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Building Critical Awareness of cultural mapping

A Workshop Facilitation Guide



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This Guide builds on the lessons learnt from the workshop “Cultural Mapping and its Possible Uses for Indigenous/Local Communities” organized by the Division of Cultural Policies and Intercultural Dialogue at UNESCO, Paris, from the 15th to the 16th November 2006. It is based on a first draft prepared for UNESCO by Dr. Nigel Crawhall, Consultant in close collaboration with Giacomo Rambaldi from the Technical Centre for Agricultural and Rural Cooperation ACP-EU (March 2007).

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Cover photo:

Ogiek pupils watching the 3D model completed by the elders (Nessuit, Kenya, 2006).

Photo credit: Giacomo Rambaldi ©/CTA

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Introduction

This Facilitation Guide is part of UNESCO's efforts to raise awareness of the opportunities and risks of cultural mapping, which is increasingly used in development work, including by UNESCO. Cultural mapping, if applied respectfully, can be an effective tool for exploring the spatial and territorial aspects of a community's cultural resources, and for making the link between memory, imagination, land and maps.

The Guide builds on the experience of a pilot workshop entitled "Cultural Mapping and its Possible Uses for Indigenous/Local Communities" organized by the Division for Cultural Policies and Intercultural Dialogue at UNESCO, Paris, from 15 to 16 November 2006. It was held within the framework of the indigenous fellowship programme¹ and brought together visiting fellows, staff from across UNESCO Sectors² and interested members of the public, including anthropologists and human rights activists. The workshop explored the opportunities and risks of cultural mapping in protecting and promoting the rights, cultures and aspirations of indigenous and local communities in the larger context of sustainable development.

Two consultants with theoretical and practical experience in the area of participatory mapping facilitated the workshop: Nigel Crawhall, Director of the Secretariat of the Indigenous Peoples of Africa Co-ordinating Committee (IPACC) and former cultural programme manager for the South African San Institute (SASI); and Giacomo Rambaldi from

the Technical Centre for Agricultural and Rural Cooperation (CTA), and formerly with the Asian Development Bank.³ They did an excellent job in structuring, presenting and sharing vital knowledge on the history, theory and practice of cultural mapping.

This Guide aims to go beyond the circle of people who benefited from the workshop and reach out to others who wish to reflect upon and engage in the practice of cultural mapping both critically and constructively. It addresses two types of audiences: (i) representatives of indigenous/local communities involved in protecting and promoting their rights, cultures and aspirations, and (ii) individuals and groups with responsibility in programming and planning for sustainable development.

The Guide is structured in three parts, and followed by six annexes. It starts with information on the role, history and significance of cultural mapping in UNESCO. This sets the scene for the Guide and its role in promoting critical reflection. Part two briefly discusses the workshop preparation phase, including a reflection on learning objectives and methodological issues, before taking the reader through the content and process of a cultural mapping workshop. Part three presents some conclusions, and examines how lessons learnt during the workshop can be related to one's own work and responsibilities. The annexes include, among other things, examples of cultural mapping projects as well as a list of resources.

1 See: http://portal.unesco.org/culture/en/ev.php-URL_ID=16341&URL_DO=DO_TOPIC&URL_SECTION=201.html

2 Education, Culture, Communication, and Science

3 The two consultants recently cooperated on a joint Participatory 3 Dimensional Modelling (P3DM) exercise with the Ogiek people of Nessuit, Kenya. Their previous experience of mapping was with indigenous and local peoples in the Asia-Pacific and East and Southern Africa regions, respectively.



Cultural mapping for protecting and promoting cultural diversity

1.1 Why is cultural mapping important for UNESCO?

Over the last four decades, there has been a growing awareness in UNESCO and across the globe, that important dimensions of human culture are of an intangible nature, finding expression in lifestyles, cultural practices, knowledge systems and different forms of creativity. This has led to the establishment of different UNESCO standard-setting instruments to protect and promote cultural diversity: the UNESCO Universal Declaration on Cultural Diversity⁴ (2001) and the related recent conventions – the Convention for the Safeguarding of the Intangible Cultural Heritage⁵ (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions⁶ (2005). In this context, the much older World Heritage Convention⁷ should also be mentioned, which dates back to 1972 and has undergone major developments since, expanding the notion of a cultural site and promoting stronger involvement of populations living on the sites.⁸

These standard-setting instruments reflect an international consensus that cultural diversity is part of the common heritage of humanity and its protection and promotion is not only a prerequisite for sustainable development, but also an ethical imperative within a larger human rights framework.

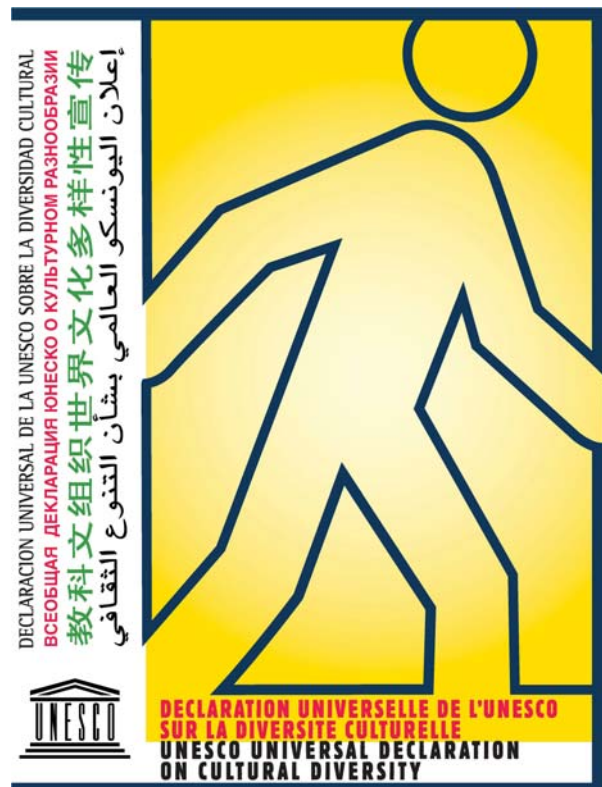
4 See: <http://unesdoc.unesco.org/images/0012/001271/127160m.pdf>

5 See: <http://www.unesco.org/culture/ich/index.php>

6 See: http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

7 See: <http://whc.unesco.org/en/conventiontext/>

8 To date, more than 55 “cultural landscapes” from some 35 countries are inscribed on UNESCO’s World Heritage List.



In searching for adequate methods and tools to integrate the principles reflected in these standard-setting instruments into policy, programming and action, UNESCO has identified cultural mapping as one significant tool, since, if applied wisely, it allows the user to grasp the intangible and invisible through a concrete medium that can be shared with others. Cultural mapping is significant for all areas of UNESCO's work.

The three "Rio Conventions" from 1992 – on Biological Diversity (CBD) and Combating Desertification (CCD), and the Framework Convention on Climate Change (FCCC) – just like the UNESCO standard-setting instruments mentioned above, all recognise the complex linkages between biological diversity and cultural diversity. These phenomena are more interrelated than has often been acknowledged in development work.

The United Nations system as a whole is edging towards greater coordination between the Rio Conventions and UNESCO programming on culture, science, education and communication. Moreover, both the Universal Declaration on Cultural Diversity and the Rio Conventions encourage Member States to engage in dialogue with indigenous and local peoples about what constitutes their intangible cultural heritage and their specific forms of expression. This provides a new opportunity for strengthening cooperation between the State and civil society in the management and safeguarding of both biological and cultural diversity.

1.2 Cultural mapping with indigenous communities

In the context of the first International Decade of the World's Indigenous Peoples, UNESCO set the objective of applying an interdisciplinary approach to ensure the full participation of minorities and marginalised and vulnerable groups in devising, implementing and monitoring policies and actions that directly affect them. Efforts would be concentrated on areas of cultural diversity, including tangible and intangible heritage, the

enhancement of local and indigenous knowledge systems, the intergenerational transmission of knowledge, and the empowerment of indigenous peoples through equitable partnerships with non-indigenous partners.⁹

In working to achieve these objectives, UNESCO has, since 2002, supported cultural mapping with indigenous communities as a potentially viable tool, technique and methodology to elucidate indigenous knowledge and create media that permit different voices and cultural systems to enter into dialogue with one another (see Crawhall 2002).

UNESCO has supported a number of mapping projects with indigenous communities and promoted critical knowledge-sharing of interesting experiences through its partnerships with leading scholars and indigenous networks working in this field. Examples in Africa include experiences with the San in South Africa, the Pygmies in Gabon and the Himba in Namibia. In Asia and the Pacific, projects involved collaboration with the Ifugao, the Mamnua, the Higaunon, the Manobo, the Subanen and the Banwaon in the Philippines, the Cham in Vietnam, the Mokens (Sea Gypsies) in Thailand, the Darkhad and Tsaatan in Mongolia and the Girringun in Australia, as well as the Maori in New Zealand. In Latin America, projects included the Uru people in Bolivia, the Maya in Belize and Guatemala, the Chiapas in Mexico and the Indians of the Amazon. In North America, projects involved British Columbia's Niska Indians and the Kiowa of Oklahoma in the United States.¹⁰

UNESCO collaborates with different resource persons and networks from around the world to develop appropriate mapping tools and methods. It supports pilot projects, facilitates information exchange and analysis and organizes training to reinforce the critical awareness and cultural mapping capacity of decision makers and planners with responsibility in areas such

⁹ See Medium-Term Strategy (2002-2007).

¹⁰ Some examples are presented in Annex 7, also see Websites on cultural mapping at UNESCO Paris: http://portal.unesco.org/culture/en/ev.php-URL_ID=17103&URL_DO=DO_TOPIC&URL_SECTION=201.html and at UNESCO Bangkok: at <http://www.unescobkk.org/index.php?id=2536>

as the transmission of indigenous knowledge systems, education for sustainable development, multicultural citizenship, safeguarding of intangible heritage and/or the conservation of biological diversity (see http://portal.unesco.org/culture/en/ev.php-URL_ID=17103&URL_DO=DO_TOPIC&URL_SECTION=201.html).

The mapping of indigenous cultural resources carried out by indigenous communities is a way to help mainstream the principles of the UNESCO Declaration on Cultural Diversity (2001) and the above-mentioned related UNESCO Conventions.



Workshop Guide: Participatory Cultural Mapping

2.1 Workshop preparation

Defining aims and issues

A workshop on raising critical awareness about cultural mapping and its possible uses should clarify specific objectives and key issues based on an analysis of the workshop context and the participants' profiles and expectations. Participants may have uneven prior experience with mapping, cultural diversity issues, intercultural dialogue and development cooperation. They may come from different fields, i.e. heritage protection, creative learning, education or biodiversity conservation. These differences have to be taken into account when defining the aims and issues that the workshop will address.

However, despite these differences, this Guide suggests that any workshop on cultural mapping should: (i) examine the historic and epistemological evolution of cultural mapping, (ii) analyse concrete examples of why and how this tool is used, and (iii) assess the opportunities and risks associated with it in order to highlight ethical and methodological principles that have to be respected.

We propose the following learning objectives:

- gain insights into the history, techniques and applications of cultural and participatory mapping;
- develop an understanding of cultural mapping in the larger context of cultural diversity, intercultural dialogue and the management of cultural resources;
- develop a critical awareness of the opportunities and risks of participatory cultural mapping, especially when dealing with non-dominant and sometimes vulnerable communities; and
- assess the appropriateness of mapping as a tool for the work of the organization and programmes represented by the participants.

In light of these learning objectives, the Paris workshop:

- placed cultural mapping in the broader context of protecting and promoting cultural diversity, i.e. regenerating cultural resources; safeguarding/revitalising intangible heritage; advocacy and policy dialogue in such areas as

land rights, natural resources and education; intercultural dialogue; and cultural resources and inventory making.

- gave special attention to the method of Participatory 3 Dimensional Modelling (P3DM), since it is particularly effective in eliciting tacit knowledge.
- addressed the question of how the mapping process and its results might be used to build mutual consent on decisions and actions concerning the development of the indigenous/ local communities concerned
- raised awareness of the ethical and methodological principles that should orient work in this area, i.e. respect for intellectual property rights, etc.

Workshop content and structure may vary according to the specific learning objectives and participants' expectations. The programme of the Paris workshop (see Annex 2) was structured as follows:

- explain the purpose of the workshop – for whom, about what;
- provide a historical overview;
- explain the basics of mapping as geographic spatial representation;
- introduce different mapping traditions, i.e. cultural and participatory mapping and explain their relationship and differences;
- introduce the specific method of P3DM;
- provide case-study information to make the theoretical parts of the workshop more comprehensible;
- explore the benefits and risks of mapping;
- set out some guidelines and resources for critically considering good practices of mapping; and
- reflect on the appropriate uses of participatory cultural mapping in one's own work.

Designing content and structure

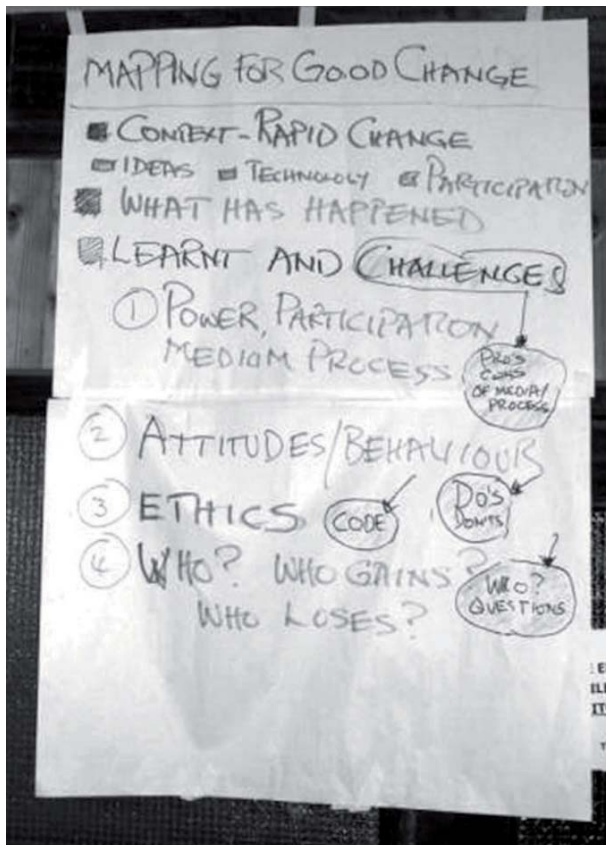


Photo: © Johan Minnie/Jeroen Verplanke

Participatory mapping for good change: notes from Robert Chambers' presentation at the Conference

Methodological considerations

Facilitators should prepare some basic materials beforehand (schedules, list of participants, aims of the workshop, bibliography and resources...). This kind of workshop may be information-heavy. A combination of oral presentations, audio-visual materials (PowerPoint slides and digital videos), and paper maps should be used to help participants understand the basic ideas. Ideally the workshop facilitators should present concrete case studies in which they were directly involved. A list of useful workshop materials is attached in Annex 4.

Practical exercises: "My Map"

Practical exercises may be helpful to ensure participants' creative and active participation. One example of a practical exercise used in the Paris workshop was called "My Map". Participants were asked to create a map about their food habits, which provided them with an immediate and personal

experience of drawing a map and helped them to make the link between maps, memory, imagination, information, time and space.

Meta-cards

The use of meta-cards is recommended to create a voice for participants throughout the workshop and provide them with opportunities to express and share their ideas, questions, reflections and learnings.

On a pre-prepared card approximately half of an A4 page (210 x 150 mm), participants write down their remarks. The meta cards are pasted on different surfaces or walls labelled with the following headings: 'I noticed ...', 'I felt ...', 'I learned ...', 'I discovered ...' 'I would like to suggest...'

Participants should write down only one idea per card, and do so in legible handwriting. Participants can use any language that the workshop is using. Later, the meta-cards can be used for group reflection during the workshop or training, and also provide a record of the workshop's activities.¹¹

2.2 Workshop process

Programme Section 1: Introducing cultural participatory mapping

The first section of the workshop programme should be an introduction to cultural mapping that provides a structured explanation of mapping in general and the merging of cultural and participatory mapping in particular. The explanations should always be illustrated using case studies of cultural mapping applications by indigenous and local communities.

The meanings and history of cultural mapping

The 2004 UNESCO Bangkok workshop¹² defined cultural mapping as follows:

“Cultural mapping involves a community identifying and documenting local cultural resources. Through this research, cultural elements are recorded – the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects, to record, conserve and use these elements. (...) the most fundamental goal of cultural mapping is to help communities recognise, celebrate, and support cultural diversity for economic, social and regional development.”

(Clark, Sutherland & Young 1995: 1).

According to Crawhall, all cartography contains certain cultural perspectives, norms and hegemony, particularly when it comes to choosing boundaries, projections and place names. The genesis of cultural mapping demonstrates an effort to create maps deliberately different from the dominant or hegemonic voices of the colonising powers and state bureaucracies. This is why cultural mapping is sometimes referred to as 'counter-mapping'.

Some indigenous peoples have long been engaged with map-making. Derek Elias (2001) has studied the intangible maps of Aboriginal peoples in Australia who understand their landscapes through the movement of ancestors and mythical creatures. Their maps are related to songs, family territories, and to natural and spiritual resources etched on and under the landscape.¹³

11 See Annex 4 for a summary of the Meta-Card results for the Paris workshop.

12 See Website UNESCO Bangkok at <http://www.unescobkk.org/index.php?id=2536>

13 This aspect of maps surfaces again in Barbara Glowczewski's work with Warlpiri people see the CD "Dream Trackers: Yapa art and knowledge of the Australian desert", UNESCO 2001 at http://upo.unesco.org/details.aspx?Code_Livre=3379

In terms of modern mapping and the eventual adoption of Geographic Information Systems (GIS) technology, there is a general consensus that the application of cultural mapping started in the Canadian Arctic. Geographers and indigenous peoples found that their interests came together, that cartography was the right medium for expressing tacit knowledge of natural resources and their cultural significance. Geographers and anthropologists, including Milton Freeman, Peter Usher, William Kemp, Lorraine Brooke and Hugh Brody, carried out the early mapping that led to the training of indigenous cartographers and eventually to a strong Information Communication Technology (ICT).

Cultural mapping from the Arctic to the Kalahari

The early work in cultural mapping concentrated on how Inuit people understood their land, and used a variety of approaches: the land's cultural meanings, the names that the inhabitants gave to their land, and the presence and movement of wildlife on that land and the adjacent sea. These maps were typically referred to as Land Use and Occupancy (LOU) maps. Canada only became aware of the far North as it began to seek out oil reserves and later hydro-electricity opportunities. The struggle of the indigenous peoples to assert their aboriginal title was expressed through the medium of maps. Chapin et al (2005) cite "The Inuit Land Use and Occupancy Project", managed by Milton Freeman, was one of the foundational experiences of geographers and anthropologists working with Inuit hunters and trappers to map 33 communities in the Northwest Territories of Canada (Freeman 1976, Chapin et al 2005: 624).

The Canadian experience was thus seen as an exercise in community empowerment. It came to influence and stimulate similar activities amongst indigenous peoples elsewhere.

Kemp and Brody played an important role in introducing mapping to other parts of the world, notably to indigenous peoples of southern Africa.

Projects included mapping with the ǀKhomani people of South Africa and the Hai||om of Namibia, and a broad programme of indigenous mapping run by the Kuru Family of Organizations with San and other communities in Botswana. There is now a GIS centre run by indigenous peoples in Shakawe, Botswana. Types of mapping in southern Africa have included maps of personal histories and diaspora, maps of fauna and flora, including mapping of wild foods, maps from memory and actual maps of natural resource use and land occupancy, maps of clan boundaries and systems of natural resource management, as well as maps with place names. Maps are useful in land claim cases, helping communities manage their intangible heritage, documenting indigenous heritage and history, negotiating with the State for natural resource rights and recognising indigenous cultures and their economy.

Merging cultural and participatory mapping

According to some sources, the first major community-based cultural mapping project with and by indigenous peoples took place in the Canadian and Alaskan Arctic (see Freeman 1976 and Chapin et al 2005). The other tradition – participatory mapping – emerged from Participatory Rural Appraisal (PRA) techniques. Today, there is greater convergence of cultural mapping and participatory mapping, in particular when mapping efforts aim to go beyond inventory towards community empowerment.

Participatory mapping

Participatory mapping emerged as one of the tools being part of Participatory Rural Appraisal (PRA) methodology, which spread widely in the development community in the 1980s. PRA emphasised transparency and the involvement of whole social networks in an event. Exercises happen in public spaces in public ways. The goal is to maximise the number of people who have a voice in map making.

In 1983, Robert Chambers, a Fellow at the Institute of Development Studies (UK), used the term *Rapid Rural Appraisal* (RRA) to describe techniques that could bring about a 'reversal of learning'. Two years later, the first international conference to share experiences relating to RRA was held in Thailand. This was followed by a rapid development of methods that involved rural people in examining their own problems, setting their own goals, and monitoring their own achievements. By the mid-1990s, the term RRA had been replaced by a number of other terms including 'Participatory Rural Appraisal (PRA)' and 'Participatory Learning and Action' (PLA).

Participatory mapping became a method for moving the spoken word onto a map, again with the objective of bringing subordinated voices into a tangible and visible medium that would allow for greater dialogue and negotiation. According to Chapin et al, the early PRA mapping was often just sketch maps, evolving into more carefully measured work with compass readings and transects, and then in the 1990s connecting with Global Positioning System (GPS) and GIS technology (Chapin et al 2005: 625).

One of the PRA methods that effectively combines the technology of GIS with the participatory mapping method is Participatory 3-Dimensional Modelling (P3DM), which is often used in South-East Asia and the Pacific. What stands out in P3DM is the ability of indigenous and local people to take what is new material for them, apply it in a way that usually none of the participants has done before, and yet be able to take over the model and use it as a "tableau" for self-expression. The intensity of the mapping and powerful release of tacit knowledge that this exercise provides makes P3DM a unique tool integrating the legacies of cultural and participatory mapping.

Simply using a PRA method does not guarantee that results will be an authentic representation of indigenous and local peoples' knowledge and values. PRA can, in some cases, be misapplied so as to be extractive rather than genuinely participatory. A logging company, for example, may

hire an anthropologist to help local communities map their knowledge of natural resources. Though local people participate in the mapping project, it is not necessarily the case that it will serve their own interests. Similarly, cultural mapping may be successful at bringing forth indigenous and local voices, but Rambaldi reminds us to ask the 'Who' questions, including who benefits? The "Who Questions" are debated later on in this paper on page 19.

Cultural participatory mapping

Involving an indigenous or local community in a mapping exercise does not automatically make it either participatory or cultural. At the Paris workshop, the facilitators suggested that the two mapping traditions could be seen as overlapping, and that practices that combine the best of both traditions could be used.

P3DM is intended to be both cultural and participatory. Communities using this method define their own priorities, create their own legend, decide what enters the public domain, and keep the model at the end of the exercise.

Exercise: My Map

At the Paris workshop, Nigel Crawhall conducted a simple exercise. Everyone was given a large sheet of paper (e.g. A3 size) and coloured pencils. The participants were asked to draw a map of where food came from in their childhood. Participants were encouraged to use their imagination and draw whatever map made sense to them, regardless of perspective, language or legend design.

In most cases, the maps showed important aspects of identity, even in fluid and mobile societies. Some people had parents involved in food production, others had only grandparents, and some participants indicated symbolic uses of 'identity' related foods that came from another place. Participants closer to natural resources (in terms of culture and economy) were able to relate

quite complex information about food, medicine, exchange systems and rules and beliefs.

Although the exercise appears simplistic, it is useful in that it validates all the voices of the participants; it does not limit power to the expert knowledge holders in the workshop, but shifts it to the participants; it demystifies the idea of mapping itself; and it helps people understand the analytical opportunities presented by intra or intercultural dialogue based on maps.

Participatory 3 Dimensional Modelling (P3DM)¹⁴

One method where the cultural mapping tradition and PRA-based methods overlap is Participatory 3 Dimensional Modelling (P3DM).

P3DM involves community participation at each stage of the production of the map and puts participants and their cultural heritage, identity, expression and aspirations at the centre of the coding process. This particular method has been a successful means for participants to express their tacit knowledge, which then becomes coherent and identifiable not only for the holders of that knowledge but for others as well. P3DM makes the link between memory, imagination, land and maps visible, and brings it into focus.



Image © Giacomo Rambaldi

Hill tribe people working on the Participatory 3D Model of Pu Mat National Park in Vietnam, 2001.

How does P3DM work?

The P3DM method involves acquiring topographic data (elevation contours) and producing contour maps of a territory (that show elevations). These are then used to trace out levels of the map onto firm cardboard sheets, which are cut out. Each cut-out represents one contour of a certain altitude. Building from the bottom upwards, each contour is pasted together to create a fairly accurate relief model of the territory.

A technical team is required to procure and print the contour maps; the cutting and pasting, however, can

be done (with supervision) by community members, including children. Afterwards, the 3-dimensional map is covered with thin strips of crepe paper to make it firm.

¹⁴ See Rambaldi and Callosa-Tarr, 2002. "Participatory 3-Dimensional Modelling, guiding principles and applications", ASEAN Regional Centre for Biodiversity Conservation, Philippines.

Community people work as a team to prepare the legend for the map. They identify three categories of geographical features, namely polygons (surface areas of a particular kind, such as bamboo forest), points (specific places, such as water holes or homes), and lines (features with trajectories like rivers or pathways).

For each legend item, a colour code is required. Polygons are painted in distinct colours. Coloured pins are used for points and coloured yarn is used for lines. Community members work in teams to code their knowledge of the territory onto the physical model. This involves a great deal of dialogue, intergenerational information sharing, inter-gender discussion and evolving precision of indigenous and local terminology.

P3DM methodology has the following advantages:

- it is a strongly participatory method, which can be driven by the community's priorities;
- young and old people, men and women, are all engaged in the project and work on the model;
- a 3-dimensional model is easier to understand compared to a flat map, and helps to explain complex features of land use;
- it offers a 'culturally neutral' space, which the participants can fill in according to their own frames of reference;
- the model stays with the community, and can be useful over the long term to facilitate dialogue and negotiations with authorities and neighbours; and
- the model is geo-referenced, so at the end of the process it can be photographed and converted into digital or printed maps, which can be used for other purposes, such as negotiations.

P3DM releases so much information that if well channelled it can help revitalise threatened cultural resources, help with language documentation,

identify threatened sites, help link natural and cultural systems more clearly, provide material for education and learning, valorise the role of elders and their partnership with young people, feed information into environmental policy and governance, and so forth.

For example, with regard to World Heritage Site and protected area management, P3DM is an ideal tool for planning, site management and community involvement. Whereas tangible heritage can be mapped using GPS and satellite images, P3DM is unique in its capacity to bring to the surface intangible heritage from a large number of people at once, cross-reference it, and identify its location.

During the Paris workshop, Rambaldi made a video presentation on the emergence of the P3DM technique.¹⁵ Examples were drawn from diverse contexts, such as island and sea mapping in Fiji, mountain reserve mapping in Vietnam, mapping traditional resource rights and resolving conflicts in the Philippines, and the recent mapping of an eradicated forest territory in Kenya.

Programme section 2: Applications of mapping

The next two sections move beyond the theme of why maps are used and how they are made. They are intended to help participants reflect on the tool and consider its appropriate application.

Giving Voice to the Unspoken

P3DM is very useful in creating dialogue between those in positions of power and those who are holders of local and indigenous knowledge. Mapping prioritises giving a voice to those who are otherwise silent in official processes, and making visible the invisible and intangible heritage and oral culture of local communities and indigenous peoples.

¹⁵ See: http://www.iapad.org/p3dm_video.htm "Participatory 3-Dimensional Modelling, guiding principles and applications" from the ASEAN Regional Centre for Biodiversity Conservation.

- In negotiations, maps can be useful in the following areas: affirming cultural identity and territory;
- negotiating rules and boundaries of protected areas;
- settling land claims and disputes over administrative boundaries;
- resolving conflict with other parties;
- monitoring, managing and protecting natural and cultural resources;
- correcting or documenting geographic place names;
- enriching formal and non-formal education;
- planning livelihoods related to heritage sites, walking tours, educational sites;
- managing land use differentiation;
- monitoring and recording animal and human migrations; and
- identifying locations susceptible to threats, such as landslides, flooding, erosion, deforestation.

Maps as sites of cultural revitalisation and inter-generational transmission of knowledge

An important theme developed in the Paris workshop was how mapping can be used to help communities find new ways to manage the intergenerational transfer of knowledge and culture.

Scientists, conservationists and government officials can all benefit from participatory cultural mapping in their dealings with local communities and indigenous peoples. However, the priority of local communities and indigenous peoples may not be to communicate with outsiders but to use mapping as a medium for internal processes, such as the intergenerational dialogue that developed during Nessuit mapping in Kenya.¹⁶ One of the important characteristics of P3DM is that it encourages elders to provide details of their tacit knowledge of natural

and cultural systems that they may not have previously articulated. This can then be converted into something tangible. P3DM bridges the gap between generations, between knowledge systems, between cultures and between intangible heritage and tangible media of representation.

For example, the Ogiek people, who participated in a cultural mapping project in Kenya in 2005, were caught up in a series of legal disputes and negotiations about their lost lands. When given the opportunity to use the P3DM method, they opted to concentrate on the inter-clan and inter-generational process



G. Rambaldi©/CTA
Ogiek pupils watching the 3D model completed by the elders (Nessuit, Kenya, 2006)

¹⁶ Through the Eyes of Hunter-Gatherers: participatory 3D modelling among Ogiek indigenous peoples in Kenya by Giacomo Rambaldi, Julius Muchemi, Nigel Crawhall and Laura Monaci in *Information Development* 2007; 23; 113 at <http://idv.sagepub.com/cgi/reprint/23/2-3/113.pdf>

of sharing memory and culture. The participants repeatedly emphasised that they feared the elders would pass on before they had transmitted their oral culture and memories of the land. The Mau Forest in the Nessuit area has all but been obliterated. The Ogiek culture that flourished there for centuries cannot possibly maintain itself now in terms of natural resource usage.

Indigenous peoples and the State: Maps as media of intercultural dialogue

In Canada, the genesis and evolution of mapping has primarily been about contesting and reshaping the relationship between the aboriginal peoples and the Canadian state.

In Africa, the first formal recognition of indigenous peoples came with the adoption in 2003 of a report produced by a working group of the African Commission on Human and Peoples' Rights (ACHPR). The ACHPR working group had strong backing from South Africa, and subsequently there have been moves by Central African states in particular to recognise and accommodate the vulnerable cultures of the aboriginal peoples collectively known as 'Pygmies'.¹⁷

Radical destruction of forest ecosystems and reduction of biodiversity in desert climates contribute to the progressive collapse of hunter-gatherer economies and cultural systems. The knowledge of indigenous hunter-gatherers could be a valuable resource in conservation and natural resource management, but the State is often ignorant of both the content and the particular structure of this knowledge. At the United Nations, indigenous peoples are focussing on issues of Access and Benefit Sharing (ABS) in relation to Article 8J of the Convention on Biological Diversity. In practice, African hunter-gatherer knowledge

systems are degrading faster than can be offset by any policy process aiming to assure ABS. Mapping thus provides an opportunity where indigenous peoples can reflect on their place-specific knowledge of biological diversity, examine how this knowledge is transmitted, and make this visible to State representatives, whether in National Parks, the education sector, or in government.

Programme section 3: constraints and ethics of mapping

This section deals with interlocking themes of ethics, attitudes and intercultural issues raised by mapping. The focus is on the preparation and sensitisation of facilitators, or of those wanting to commission such assistance.

It is important to raise awareness about the risks associated with mapping. Some components of a community's knowledge or cultural landscape may be sacred or confidential, and should respectfully not be represented on maps for external viewing. 'Extractive' mapping, where information is taken away from communities, even if remunerated, can leave people with doubts and anxieties, which will have a negative impact on trust relationships and future co-operation. Unethical and badly conceived mapping can expose a community and its traditional knowledge, and/or the natural environment, to exploitation and abuse.

In fact the UNESCO international mapping workshop in Havana (February 2006) summarised some key ethical and methodological principles that should orient work in this area (see Annex 3).

Cultural mapping workshops should allow participants to gain a critical understanding of the application of participatory and cultural mapping techniques in various contexts and raise their awareness that mapping is just one of many tools, which, if applied wisely, can help integrate principles of cultural diversity and intercultural dialogue into development work.

¹⁷ While the Congo Basin indigenous peoples usually refer to themselves as Pygmies, the term sometimes has pejorative connotations; indigenous peoples have their own names for themselves (e.g. Baka, Aka, Bakoya, Babongo etc).

Attitudes and behaviours of facilitators

To be participatory, a mapping exercise must meet the needs of a community and must be driven by their culture and their priorities. A mapping facilitator is someone to help explain the methodology and foresee where there will be problems or the need for adjustments as the process proceeds.

At the Paris workshop, Rambaldi took participants through some visual exercises showing that we all have biases in seeing maps. Good facilitation requires listening to the community people who are doing the mapping and facilitating the transposition of their cultural system onto the map.

In the Nessuit case in Kenya, it was helpful to have a multidisciplinary team including geographers, anthropologists, ecologists and linguists. It was also important to have facilitation staff who could speak Ogiek and Swahili, which allowed for detailed cross-checking of information.

Before starting the workshop, a briefing by local consultants on good manners and respect is helpful, as these help build up a relationship of trust between the facilitators and the communities.

P3DM appears relatively easy, yet a lot of experience underlies the methodology. Small mistakes with the quality of the cardboard, insufficient push-pins, bad glue and other practical shortcomings can lead to inadequacy of the final product.

One of the most important components of mapping is the preparation of the legend. It is at this level that the local or indigenous paradigm and culture can be expressed with force (Rambaldi 2004, Rambaldi et al 2007). This is also the moment when the facilitator needs some anthropological training to be able to follow the logic of the local or indigenous coding system.

When do you map?

Before starting a mapping project, it is important to consider whether mapping is an appropriate tool and how it will fit in with a larger strategy of supporting a community to manage its natural and cultural resources. For instance, the southern Kalahari mapping project was imbedded in a larger ten-year programme whereby the †Khomani people audited their cultural resources and built up an archive of their identity and history.

There are times when it is good to map and other times when it would be detrimental. Similarly, there are times when a P3DM approach would be best and other times when sketch mapping, satellite map work, or other forms of small scale interviewing would be more appropriate or cost effective.

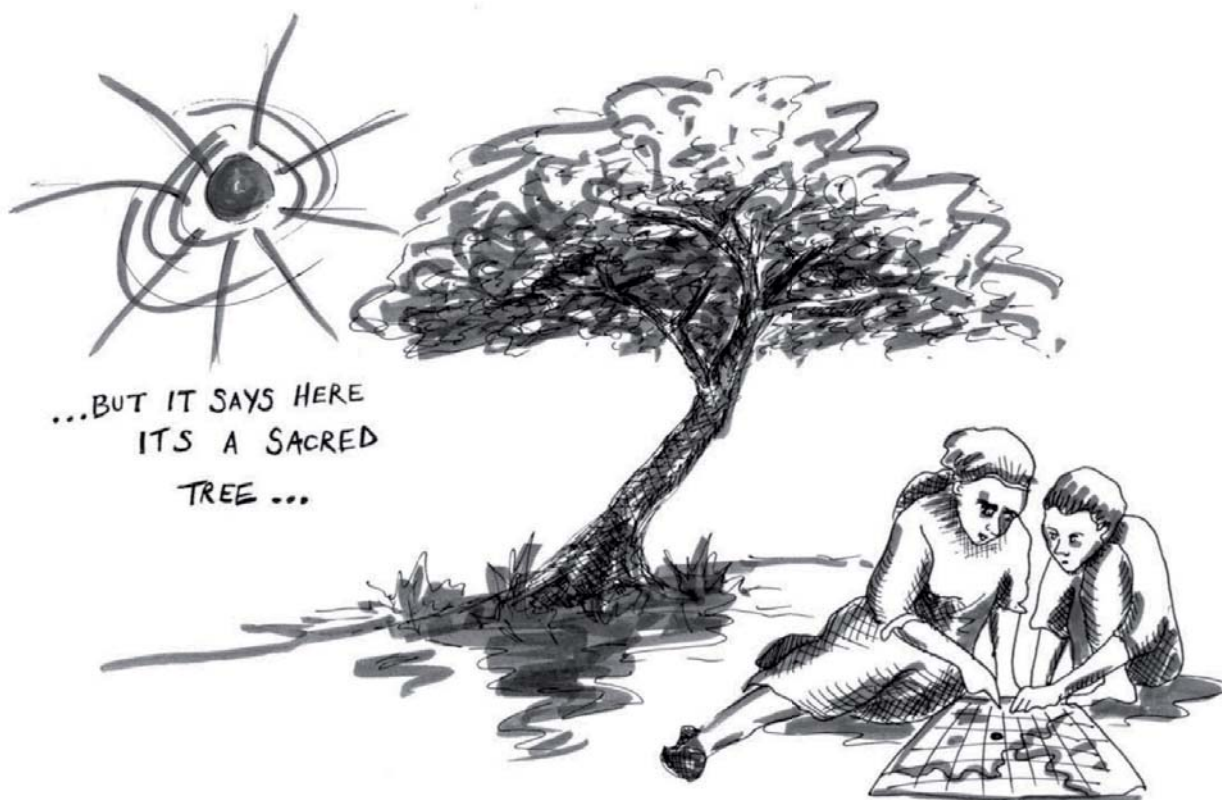
The main limitation of a 3D model is that it is hardly mobile and needs to be converted into maps to be carried around. Nonetheless this “limitation” is at the same time an advantage as the output (the 3D model) stays always with those who manufactured it. Like all participatory mapping methods P3DM can usually only identify individual homes when the scale of the model is 1:5000 or 1:10000. P3DM has proved to be an excellent tool in mountain land and seascapes, as for Ovalu Island in Fiji, for example. It is not evident that this technique would be so effective in flat forest or desert environments. P3DM also requires, as a point of departure, reliable contour maps that are fine enough for building up the levels of the P3DM model.

UNESCO presented one example of a map that emerged from consultations with Aboriginal Australians during the 2003 meeting on cultural landscapes organised by the World Heritage Centre of UNESCO at Uluru (Ayer's Rock). Up until 1990, Uluru had been considered a natural heritage site by UNESCO and the Australian government. The indigenous peoples of the territory demanded that their cultural landscape and heritage also be recognised. Uluru was a major site of ancestral power and law. In 1994, the site was reclassified as a cultural landscape, which profoundly influenced site management. A map, made by Aboriginal

people, showed their dreamtime and songlines for Uluru. They mapped out sites that were sacred to men, some of which needed to be off-limits to those not ritually qualified. When it came to women's

sacred sites, the women said that these needed to be kept secret and out of view. They produced a map, which UNESCO has carefully kept out of public view and not published.

Knowledge, wisdom and ritual qualifications for knowledge managers



Different people have different interpretations of features. Who chooses the map legend? What do the choosers understand by the symbolism?
© Holly Ashley

In Africa, access to certain types of knowledge requires ritual qualification. People have to pass through certain tests to show that they are ready to receive the knowledge and can apply it within a cultural framework and with wisdom. Wisdom needs to be applied to knowledge in order to manage it properly.

The following examples show the kinds of issues that can come up during encounters with indigenous communities during mapping exercises:

- Kenya: Only people who have been through ritual circumcision should be learning about certain sacred sites, certain applications of pharmacology and identities or stories of certain sacred trees.

- Gabon: Identifying a specific family sacred tree for a non-initiated person can have dire consequences. Un-initiated people (children and non-locals) should not be touching, speaking to or dealing with mysteries related to forest spirits.
- Botswana-Namibia: Knowledge of San women's menstrual rituals is not meant to be revealed to men. Women are also not meant to handle or deal with hunting implements or the hunt itself.

There is a risk in mapping that people are revealing knowledge for very different reasons, associating it with different values, and with different expectations on how this knowledge may or may not be used. Whereas indigenous or local peoples may simply not reveal sensitive information, the momentum of P3DM may encourage things to come into the public domain. This has to be handled with caution. Facilitators need to have a set of local guides, young people, elders and women who can be judges or advisors on knowledge management and help keep the information obtained through mapping linked to community knowledge management systems, which may require ritual qualifications or at least a correlation between a capacity for wisdom and access to knowledge.

The question of gender

A major theme that emerged during the Paris workshop was the role of women in mapping. In the Nessuit case, the facilitators noted that most of the community participation was male (though most of the physical map building involved primary school girls). The Ogiek women elders tended to watch the process, comment amongst themselves, indicate to their husbands when they did something wrong, and when the men went to eat, the women would approach the map and modify it.

The Paris workshop participants felt that women should have their own space and time for

mapping. Women's knowledge may overlap with men's knowledge, but in certain domains they are exclusive knowledge holders. Gender awareness is not the same as imposing external models of gender relations. There should be a balance in giving women a space for mapping and allowing community dynamics to unfold. In one case, having women work on the models alone created conflict in the community and the women suffered from that.

“Who” questions:
 Who does the mapping?
 Who benefits?
 Who reads the maps?
 Who owns the information?

Mappers have to start with the basic “Who” questions. This creates an awareness of ethics, risks and opportunities, which is needed to guide a good mapping process. In fact, there are several examples of local people being put at serious risk when information related to corruption and illegal use of resources by powerful people was exposed.

A number of researchers and practitioners and members from the Open Forum on Participatory Geographic information Systems and Technologies (www.ppgis.net) have developed a well articulated approach to practical ethics, in particular to ensure that mapping is not being imposed on communities or being used in an exploitive way. The short, sharp burst of P3DM activity, if it is not embedded in a longer term engagement, runs the risk of leaving a community without direction after the intense mapping experience. It is important that the different elements of the community feel “empowered” by the experience so that they can take meaningful decisions about what happens to the map, what applications it can be used for, how to connect the map to the goals of tolerance building, educating officials, creating livelihoods and protecting cultural and biological diversity.

Summary of risks

Some of the risks associated with mapping are summarised below:

- Mapping that is not truly driven by the will of the community, and does not represent the different interests of the community, may end up being an extractive exercise that abuses people's trust.
- Mapping may raise expectations in poor communities about new resources and income which, if not fulfilled, may lead to disappointment.
- Communities are not homogenous and equal – mapping can exacerbate marginalisation and silencing within a community and distort planning and policy processes in the future. This is particularly important for gender relations.
- Participatory mapping may pose a threat to civil society organizations, which claim that they represent a community but do not necessarily have a valid mandate. There can be conflict over who has the right to consent to mapping and who is included/excluded from the process.
- Valuable information about rare plants, medicine or endangered species may enter the public domain without control, and lead to further resource abuse.
- Communities may expose aspects of their land and natural resource use and provide information that can be used against them at a later stage (e.g. hunting without permits may lead to prosecution).
- Unresolved disputes over land and boundaries may be heightened during mapping and, if not well managed, can provoke conflict.
- Private sector and academic interests, if not constrained by clear ethical guidelines and accountable contracting, may exploit the mapping situation at the expense of the community involved. Also, this can make it difficult for other outsiders to work in partnership with indigenous and local communities.



Conclusions and observations

Participants from the Paris workshop felt that cultural mapping emphasises the presence and value of cultural diversity, and that it is a useful way for integrating diverse aspects of work at UNESCO. Cultural mapping touches on all major areas of UNESCO's mandate: tangible and intangible heritage, local and indigenous knowledge of the natural environment, cultural resource management, myths, intergenerational and intercultural dialogue, transmission of knowledge, education and learning, involvement of youth and women, and the application of new information and communication technologies. The workshop itself brought people together from all Sectors of the Organization.

There was interest in how the body of maps that is being developed around the world could be used more effectively as a tool for sensitising the public about the value and importance of cultural diversity.

A key ingredient of a successful workshop on raising critical awareness about cultural mapping and its uses is involving people who have done mapping. The experience of the facilitators/participants who had worked directly with local and indigenous communities on mapping projects meant that they could speak from an informed position and give suggestions or perspectives based on that experience.

The Paris workshop has generated several materials, including this Facilitation Guide and a concept paper on cultural mapping and intercultural dialogue. These will be available on the UNESCO website.

At the end of the workshop, it was important to identify and share the main lessons learnt and relate them back to participants' work and responsibilities.

The main lessons shared by participants at the Paris workshop may be useful for the preparation of future mapping workshops. These lessons can be summarised as follows:

- Cultural and participatory mapping arise from different origins; combining them helps to strengthen indigenous and local peoples' capacities to express and defend their points of view, cultural practices, rights and aspirations, especially in the current context of globalisation, where their ways of living are under threat.
- The making of the map legend (i.e. the key to reading the map) for cultural participatory maps provides an opportunity for successful intercultural dialogue and valorising indigenous and local voices.
- Cultural and participatory mapping are valuable tools for the management of protected areas, notably World Heritage Sites; such mapping can ensure full understanding,

participation and consent of local and indigenous communities.

- Mapping as such does not ensure the full understanding and/or consent of local and indigenous communities. What counts are the approach, the process, and good practice (including obtaining prior informed consent from the community to implement the mapping exercise).
- Cultural and participatory mapping can ensure free, fair and informed consent on projects involving the territories of indigenous and local peoples.
- Cultural and participatory mapping are unique tools for making intangible heritage visible in its territorial and resource context.
- While considering or conducting mapping exercises, attention must be paid to issues of ethics, the safety of communities and the protection of intellectual property rights.
- The issue of gender and women's voices in mapping exercises needs to be addressed and monitored.
- Mapping is a tool which indigenous and local peoples can use to explore their lands, identity, cultural resources and, more generally, their place in the world.
- Indigenous peoples have moved to centre stage internationally due to their relationship with the natural world and natural resources. Mapping is a tool that can help bring subtle, oral, intangible perceptions, knowledge and wisdom into international dialogue and policy making.
- Cultural resource management can benefit from an appropriate application of mapping methods. Often, UNESCO Member States are not aware of the full extent of their cultural resources and diversity. There is a natural link between cultural inventory processes, mapping and the claims of indigenous peoples to their distinctive cultural and spiritual systems.
- Though inventories of intangible and tangible heritage can be useful and important, they should not be confused with valorisation and revitalisation of cultural systems, beliefs and expressions. Mapping should not be approached as solely a technical exercise, but

seen as a means to recognise the aspirations, needs and boundaries of the communities being mapped.

As for applying cultural mapping in one's own work, the Paris workshop provided the following ideas:

Mapping can serve in the protection and management of World Heritage Sites. Local communities need to be more involved in the preparation of site applications and management plans. The more a participatory process is used at the start of a heritage site project, the more likely it is that site management will be embraced by local communities and be sustainable.

Mapping is also a unique tool for recognising and working with intangible heritage and landscapes. The general wisdom on site management has been shifting toward management of landscapes rather than of single-item sites. Mapping can help represent the cultural landscape for World Heritage Sites. Cultural participatory mapping allows communities and site managers to discuss conflicts, identify changes and risks, as well as practical matters, such as trails, tourist traffic, and so forth.

In the case of intangible heritage, mapping is evidently quite important. According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, Member States need to engage in inventories of intangible heritage. This is particularly important with indigenous peoples, who mostly have oral cultures that are tightly associated with their physical landscapes and territories. Cultural resource inventories cannot be achieved without full community participation and consent. The issue of free prior and informed consent has been repeatedly emphasised by the UN Permanent Forum on Indigenous Issues. Participatory cultural mapping creates a method for both the consent and the inventory process, in a manner that strengthens the position of indigenous and local peoples.

For the Education Sector, mapping provides novel opportunities for bringing traditional knowledge and non-dominant approaches to nature into

formal and non-formal learning environments. This is significant in the context of the International Decade on Education for Sustainable Development with UNESCO as lead UN agency.

Representatives from the Science Sector discussed the importance of mapping in making the link between cultural diversity and biological diversity. P3DM maps are highlighting niche economic development based on intimate knowledge of biological diversity and specific eco-systems. The cultural mapping approach could be useful for the Man and Biosphere programme and for the Local and Indigenous Knowledge Systems (LINKS) cross-sectoral initiative. Mapping can also play a

role in ensuring the full participation of local and indigenous communities in ecological governance and the sustainable management of natural resources.

The indigenous participants found the workshop interesting with a lot of new information to consider. They were pleased that such tools are being made available to indigenous peoples. UNESCO has an important role to play in sensitising decision-makers and the larger public to the importance of indigenous cultures, heritage and knowledge systems. On the other hand, some participants were concerned about the risk of exposing valuable knowledge of medicinal plants and other commodities.

Appendices

Annex 1



Examples of UNESCO-related cultural mapping projects

Africa

UNESCO supported the South African San Institute (SASI) in a project with the **Khomani San community from South Africa** on auditing and managing cultural resources with displaced indigenous peoples. A publication was prepared that examines the interventions required to identify valuable cultural resources (including both tangible and intangible heritage) in a highly fractured community with a strongly stigmatised identity and an almost extinct ancestral language. The methodology used is built around the principle of working with community elders to create an inventory of cultural resources and facilitate intergenerational dialogue. The aim is to dismantle the stigma associated with an indigenous identity, while attempting to involve young people in cultural resources management practices and systems. A key element is to create a means for the tangible expression of intangible heritage to help make its value and applicability more evident to third parties. The publication is entitled *Written in the Sand* and was prepared by Nigel Crawhall. A related DVD on SAN Heritage Management was also produced.

In addition, UNESCO has given its support to the NGO Protection et Revalorisation des Cultures en Voie de Disparition (PROCED) to carry out a project entitled “Protection of the Cultural **Resources of the Pygmies in Gabon and their Integration into Processes of Development**”. **This cultural mapping project intended to elaborate strategies to protect cultural resources of the** Pygmies in Central Africa. Those strategies were also intended to facilitate dialogue between the Pygmies and the majority group, the Bantu people, as well as with commercial companies from Gabon. An inventory of the sites inhabited by the Pygmies, as well as of their cultural resources, was established. This inventory led to a better visibility of the Pygmy traditional way of life and provides a communication tool to build mutual consent on actions and policies concerning the development of the communities. UNESCO also supported the production of a related DVD on present challenges faced by the Pygmy culture.

UNESCO also gave its support to “The Doxa Productions” in Namibia for the training of several representatives of indigenous communities in media content production and ICT use. As a result, a

living archive on **the Himba cultural resources in Namibia** and four DVDs were produced with and by indigenous representatives.

Asia and the Pacific

UNESCO supported the Research Institute for Mindanao Culture based at Xavier University, Cagayan de Oro City in Northern Mindanao, Philippines. The project aimed to revitalise the endangered indigenous cultures from **Northern Mindanao (the Mamanua, the Higaunon, the Manobo, the Eastern Manobo, the Banwaon et the Subanen)** by preparing an inventory of their cultural resources using cultural mapping, and proposing an appropriate cultural resource management approach. Special attention was paid to the participation of the local population, in particular elders, who hold traditional knowledge.

The NGO “Save the Ifugao Terraces Movement” in Kiangan, Philippines participated in the regional UNESCO workshop on cultural mapping for Asia and the Pacific in Bangkok. NGO member Rachel Guimbatan presented **a community-based land use and management project incorporating indigenous systems and practices in restoring the Ifugao Rice Terraces - a World Heritage Site in Danger**. As part of the project, community members identified and mapped indigenous values and practices. An open forum workshop was held, where different communities could work together. The maps were drawn by the locals themselves based on memory and with the help of conventional base maps, and were written in the native dialect. Building trust and confidence with the community members was crucial in carrying out the work.

Latin America

UNESCO supported the **Iruitu community from Bolivia** in a project aimed mainly at revitalising the cultural resources, especially the language, and reinforcing the cultural identity of the Uru people. It was facilitated by the NGO Taller de Historia Oral Andina, Bolivia. A report was prepared by Maria Eugenia Choque, which contains Urumataqu - Spanish bilingual vocabulary and a presentation of the Uru numerical system.

North America

UNESCO supports the Buffalo Trust in developing a cultural revival project through the use of ICTs with the **Kiowa people of Oklahoma in the United States**. One of the main objectives is to foster intercultural and intergenerational dialogue. A workshop was organized to identify and map the needs, as well as the existing resources and capacities, of the Kiowa community in the field of cultural expression and communication. This was then to be reflected in the production of local content for media. Based on the results of this consultation workshop, a training workshop in media content production and ICT use will be organized, during which local content will be mapped through participatory video production with young people documenting the knowledge of Kiowa elders.

UNESCO has also worked closely with Hugh Brody in developing the concept of cultural mapping with indigenous peoples, which included designing an international workshop on ethical principles to guide such work. One of his films, *Time Immemorial* (1991), which presents the land claim struggle of **British Columbia's Niska Indians**, is the result of a major mapping process. Hugh Brody is currently using film as a means to map cultural identity struggles with **indigenous youth in the West of Canada**, focusing on displaced indigenous youth.

Annex 2

Example of the workshop programme “Cultural Mapping and its Possible Uses for Indigenous/Local Communities”

Programme section 1: Introduction to Cultural Cartography

09:30-09:40	Plenary	Welcome
09:40-09:50	Interactive	Introduction of participants
09:50-10:00	Plenary	Overview of the workshop programme
10:00-10:30	PPT presentation	Participatory mapping
10:30-11:00	Presentation	Canada First Nations experiences
11:00-11:25	Coffee break	
11:30-12:00	PPT presentation	Mapping from the Arctic to the Kalahari
12:00-12:20	Open Forum	Discussion
12:20-12:40	Exercise	My Map
12:40-13:00	Feedback by trainees	Reflections on the exercise
13:00-14:30	Lunch break	
14:30-15:10	PPT presentation	Participatory 3D Modelling
15:10-15:30	Open Forum	Discussion
15:30-15:55	Coffee break	
17:10-17:30	Open Forum	Discussion

Programme section 2: Application of Mapping – Rights, Identity and Choices

16:00-16:20	21' Multimedia	Giving Voice to the Unspoken?
16:20-16:45	PPT presentation	Maps as sites of cultural revitalisation and intergenerational transmission of knowledge (Fiji and Kenya P3DM exercises)
16:45-17:00	Open Forum	Discussion
17:00-17:10	Presentation	Indigenous peoples and the State: Maps as media for intercultural dialogue

Programme section 3: Choosing to Map: Constraints, Choices and Ethics

09:00-09:30	PPT presentation with interaction	Attitudes and behaviours of facilitators
09:30-09:50	Presentation	When do you map? Fitting in with a community-based approach to access/use/management and protection of cultural and natural resources
09:50-10:10	Plenary (open forum)	
10:10-10:30	PPT presentation	Maps and communication - the role of the legend
10:30-10:50	Presentation	Knowledge, wisdom and ritual qualifications for knowledge managers
10:50-11:00	Plenary (open forum)	
11:00-11:25	Coffee break	
11:25-12:00	PPT presentation	Who questions. Who does the mapping? Who benefits? Who reads the maps? Who owns the information?
12:00-12:35	Meta-card exercise	I noted ... , I learned, I discovered ..., I felt ..., I would like to suggest ...
12:00 -12:20	Interactive	Integrating what we learned into the UNESCO programme
12:50-13:00	Plenary	Closing remarks

Annex 3



Havana Communiqué on Cultural Mapping

“New Perspectives on Cultural Diversity: The Role of Communities”

Havana, Cuba 7-10 February 2006

Cultural mapping incorporates a wide range of spatial representations of a community or an individual's understanding of his or her cultural, social and biophysical environment.

The practice of cultural mapping with indigenous peoples dates back into the 1960s. It has slowly evolved into a powerful tool for making intangible heritage and local and indigenous knowledge visible in a medium that can be understood by both dominant and non-dominant cultures. Both explicit and tacit knowledge emerge if the mapping is done in a way that allows knowledge bearers to express themselves with confidence.

Cultural mapping allows non-dominant or marginalized cultural systems to be represented respectfully, which creates an opportunity for intercultural dialogue with more dominant societies and stakeholders. Cultural mapping is typically used when communities need to negotiate about territories and rights, such as access to, as well as control and use of natural resources.

Furthermore mapping provides an opportunity to reinforce a community's consciousness and reflection regarding its specific cultural traditions, resources, and institutions as well as their intergenerational transmission, so that its members are better prepared to express their rights, visions and priorities when confronted with development interventions initiated by a third party, whether in the area of education, health, conflict prevention or other.

Cultural mapping, when carried out in a gender sensitive way, facilitates the collection of gender disaggregated data in areas such as local knowledge systems, cultural practice and roles in society.

Cultural mapping can indeed be an effective tool to help explore the spatial and territorial aspects of a community's intangible cultural heritage, expressions and knowledge systems. Indigenous peoples' cultures, in particular, exist in an ecological context. It is easier to represent intangible heritage within the specificity of its spatial and environmental location.

Cultural mapping is a methodology that can help promote intra- and intergenerational knowledge transmission, since the process is based on dialogue between different members of a community and links the past, present and future. Projects have shown that indigenous and local youth often respond well to learning about ICTs and at the same time learning local and indigenous knowledge.

Mapping may be just one component of a broader inventory process, which could include other components such as genealogies, oral history, image archiving, research and documentation of specific cultural and environmental knowledge and practices. Whether mapping is used as a leading aspect of an inventory process, or as one tool amongst others, cultural mapping is always a tool that should be applied within a broader strategy of affirming cultural diversity and creating opportunities for greater intercultural understanding and dialogue.

There are risks associated with mapping. Some components of a community's knowledge or cultural landscape may be sacred or confidential, and should respectfully not be represented on maps for external viewing.

'Extractive' mapping, where information is taken away from communities, even if remunerated, can leave people with doubts and anxieties which will have a negative impact on trust relationships and future co-operation. Unethical and badly conceived mapping can expose communities their traditional knowledge, and / or the natural environment to exploitation and abuse.

It is recommended that:

- Cultural mapping should be used as an empowering tool which reinforces a community's dignity and self respect;
- Mapping should be recognized as part of the process of building mutual consent between marginalized communities and more dominant groups, including the State;
- It should be used as an opportunity to stimulate dialogue on gender roles and dynamics, since it allows collection of gender disaggregated data;
- The process of mapping is as important as the outcomes. Where external resource persons are assisting communities, it is crucial that the community's interests and needs be at the centre of the project's operations (i.e. methodologies have to be 'participatory');
- An explicit ethical framework should be agreed at the outset of the inventory and mapping process, so that all parties agree on their roles and responsibilities, and ensure participant's / informant's consent is free, prior and informed;
- External resource persons engaging in cultural mapping should be given appropriate training including modules on attitudes, behaviors and ethics.
- Risks which may arise from mapping should be clearly discussed and considered before embarking on such a project;

- UNESCO should consider promoting training and best practices in the use of cultural mapping, particularly as they relate to cultural inventories, regenerating and transmitting local and indigenous knowledge and learning systems, conflict prevention, gender equity and safeguarding intangible cultural heritage;
- UNESCO should help its various Sectors and Divisions understand the benefits and risks of mapping;
- There is an urgent and evident need for UNESCO to co-operate more directly with other agencies on the application of cultural mapping to the protection and promotion of cultural diversity, on the sustainable use of natural resources, and using intangible cultural heritage and traditional knowledge to fight overcome poverty.
- The assembly recommends that UNESCO share its findings with the UN Permanent Forum on Indigenous Issues, the UN Development Program, and the UN Environment Program (including the Convention on Biological Diversity).

Annex 4

Useful workshop materials

These materials or references to relevant links are made available on UNESCO's website:

- Example of the Paris workshop programme “Cultural Mapping and its Possible Uses for Indigenous/ Local Communities”.
- Example of the Paris workshop outline: objectives and key issues.
- A Note from UNESCO on cultural mapping.
- Key concept papers:
 - (i) “The role of participatory cultural mapping in promoting intercultural dialogue – ‘We are not hyenas’”; paper prepared by Nigel Crawhall for UNESCO, March 2007.
 - (ii) RAMBALDI G., MUCHEMI J., CRAWHALL N. and MONACI L. 2007. Through the Eyes of Hunter-gatherers: Participatory 3D Modelling among Ogiek Indigenous Peoples in Kenya. Information Development. Vol. 23, No. 2-3, 113-128.
 - (iii) "Giving New Voice to Endangered Cultures". Working paper prepared by Nigel Crawhall for the International Forum on Local Cultural Expression and Communication, UNESCO, 2003.
- CD Rom resource tool:
- “Mapping for Change: Practice, technologies and communication” - Multilingual & multimedia CD-ROM version. Participatory Learning for Action Number 54, International Institute for Environment and Development (IIED) and (CTA) with support from UNESCO and other partners, July 2007 (see http://pgis2005.cta.int/pla_cd.htm).
- Series of digital audio-visual presentations on experiences of Participatory 3 Dimensional Mapping (P3DM) around the world.
- Video clips on cultural mapping:
 - (i) Mapping for Change 2005: Report Back. This 13-minute multimedia report documents the Mapping for Change Conference that took place in Nairobi, Kenya on 7-10 September 2005. It features interviews with PGIS/P3DM practitioners from around the globe and summarises the process and outcomes of the event.
 - (ii) Giving Voice to the Unspoken: a 20-minute video production showing the hands-on aspects of 3D modelling (MPEG format). The film supports all practical aspects of P3DM and documents in detail an actual exercise conducted within a protected area in Vietnam. The documentary was jointly produced by the ASEA Regional Centre for Biodiversity Conservation (ARCBC), the Social Forestry Conservation Project in Nghe An Province (Vietnam), the Environmental Broadcast

Circle (EBC) –(Philippines), affiliated with the International Television Trust for the Environment (TVE). http://www.iapad.org/p3dm_video.htm

- Havana Communiqué on Cultural Mapping, UNESCO Conference “New Perspectives on Cultural Diversity: the Role of Communities”, 7-10 February 2006, Cuba.¹⁸

Facilitators may either contact CTA¹⁹ for its copyrighted material or prepare similar material for workshop participants using local or international examples.

18 See ANNEX 3.

19 See: <http://www.cta.int/index.htm>

Annex 5



Examples of meta-card comments²⁰

I discovered ...

- An amazing richness of information can be revealed through mapping;
- Maps can speak, and that there are specialists in this field;
- Mapping seems to be a useful tool for communities in the preparation of inscription reports for the World Heritage Sites;
- Mapping, even though it is important, can be dangerously misused by government;
- Training is not necessarily an exercise in control;
- Mapping contributes to intergenerational dialogue; and
- Mapping is a measure/tool for bringing out information on cultures and values, but the question of knowledge transmission still remains.

I felt ...

- Participatory mapping should lead to mapping of participation;
- There is a link between participatory mapping and participatory observation, a classic method for ethnography, but the language has advanced;
- There are people genuinely interested in indigenous peoples;
- There is a danger in the Kenyan case, as the mapping is being done as part of a political claim process, which risks instrumentalising cultural resources;
- The joy that can come from a mapping exercise; and
- Much is lost in terms of types of intelligence and sensibility (such as perceptions of time, space and movement) when “oral cultures” die or become a written culture.

²⁰ These have been edited down from the original comments, which are available in French

I noted ...

- Doing mapping can be both interesting and risky for a community, as this exposes knowledge that may at times be secret;
- The links between mapping and other aspects of cultural resource management and intercultural dialogue were not completely clear;
- How do we profit from the experiences of participatory mapping to help sensitise others about the knowledge that can be shared, and how do we encourage communities to value and respect cultural diversity?
- Mapping is a long process that can lead to different results;
- Does the dialogue continue? Have social relations changed? How do you know if this has been achieved?
- What are the means of verification that can be used to assess the transformation value of this methodology?

I learned ...

- One has to be patient, the road is long;
- How important it is to be on the map and how maps are instruments of power;
- A lot about mapping;
- Mapping serves to reveal a community to itself;
- It is not necessary to have a predetermined outcome in mind; and
- Making maps is not just about revealing existing information, but how to give it value, how to express what is hidden, that which is spiritual, intangible, and yet very important for the community.

I suggest ...

- Finding ways to adjust lobbying so that it favours the use of cultural mapping at the State level;
- Explaining the importance of mapping for indigenous peoples who are not involved in land claims;
- Putting in place a structured explanation of mapping methodology;
- Explaining that the inscription of sites on the World Heritage list is not an end in itself; the sustainable management of resources by communities is equally important;
- Involving artists in making the maps and promoting them more widely so that people can better understand these different views of the world;
- Giving young people a role in mapping, and determining what their role in the process of participatory cultural mapping could be, for example in data gathering, management and utilisation of the maps;
- Making it clear that the main goals/objectives of cultural cartography should be defined by the local community (e.g. reflection on cultural significance or natural resources) and that the local community should then work towards these goals/objectives;
- Including awareness of gender issues; when gender balance is not built into the exercise, it is not valid and can lead to wrong conclusions about the use of space, resources and associative values;
- Looking at how knowledge represented on the maps can be applied in formal education and education for sustainable development;
- Considering how to initiate a process of intercultural dialogue that is realistic in terms of its language; and
- Using the Internet to make maps more accessible.

Annex 6



Bibliography and Resources

Web references

Participatory mapping discussion groups (English, French, Spanish and Portuguese): www.ppgis.net

Participatory mapping custom search engine: <http://www.ppgis.eu/>

Integrated approaches to participatory development: <http://www.iapad.org/>

Wikipedia on mapping: <http://en.wikipedia.org/wiki/Map>

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