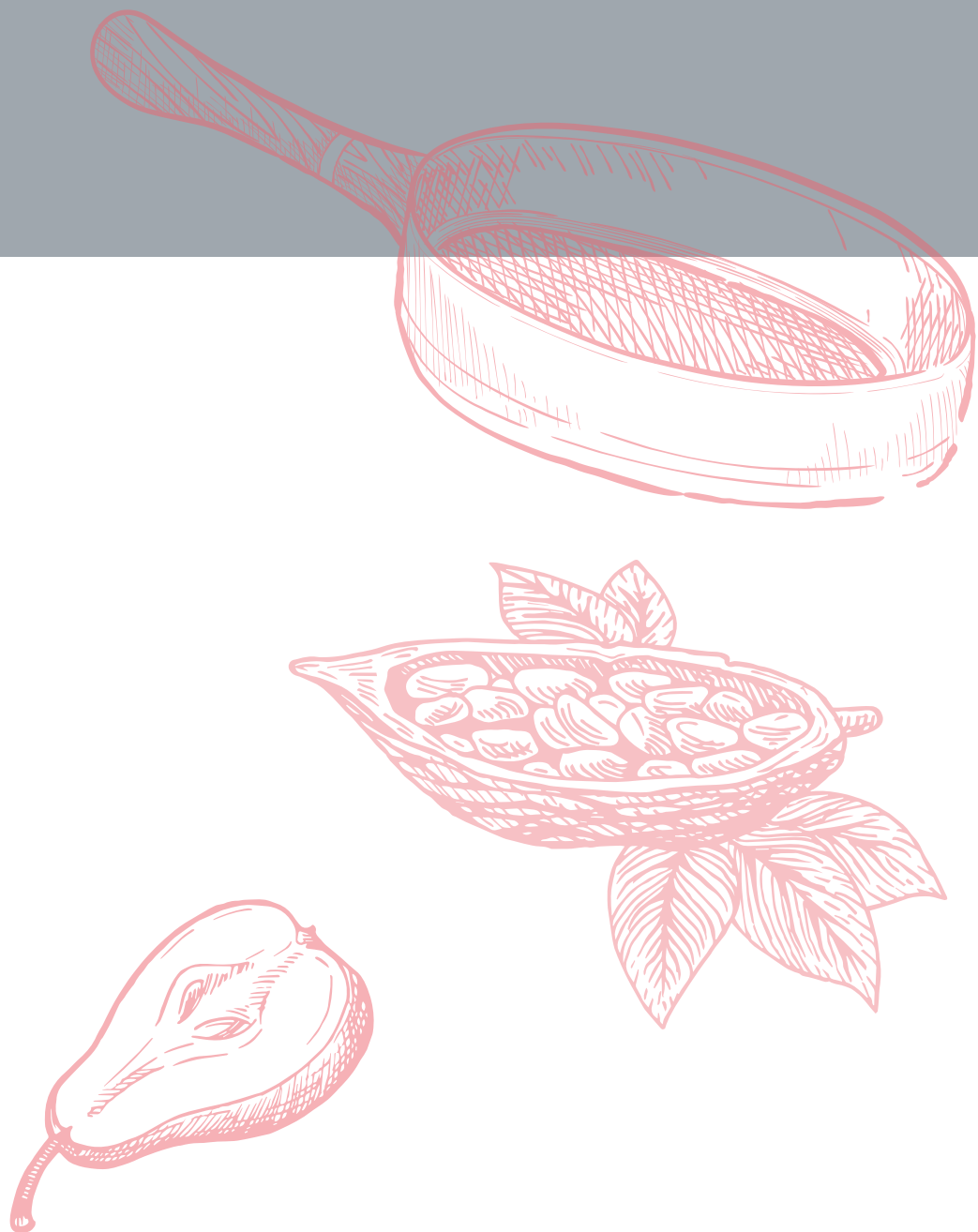
1. Take as many photographs as possible, from different angles, so that he captures every detail.
2. Watch his grandmother make the Mahshi, take lots of notes, and photograph the Mahshi when it is finished.
3. Balance taking photographs and notes, so he has a well documented record of the event.

Write below which of these options you think he should do and why.



Part 3

After your heritage harvest



3 Part 3 / After your heritage harvest



Your heritage harvest doesn't end when you get home from the event you've photographed and videoed or the interview you've recorded. In fact, this is the longest section of your workbook for a reason: after all your hard work planning an interview or photographing and videoing an event, great care is needed to ensure that your hard work isn't wasted by accidentally deleting the wrong document, losing a USB stick, or not explaining the importance of your heritage harvest.

To look after your harvest, you need to complete a number of steps over the next days and weeks to ensure that your crop is stored correctly, that you can remember what your harvest contains, and that you can pass it on to your coordinators. Remember your crops need to be carefully stored and recorded in the barn to ensure they don't go bad!

As with the section "During your heritage harvest", think of these steps as if they are a recipe: rather than imagine every possible step you might need to take, this workbook needs to be adapted by you to fit your work and your community.

✓ Looking after your harvest

1. Write a letter of thanks to the narrator of the interview or the person you photographed, or visit them to share with them any materials from the interview such as a copy of the video/audio/photographs

2. Copy the interview or photographs to the correct interview/event file on your USB stick, leaving the original on your mobile phone or camera, so that you have two copies just in case something breaks or is lost.

Note: this adds more information to this file you started earlier on, see the section "Before your heritage harvest".

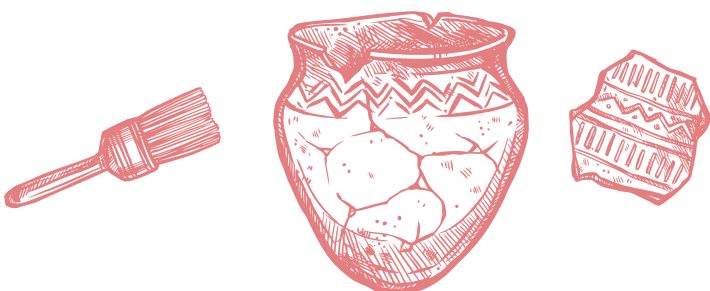
3. Label all documents on your phone or camera and those you have copied to the USB stick. You do this by renaming them as follows.

- For interviews, include in the label the name of interviewee (or pseudonym/code), the name of the interviewer, and date.

- For photographs or videos of a place, event, or person, include in the label the name of the place, event, or person (or pseudonym/code) photographed, the name of the photographer, and the date.

Note: at this point you will have two identical, labelled copies of heritage harvest: one on your USB stick, one on your mobile phone or camera.

4. Complete a copy of the Heritage Harvest Summary Sheet for your interview or event. This asks you to create a title for your heritage harvest, to record when it took place, where, your name, and your community. It also asks you to write a description of your heritage harvest.



Think about it like this !

Completing the Heritage Harvest Summary Sheet creates information about your heritage harvest. You encounter this kind of information every day: it is similar to the author's name on the spine of a book, the ingredients list on a bar of chocolate, or the tag on your coat telling you what it is made of. This information is important because it

tells you who wrote the book in your hand, if the chocolate bar contains nuts, or how to wash your coat so that it isn't damaged. The Heritage Harvest Summary Sheet fulfils a similar purpose: it tells the person reading it who made the heritage capture, when it was made, and why it is important to look after.

✔ Writing a description of an interview

- The purpose of the description is to give the person using it an idea of what the interview contains without providing detail of what the interviewee says.
- This provides information on the subjects covered in the interview. It should be clear from reading your description why your heritage harvest is important to look after, so make sure it conveys the value and significance of the interview.
- Do not include too much information. The description is only a guide to the contents of the recording.
- The description is complete when you are happy that it gives an accurate summary of what the interview contains.
- The description should always include the name of the person or persons you have interviewed.

✔ Writing a description of a photograph /video or group of photographs & videos

- The purpose of the description is to give the person using it an idea of what a photograph/video is of or the images the photographs/videos contain without needing to actually look at each of the photographs/videos.
- It provides information on the subjects (human and non-human) found in the photographs and videos.
- It should be clear from reading your description why your heritage harvest is important to look after, so make sure it conveys the value and significance of the events or places you have photographed/videoed.
- When writing a description use words like 'depicts', 'shows', 'demonstrates', and 'is an example of' to give the person using it an idea of what is included.
- A good starting point for describing a photograph or video is to imagine you are describing what it depicts to somebody who cannot see. You should find yourself focusing on the key people and features, what is happening and the colours and decorative features you see.

Think about it like this !

Sara is sitting down trying to think of how to describe the marriage she recently captured in photographs and videos. She has some general notes on where she was, the people who were there, and the sounds she heard, but she isn't sure where to start with her description. Then she has an idea! Taking her camera with her, she goes to Uncle Yusuf's house, who lives close by. Uncle Yusuf has poor eyesight, and loves hearing his nieces

and nephews telling him stories of their adventures. Sara sits down with her Uncle and starts talking about some of the pictures and videos she has taken. Her descriptions are full of colour and convey the excitement and joy of those who were at the event. Sara notes down the parts of the descriptions that her Uncle is most interested in, and when she gets home Sara uses them as the starting point for her filling in the 'Description' field on the Heritage Harvest Summary Sheet.



✓ **Over to you!**

A basic description of the picture above might be: "A black and white photograph of a woman carrying a basket in a rocky landscape".

However, spend some time looking at the image and use the space below to write a longer description. Also, write down some information you'd need to know to write an ideal description (e.g the name of the woman carrying the basket)



- 5.** For interviews, as well as a video/ audio recording, you want to create a written recording of the interview - this is a transcription.
- A transcript is where you write out word for word what is said in the recording of the interview
 - Transcribing can be very time-consuming but it is also very important for your heritage harvest. Creating a transcript of an interview usually entails about six or seven hours' work for each hour of audio material you have recorded. However, having a written copy of your interview will mean that more people are able to access it and to learn about the information it contains. It also means that should a fault occur with the audio recording in storage, the information from the interview won't be lost.
 - To create a transcript open a new document on your computer. Include a title page with the name of the interviewee, the interviewer and the date of the interview.
 - Transcribe exactly what you hear. Do not put words or phrases into the interviewee's mouth, even if what they say is awkward or ungrammatical. Do not change word order.
 - Punctuate your written document so that the transcript makes sense of the words as they were spoken. Make sure you are consistent in your punctuation; don't, for example, indicate a pause by a dash (-) in some places and three dots (...) in others.
 - Put in full stops at what seem to be natural sentence breaks. Transcripts with little punctuation are very difficult to read, let alone understand.
 - Make a new paragraph when the subject of discussion changes, to avoid long unbroken passages.
- Include word contractions as they occur, for example, 'don't' and 'wouldn't'.
 - If any words are indistinct, leave a space or underline your guess, so that when you make the second draft you will be aware that you need to listen especially carefully at that point. (You will now see the advantage of getting interviewees to spell names of places and people on tape.) If after listening a few times you are still unsure what is being said keep the space blank or the word underlined.
 - Use 'stage directions' with care. Some may be useful to help understand what is happening, for example '[reading from newspaper]' or '[interruption for telephone call]', but those which make interpretations - '[laughs sarcastically]' - should be used with caution.
 - Make sure you keep saving your document as you go - you don't want to lose your work and have to start from the beginning again!
- 6.** Add the Heritage Harvest Summary Sheet, the transcripts, and any other materials related to the heritage harvest to the correct interview/event file.
- 7.** In the correct interview/event file on your USB stick for the interviewee or event, create a table that records:
- Whether a copy of the interview has been made (for example if a copy has been shared with a coordinator, saved on a hard drive or laptop).
 - Whether it has been transcribed.
 - All the places the document(s) have been stored.
 - Whether information borrowed has been returned (for example any old photographs an interviewee may have shared) and what supplementary materials are included.

Note: This adds more information to this file you started earlier on, see the section “Before your heritage harvest”.

✓ **Table 2**

	Number 1	Number 2	Number 3
Name of Interviewee			
Date of Interview(s)			
Location of Interview(s)			
Copy of interview (Yes/No)			
File name			
Saved to			
Transcribed (Yes/No)			

8. When you meet with your coordinator, transfer to them the original heritage harvest from your mobile phone or camera.

Note: at this point there will be two identical, labelled copies of your heritage harvest: one on your USB stick and one with your coordinator.

✓ **Over to you!**

The Heritage Harvest Summary Sheet is designed to help you create clear and consistent information about your heritage harvest. But it is also important that you don't see completing it as a routine, mundane exercise. Rather it is important that you see it as a vital part of looking after your heritage. So, before you start your first heritage harvest, annotate each of the headings below which also appear on the Heritage Harvest Summary Sheet with notes on why you think it is important to write down each piece of information you are being asked to write down. It may help to look back through the workbook for justifications!

Heritage Harvest Summary Sheet

Headings, description and import

Heading

What does this mean?

Why is this important?

(this has been left blank for you to fill)

Type of harvest

For example, 'photograph', 'photographs and videos', 'an interview', 'a transcript', or something else.

This information makes your heritage harvest less fragile because it makes clear the software programmes that are needed to view, read, or listen to the harvest.

A title for your harvest

For example, "Three photographs of tattoos", "An interview with Mr Ghali about housing", or "A recording of a song sung at a school in July 2021".

Titles are like names. Most things don't have names, they are given a name. In fact, logically, every name – for a building, a monument, a person, an animal – is a given name that somebody used at some point in time, and that other people choose to accept and use. This means that in most cases you will need to create a title for your harvest.

When creating a title, it should be short and record only the most vital information. A good title means that your heritage harvest is less fragile because the title makes it clear why the heritage is important.

The date of your harvest

Please record the year, month, and day in that order, for example "2021-07-31".

This is the date on which the heritage harvest took place, rather than another relevant date such as the date a tattoo was made or the first recorded occurrence of a festival. To capture date ranges (e.g. for photos of a festival that took place over a number of days), separate the start and end date with a forward slash: for example, 2021-02-10/2021-02-20.

The location of your harvest

Record the street, community, governorate, and country in that order, for example “STREET NAME, Abu Qirgas, Minya Governorate, Egypt”.

Good location information makes few assumptions about the knowledge of its reader (e.g. that Abu Qirgas is in Egypt) and provides the appropriate level of detail (e.g. a street address only if an interviewee is happy sharing that information).

A short description of your harvest

This is a record of subjects covered in your interview or found in your photographs. See pages 27-29 of your workbook for more information on writing a good description. A good description means that your heritage harvest is less fragile because the description makes it clear why the heritage is important.

The name of the person interviewed (if applicable)

Your name

Please put your full name here. This information makes your heritage harvest less fragile because if your co-ordinator finds a problem with their copy of the heritage harvest, they can contact you to ask for your copy.

The name of your community

Name of the heritage harvest file

This should be the exact name of the file on your computer that you made before your harvest (see page 17 of your workbook) and that you will transfer to your coordinator (see pages 26, 30 and 31 of your workbook).

Recording this information correctly makes your heritage harvest less fragile because it provides a connection between this Heritage Harvest Summary Sheet and your heritage harvest computer files.

Harvest number

It is good practice to keep a record of how many harvests you have made and to keep them in order. If this is your first capture, then enter ‘1’, if this your tenth capture, enter ‘10’, and so on.

Heritage Harvest Summary Sheet Template

Type of harvest

For example, 'photographs', 'an interview', 'a transcript', or something else.

A title for your harvest

For example, "Three photographs of the tattoos", "An interview with Mr Ghali about housing", or "A recording of a song sung at a school in July 2021".

The date of your harvest.

Please record the year, month, and day in that order, for example "2021-07-31".

The location of your harvest

Record the street, community, Governorate, and country in that order, for example "STREET NAME, Abu Qirgas, Minya Governorate, Egypt".

A short description of your harvest

This is a comprehensive listing of subjects covered in your interview or found in your photographs.



You should use this sheet to record information about each heritage harvest: e.g. an interview with someone or a series of photographs of an event that you collect. Please record the information below to the best of your knowledge. If you are unsure, contact your co-ordinator for clarification.

Heritage Harvest Summary Sheet Template

The name of the person interviewed

(if applicable) Please put their full name here.

Your name

Please put your full name here.

The name of your community

Name of the heritage harvest file

This should be the exact name of the file on your computer that you made before your harvest (see page 17 of your workbook) and that you will transfer to your coordinator (see pages 26, 30 and 31 of your workbook).

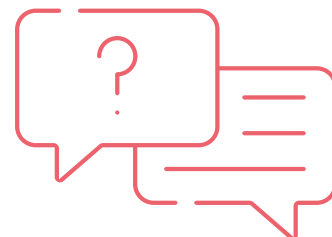
Harvest number

It is good practice to keep a record of how many harvests you have made and to keep them in order. If this is your first capture, then enter '1', if this your tenth capture, enter '10', and so on.



You should use this sheet to record information about each heritage harvest: e.g. an interview with someone or a series of photographs of an event that you collect. Please record the information below to the best of your knowledge. If you are unsure, contact your co-ordinator for clarification.

Most Common Questions



This section lists some of the most common questions about heritage harvests and answers to them. However, it is not possible to anticipate every question that may arise during heritage harvests, so empty space has been left for you to write down any questions you have and the answers you receive.

Question: I have taken a number of very similar photographs, each from a different angle.
Do I need to complete a Heritage Harvest Summary Sheet for each of them?

Answer: No, you do not. There are two reasons for this. First, because completing a Heritage Harvest Summary Sheet for each photograph would not be a good use of your time. Second, because your heritage harvest is more important and therefore less fragile if the photographs are described together. In this case, make it clear on the Heritage Harvest Summary Sheet that you are describing multiple photographs. Then in the “A short description of your harvest” field write a general description of the photographs, rather than individual descriptions of each photograph. It may well be that one photograph is more important than the other photographs: for example, it is a detailed close-up image of a precious object. In this case, you may wish to describe this photograph in addition to giving a general description of all the photographs.

Question: I have been given a number of photographs to harvest. I don’t know some of the information I would if I had taken the photograph: for example, all of the people in the photograph, the name of the photographer, and the exact date the photograph was taken.
How should I complete the Heritage Harvest Sheet?

Answer: What you should do is record the information you do know and the attempt to describe information you do not. For example, if you know that the photograph was taken in 1996, and you can see that the photograph was taken on a hot day, then in the “The date of your harvest” field you should write something like ‘1996, possibly in the summer’. Equally, you may know the names of most of the people in the image, but not the person on the far-right side. In this case, you should use “A short description of your harvest” field to describe what you know, and then for the person you don’t know write something like “The person on the far-right side of the photograph is unknown to me”.

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Page 13: Sameh Asham one of the streets in Gabel Teir community

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Page 23: Sameh Asham The historical church of El Adra Gabal el Teir, Maryam Nabil heritage gatherer Sameh Asham interviews Maryam Hanna, Sameh Asham Picture of religious tattooing at the Gabel el Teir festival (moulid)

Page 28: Sameh Raouf Wissa



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