



Material Culture Ethnography Metadata Schema: User guidelines

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Introduction

The following document is the detailed user guidelines on how to use and fill in the Material Culture Ethnography Metadata Schema (MCEMS), which was developed for the Endangered Material Knowledge Programme (EMKP). MCEMS is intended to record the metadata for digital objects that were created as part of ethnographic research recording material culture, living heritage, cultural practices, and different forms of knowledge. Its aim is to aid the preservation of ethnography-specific information, facilitate archiving for future re-use and accessibility, and increase the online findability and presence of ethnographic data and research.

To collect metadata, MCEMS uses a modified spreadsheet that has been divided into three sections (or tabs) to collect information about i) the project, ii) the people that participate in it and contribute their knowledge and expertise, and iii) the individual files (or assets as they are referred to in this document) that are created and intended for long-term archiving. Each of the tabs is then divided further into fields (or what metadata specialists would call 'elements') that are intended to capture specific information about who helped create the digital files, a description of what is recorded, project goals etc. In the sections below, you will find a description of each tab, the information it intends to capture, how it is structured and the fields it is composed of. This is followed by guidelines that lead you through the spreadsheet and tell you how to understand and complete each field. For each field, you will be given an explanation, some examples of what information the field intends and/or does not intend to record, some guidance on the restriction of the field (if any, incl. punctuation and use of symbols), and finally in a grey box you can find examples of what a completed field should look like.

The full definition of the metadata schema and each field, as well as background information, is available in the MCEMS ontology, which can be accessed here: <https://doi.org/10.25420/britishmuseum.13238090.v1> . The spreadsheet is also available for download here: <https://doi.org/10.25420/britishmuseum.13238105.v1> . It is designed to be easy to use and accessible even to those with little software experience. The spreadsheet is Open Access. Therefore, if you are working outside of the scope of EMKP you can modify the spreadsheet to fit the needs of your project.

Before starting your project

Much of the work ethnographers undertake is about documenting different parts of knowledge systems and their various constituent parts, be they material or social. The documentation record that is created is only a snapshot of that knowledge and is in a way extracted out of the socio-cultural context in which that knowledge is performed and utilised. It is therefore pertinent to think about including as much contextual information as



possible and how the digital record can be an appropriate representation of a knowledge system.

Before commencing your project it is worth thinking about the possibilities and limitations of each documentation medium (photo, video, audio, 3D, etc.) and the archive or digital repository. This will influence which mediums you use for what. More importantly, however, it should make you think how you structure your documentation records, how individual files or assets are grouped together, and how you will cross-reference between different assets and groups.

A set of assets that has been intentionally grouped is in this metadata schema called a 'Session' (as in a recording session). There are numerous reasons why you would group assets together, which could include all the assets created during a single recording session, multiple interviews with the same person, assets grouped by methodology, etc. The possibilities are endless and how you group the assets into sessions is up to you. The groupings should have a clear and easy-to-follow structure. Each Session should have a unique name or unique identifier. For this, EMKP projects should use a letter followed by two digits (e.g., A01, A02, F33, L14), where Sessions A01, A02, and A22 are distinct but somehow related, however they might not be related to Session R15. Our suggestion is to use each letter to denote a strand of your research or a strand of the knowledge system, and the digits as recording sessions or file groupings that fit within that strand. Each Session can have as many different file formats as necessary and you are not obliged to utilise the letters in alphabetical order. For example, you could use Sessions starting with 'I' for interviews, 'M' for mapping etc. and never use A, B, or C.

Another important matter is the file naming convention. File names are used as the Unique identifier for each asset. For EMKP, all assets submitted by grantees should contain the unique project ID excluding 'EMKP' (e.g., 2020SG05) followed by an alphanumeric session identifier (e.g. A01; C04) followed by a four-digit sequential number (e.g., 0005; 0054; 3596). Try to use each four-digit sequential number only once, if you know your dataset will be less than 10 000 files. A full asset name will look as follows: UniqueProjectID-Session-SequentialNumber (2019LG07-G05-2015; 2021SG02-U52-8524). To rename a large set of files, we suggest you use a file renaming software.

Example:

Kodzo Gavua has produced a series of videos, photos, and recordings of gold forging in Ghana. He names all his files 2019SG04. He then groups these files into different sessions in folders that are named with an alphanumeric identifier. This same alphanumeric identifier will be used to name the files within that folder. For instance, since the first step he documented was ore extraction, he creates a folder called A01 and places the 2 videos



and 20 photos from this session into the folder. Using a Renamer programme he then names all these files using the identifier 2019SG04-A01 followed by a four-digit sequential number. He first renames the two videos (i.e. 2019SG04-A01-0001.mp4; 2019SG04-A01-0002.mp4) and then renames the twenty photos, taking care that he does not alter the file extension, using a sequential numbers that follows from the previous numbering (so his first photo will be named 2019SG04-A01-0003.jpg; his second 2019SG04-A01-0004.jpg, and so on).

For further details on Session and file naming, please check out the relevant sections in Asset details.

The metadata spreadsheet also comes with a set of Vocabularies or lists of terms that are connected to different fields and show up as drop-down lists. These lists are there to standardise the terms you use across the project and metadata, minimise mistakes, and to help you complete the metadata quicker. Most of the lists can be amended and modified to suit your needs and to show the terms that you want. Make sure to use them to their fullest extent, since it will make completing the spreadsheet easier.

When completing the metadata it is easy to see the dataset as a well-connected coherent whole. This dataset will be the digital representation of your project and the knowledge system you diligently worked on to record and document. Although this record and knowledge are divided into different assets which can be separated from the whole, the metadata helps ensure that each asset takes as much contextual information with it as possible. Therefore it is worth investing time and energy, which will ensure the long-term usability of the documentation records and helps create a completer image of the knowledge system.

File formats

EMKP makes use of a series of archive standard digital file formats. These file formats are chosen because they do not corrupt easily and are stable, they are well-established and are widely accessible, they can be read by a large number of software programs, and they tend to be non-proprietary. They are also used globally by digital archiving and repository institutions, making it easier to deposit your dataset with multiple institutions.

The approved file formats are as follows:

- Audio-visual: h.264 or more commonly known as .mp4, minimum resolution is 1920x1080 also known as Full HD
- Audio: .wav at 16bit, 48 kHz
- Textual: .pdf
- Photo: .tiff, not compressed, at least 300 dpi resolution



- ## Completing the metadata spreadsheet

The Project details tab captures overview information on what the project was about, including its goals and focus, who the lead investigator was, and which institution hosted it. It will allow others to contextualise the individual assets and understand their “background”, see funding details, understand how the project fits into the lead investigator’s research trajectory, and to follow up with the PI and the host institution in case additional information is required. This is the first tab and metadata that you fill in.

Before beginning make sure the Project tab is selected and that you see the spreadsheet as portrayed in Figure 1. Below the title ‘Project’ you will see different fields or elements (Unique project ID; Project title; Project PI; etc.). Below that is a single row, which should be used to provide project details. The rows below that should remain empty.

Figure 1: Project details spreadsheet

Fill in the **Unique project ID** as provided to you by EMKP or another granting agency. For EMKP the project ID is found in your grant agreement and the format is as follows:

EMKP[YEAR][SG or LG][CONSECUTIVE NUMBER]



Examples:

- EMKP2019SG01;
- EMKP2020LG07

2. Project title

Fill in the **Project title** and please include any subtitles. This is the name given to the project and has generally been used in the application. For EMKP, the official project name is also included in your grant agreement. Do not italicise, underline, or make bold any of the text in the description.

Examples:

- Upper Xingu Material Culture in the Past, Present and Future: Collaborative Documentation of a Multiethnic Tradition in Brazilian Amazonia;
- From Seeds to Rags: Textile Production in Dendi and Borgou (North Benin)

3. Project description

Fill in **Project description**. This can be a detailed abstract that discusses the background, scope and goals of the project. Through this field, please include answers to:

- What are the focus and aims of the project (and which endangered material knowledge is it centred on)?
- Through which material practices and material culture is this knowledge expressed?
- What are the background and scope of the project?
- What documentation and research methods will you employ?
- Why is this knowledge important and what are the potential consequences of its loss?

Do not italicise, underline, or make bold any of the text in the description

Example 1:

Venerable Phuntsok Tsering, is the Nabza' Chenmo, or the Dalai Lama's personal tailor. Since 1959, he has been responsible for (re)constructing the tailoring requirements of the Dalai Lama in exile. He rebuilt the ceremonial wardrobe left behind in Tibet and developed new garments for use in the unfamiliar environmental and cultural conditions of India. Despite this singularity his practice has never been documented. Collaborating with The Tibet Museum, an exile institution in Dharamshala, India, this pilot project tests the proposed methodologies for a new digital archive of Tibetan material knowledge in



exile. Focusing on the endangered knowledge of Ven. Phuntsok Tsering the project combines filmed observations of garment-production, semi-structured interviews and discussions using pre-1959 Dalai Lama provenanced garments in UK museum collections to document the material practices and knowledge systems associated with tailoring for the highest echelons of Tibetan society.

The primary goal of this project is to document the tailoring skills needed to clothe the Dalai lama and the specific types of textiles reserved for His Holiness. Additionally, it records the lexicon of Tibetan materiality through Tibetan ontologies rather than through the technical language and standards produced by non-Tibetan institutions and researchers. Documenting the language of this materiality is critical, as practitioners are largely unaware of the connoisseurial and technical language that informed earlier generations of tailors in Tibet.

A secondary goal is to raise awareness of and build advocacy for the importance of digitally documenting Tibetan material knowledge and its relevance to Tibetan exile culture. A member of staff from the Tibet Museum will join the project team and receive mentoring and training in material knowledge preservation and participate in the fieldwork.

The project also aims to have an impact on Tibet collections in UK museums. It plans to augment the current documentation of Tibetan material culture in UK museums by reconnecting it to Tibetan material knowledge. Thus, privileging Tibetan systems of knowledge over European notions of classification and description.

Example 2:

Asapan, the initiation ceremony of the pastoral-nomadic Turkana of northern Kenya, is a ceremony that draws together an extraordinary array of skills, knowledges, material histories and embodied performances. It is a social institution that reverberates through the entire population of the remote Turkana region, its ramifications emerging in ritual and domestic contexts alike. It is central to marriage, the management of territories (ngiketwela) and a wide range of other important practices, but it also compels the construction and implementation of a diminishingly rare array of ritually-significant objects. Spears (ngakwara), wooden bowls (ngatubwae), clay pots (agulu), circular wrist knives (ngabara), head ornaments (ngapukoto) and bundles of neck beads (ngakoroumwa) all take part in asapan, materialising the critical transition into adulthood. In their performances, these objects reach across diverse spatial and temporal scales, articulating complex histories, value systems and a landscape of other social institutions; they serve to make and re-make Turkana identities in the face of unprecedented socio-economic and environmental uncertainty.

In light of the extraction of vast oil reserves, the catastrophic effects of the Gibe III hydro-electric dam and largescale environmental degradation, the fact that asapan has neither been extensively researched nor documented is particularly significant. Building on unique historical collections from the Pitt Rivers Museum, Oxford, this project will meticulously document Turkana initiation for the first time, over a period of two years. In doing so, it will seek to foster new connections between the Turkana people and the photograph and



ethnographic object collections of the Pitt Rivers Museum. Via a visual repatriation and photo-elicitation strategy, the Pitt Rivers' Turkana collections will be used in the field (in print form) during individual interviews, discussions and public meetings to facilitate explorations of asapan that are grounded in the materialities of daily life. Through these engagements, and other ethnographic research, the project will explore the material histories that converge in the present-day performance of the initiation ceremony, preserving them, and the ceremony itself, for generations to come.

Ultimately, a digital database will be produced, comprising a range of transcribed interviews, group discussions, audio recordings, photographs and video footage. This database will be cross-referenced with keywords and tied to the Pitt Rivers Museum collections. It will relate not only to individual ceremonies that are performed during the course of the project, but also to the wider landscape of material practices and knowledge. The database will be deposited in the EMKP digital repository at the British Museum and will also be donated to key research and educational institutes in Turkana to be utilised by future generations.

4. Project description alt

In **Project description alt** provide a translation of the text in Project description. We would encourage you to translate it into the source community's language or alternatively the lingua franca of the country of work or the language where the host institution is based.

5. Project PI

Provide the lead investigator's name under **Project PI** as stated on their passport or other official documents

6. PI contact

Under **PI contact** write the lead investigator's email. Provide only a single email address. The most appropriate email address is one where you will be easily reached for a long period of time or, alternatively, the email address provided by your employer/host institution.

7. Host institution

In **Host institution** write the full legal name of the institution that is taking over financial and ethical oversight of the project. Write the name in the host country's language and if appropriate translate to English, separating the local and English names with a forward slash [/] and a space either side of the slash. Separate specific departments from larger institutions using a comma [,]. Capitalise where necessary.

Examples:



- Univerza v Ljubljani / University of Ljubljana
- Maseno University
- Department of Archaeology and Heritage Studies, University of Ghana
- Department of Anthropology, Faculty of Social Sciences and Health, Durham University
- มหาวิทยาลัยธรรมศาสตร์ / Thammasat University

8. Host institution address

Under **Host institution address** write the physical address of where the administrative offices of the host institution are located. Separate each part of the address (street, post code, PO box etc.) using a comma [,] and do not use line breaks. Do not include the country.

Examples:

- Great Russell Street, WC1B 3DG, London
- 99 Moo 18, Paholyothin Road, Klong Nung, Klong Luang District, Pathum Thani Province, 12120
- 253, Warri/Sapele Road, Warri, Delta State
- Engelska Parken, Thunbergsvägen 3H, 751 26 Uppsala [note here that ‘parken’ and ‘vägen’, the Swedish words for park and road, are not translated]

9. Host institution country

Under **Host institution country** select from the drop-down list the country where the host institution is based. The list is ISO standardised and, although the names of countries are in English, they can be cross-referenced across languages.

10. Project language

In the three fields for **Project language** select from the drop-down list the main languages spoken and used in the project (including in the records and any documents). This is not just about the language(s) spoken by the source community, but also about the language you write your field notes in, publications resulting from the project, the language the team speak among themselves etc. It does not matter which language is named first.

For example, a team of Spanish researchers is working with two source communities in Ethiopia. The team’s field notes, other documents, annotations etc. are in Spanish, while the two source communities speak Amharic and Argobba. The appropriate languages to choose for Project language are: Spanish, Amharic, Argobba. In another example, an international team of researchers is working with Peruvian potters. The potters and the team speak



Spanish, but the team also commonly uses English. The appropriate languages to choose for Project language are: Spanish, English. The third field is left empty.

To see how to find the appropriate language see Primary language and Figure 3-Figure 6 for a visual guideline.

Examples:

- Spanish
- Argobba

Person details

In the Persons tab we want to capture information about the people participating in and contributing to the project, including information about the lead investigator, collaborators and research assistants. There are various reasons for capturing this information. First and foremost, it is about securing and recording people's consent to participating in the project and making them aware of their rights. It is also important to let them know how you will use the recordings of them and what happens (or can happen) once these are uploaded to an open source repository like that of EMKP or another institutional archive. The information input into the Persons tab is linked to the Assets tab. Should a person revoke their consent, then you, EMKP and managers of other archival repositories are able to verify the person's identity through the details captured in the Persons tab and based on the information in the Assets tab remove/modify/restrict access to all files and asset containing that person's likeness. It also helps projects and institutions comply with laws and regulations such as the General Data Protection Regulation (GDPR)¹ or any of the other national regulations on digital data.

We also want to be able to acknowledge and credit people (and their communities) who share their knowledge and skills. This will also enable others to follow up on your research and explore the material practices further. The information will also elaborate on the human aspect of the knowledge, who the practitioners are, what and how they contributed to the project, and what the knowledge network looks like.

¹ <https://gdpr-info.eu/>



To open Person details, select the ‘Persons’ tab and make sure you see the spreadsheet seen in Figure 2. The spreadsheet is titled ‘Participants in the project’, which is followed by a row of fields or elements (Full name; Ethnic community; Primary language; Date of Birth; etc). Underneath this is a brief description on what information to provide in each field.

Some elements (Anonymised; Primary language; Other Language; Gender; Country; and Main role) in this spreadsheet are constrained by lists which determine what can and cannot be input into the fields. While some lists are expandable (meaning you can add terms to the list, which will then be available in the Persons spreadsheet), others (like Country) cannot be added to. To see which lists you can expand and how to expand them, please look at the individual examples below.

This spreadsheet is filled in alongside the Assets spreadsheet and will expand as the project grows and collects more data.

Figure 2: Person details spreadsheet, where information about contributors is collected.

The first people whose details you should add to the list are those of the PI, any collaborators, research assistant and those on who the project relies. You can use these individuals to practice and get to know the Persons spreadsheet. For anonymised or pseudonymised examples, see below.

Under **Full name** put the full official name of the person, preferably as it appears on a passport or other official documents. The person's name might have been written in a different alphabet, and in that case use the most appropriate transliteration. You can also use the original alphabet in which the name is written.



A full name will allow you and the repository institution to appropriately credit the person participating in the project. In many cases, the people we work with also possess unique skills and knowledge and it will allow other researchers to contact the individual or their family members/communities, or help create a history of the practice.

Examples:

- John Smith;
- Primož Sjaľv
- ישראלה ישראלי
- فلان الفلاني

12. Pseudonymised/Anonymised

Under **Pseudonymised/Anonymised** choose 'FALSE', if the details provided are correct to the best of your knowledge and you are using the individual's real name. Choose 'TRUE' if you are not using the individual's real name but are using a pseudonym or are keeping the person's identity anonymous. See below on how to fill in the form if the person's identity is not to be revealed.

13. Person code

Under **Person code** please assign the participant a three letter code you will use in your transcription and other documents to refer to this individual. We suggest using name initials, making it easier to remember who you are referring to. The code given should be unique and not repeated for any other person. This makes it possible to cross-reference across documents and files, saves time, and gives structure to transcriptions.

Examples:

- JSM [for John Smith];
- PRS [for Primož Sjaľv]
- YYI [for ישראלה ישראלי]
- FAF [for فلان الفلاني]

14. Ethnic community

Write the name of the ethnic community (or nationality) with which the individual most closely identifies under **Ethnic community**.

Such information is valuable to understanding to which communities knowledge-holders belong, how (and if) the knowledge is shared with other communities, and help contextualise the community's approach to this and other material practices.

**Examples:**

- Ilchamus
- Igbo
- Belgian
- Lao
- Thai

15. Primary language

Under **Primary language** choose from the list the language the participant uses most in their day-to-day life and with which they feel most comfortable. The list of languages is extensive with 7023 entries to choose from and is based on the ISO 639-3 list of names of languages, an internationally used and recognised standard. You have to choose from the list, as other entries will be denied.

To find the appropriate language, we suggest you do the following:

- Press on the Vocab tab in the bottom left corner to go to the Vocabulary spreadsheet.
- Press Ctrl + F (or Cmd + F on Mac) to open the Find window in Excel or press 'Find & Select' in the Home screen.
- Enter the language you are looking for (e.g. English). Make sure to try different spellings if the computer does not find the language you are looking for instantly.
- The computer will highlight the language name you are looking for.
- Copy the language name.
- Go back to the Persons spreadsheet by clicking on the Persons tab in the bottom left corner.
- Paste the language into Primary language.

If you cannot find the right language, it is because it has not (yet) been linguistically recognised as a separate language, but can be considered a language dialect. In that case choose the closest linguistic relative. See Figure 3-Figure 6 for a visual explanation of how to search the Vocabulary.

This list cannot be extended with new entries, unlike some other lists in the vocabulary spreadsheet. This is because it is based on an international standard and allows assets in the archive to be globally cross-referenced against digital files stored in other institutional repositories.



27	Bhutan
28	Bolivia (Plurinational State of)
29	Bonaire, Sint Eustatius and Saba
30	Bosnia and Herzegovina
31	Botswana
<div><div>Project</div><div>Persons</div><div>Assets</div><div>Vocabs</div><div>+</div></div>	

Figure 3: Select the Vocabs tab in the bottom left corner as seen in the image.

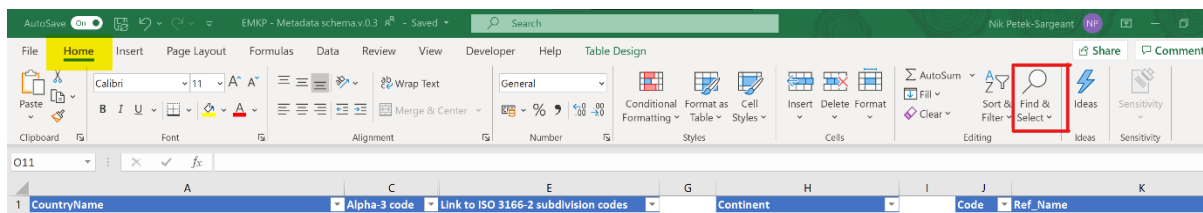


Figure 4: Under the Home screen (highlighted yellow) press the Find & Select command (red square). A Find and Replace window will pop up.

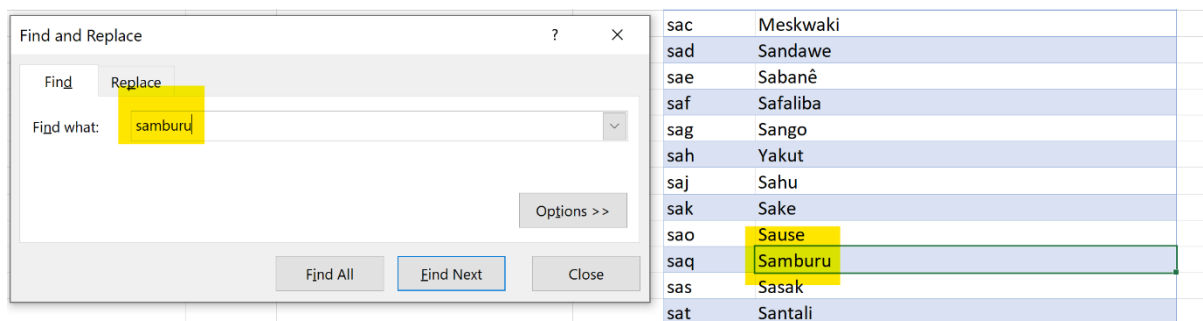


Figure 5: Type into the Find and Replace window the language, production technique, material or other term you are looking for. Press enter and the searched for term will be highlighted. Copy the highlighted text.



	A	B	C	D	E	F	G
1							
2	Full name	Pseudonymised / Anonymised	Person code	Ethnic community	Primary language	Other language	Other language
3	Full official name of participant	Is this person pseudonymised / anonymised	Three letter code used in other files to refer to this individual	Ethnic community with which the individual identifies	Language used the most in everyday life	Other language the individual uses or converses in	Other language the individual uses or converses in
4	John Lekimoe	FALSE	JLK	Ilchamus	Samburu	Swahili (individual language)	
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							
22							
23							
24							
25							
26							
27							

Figure 6: Go back to the Persons tab (highlighted yellow) and paste the text into the appropriate field (as marked by the red squares).

16. Other language

In **Other language** input any other languages the participant uses regularly to converse and especially if other than the primary language is used in assets in which they are recorded. If the participant only speaks one language, please leave the fields empty. To find the appropriate language, please see the steps provided under Primary language

On the rare occasion that a participant will regularly use four languages throughout the project, then add another column. To do this, in the Persons spreadsheet please select column G titled Other language, right click (or control click on Mac) and select 'Insert'. This will add an additional column with the same characteristics as column G, allowing you to add a fourth language.



17. Gender

Under **Gender**, please select the gender with which the individual identifies. The list is expandable by as many entries as you require to accommodate the global cultural variety in gender identification and perception.

To expand the list, do the following:

- Select the Vocabs tab in the bottom left corner to go to the Vocabulary spreadsheet.
- Find the Gender list (Column AE).
- Write the gender below the latest entry in the list.
- Return to the Persons spreadsheet by clicking on the Persons tab in the bottom left corner.
- The new gender now appears in the drop down list as the final option.

See Figure 7-Figure 11 for a visual explanation of how to add new terms to the Vocabulary lists.

Other language	Gender	Date of Birth
Other language the individual uses or converses in	Gender of the individual	YYYY-MM-DD
	Male	1980-03-15
	Female	
	Male	
	Non-binary	
	Not disclosed	

Figure 7: The drop-down list for gender only gives four options, but you can add more through the list in the Vocabulary.

27	Bhutan
28	Bolivia (Plurinational State of)
29	Bonaire, Sint Eustatius and Saba
30	Bosnia and Herzegovina
31	Botswana

Project

Persons

Assets

Vocabs

+

Figure 8: To add additional terms to a drop-down list, press the Vocabs tab in the bottom left corner.



AC	AD	AE	AF
Boolear		Gender	
FALSE		Female	
TRUE		Male	
		Non-binary	
		Not disclosed	

Figure 9: Find the list that you need, which in case of adding new gender terms is the Gender list (highlighted yellow).

AC	AD	AE	AF
Boolear		Gender	
FALSE		Female	
TRUE		Male	
		Non-binary	
		Not disclosed	
		Genderfluid	

Figure 10: Write the term you want to add at the bottom of the list as seen in the image above with the term 'Genderfluid'. Go back to the Persons tab.

Other language	Gender	Date of Birth
Other language the individual uses or converses in	Gender of the individual	YYYY-MM-DD
	Male	1980-03-15
	Female	
	Male	
	Non-binary	
	Not disclosed	
	Genderfluid	

Figure 11: The newly added term now appears in the drop-down menu.



18. Date of birth

Enter the **Date of birth** for the participant. This should be in the format YYYY-MM-DD. If the date of birth is not known, enter the approximate year of birth followed by '-01-01'.

Examples:

- 2001-05-31
- 1961-02-15
- 1955-01-01 [for individuals who do not know their exact date of birth]

19. Street address

Provide the participant's **Street address** or PO box if known. Do not input town or village or any other part of the address. If the participant does not have a street address, leave blank.

Examples:

- Great Russell Street
- PO box 1511

20. Post code

Provide the **Post code**, if known or available, normally found as part of the participant's full address. Do not input town, village or any other part of the address. If the participant does not have a post code address, leave blank.

Examples:

- WC1B 3DG [in the UK]
- 751 26 [in Sweden]
- 2 0103 [in Kenya]

21. Town

Under **Town**, provide, in the first instance, the name of the town or city that forms part of the participant's full address. If the participant does not have a postal address, and you have left Street address and Post code blank, then please provide the name of the settlement/village/town where the individual resides. Only use punctuation marks where necessary.

**Examples:**

- London
- Porto-Novo
- Santa Cruz de la Sierra
- Kiserian [small village in Kenya, no postal address]

22. Country

Under **Country**, select the appropriate country for the participant from the list or write the name of the country in English. The list is ISO standardised and, although the names of countries have to be in English, they can be cross-referenced across languages. If you need to find the appropriate country on the list, we suggest you do the following:

- a) Press on the Vocab tab in the bottom left corner to go to the Vocabulary spreadsheet.
- b) Press Ctrl + F (or Cmd + F on Mac) to open the Find window in Excel or press 'Find & Select' in the Home screen.
- c) Enter the country you are looking for (e.g. France).
- d) The computer will highlight the country you are looking for.
- e) Copy the language name.
- f) Go back to the Persons spreadsheet by clicking on the Persons tab in the bottom left corner.
- g) Paste the language into Primary language.

See Figure 3-Figure 6 for a visual explanation of how to search the Vocabulary.

Examples:

- Greenland
- Iceland
- New Zealand

23. Primary occupation

Put the individual's primary livelihood occupation under **Primary occupation**. This should be an occupation with which the individual provides for themselves and others and can be a waged employment, craft specialism, or care-taking responsibilities. Only provide a single term that best describes the participants' occupation. Please do not use any punctuation marks unless necessary.

**Examples:**

- Farmer
- Carpenter
- Waged labourer
- Researcher
- Student
- Head of household

24. Main role

For **Main role** choose from the drop down list the best descriptor for the main contribution of that participant. Many people will have one big contribution by either being an interviewee, key informant, demonstrator etc. Others could have many tasks, but it is their main contribution that counts, although there are higher-order descriptors available. However, the list is also expandable, so you can add your own terms that better describe an individual's role.

To expand the list, do the following:

- a) Press on the Vocabs tab in the bottom left corner to go to the Vocabulary spreadsheet.
- b) Find the PersonRole list (Column M).
- c) Write the role below the latest entry in the list.
- d) Return to the Persons spreadsheet by clicking on the Persons tab in the bottom left corner.
- e) The new role now appears in the drop down list as the final option.

See Figure 7-Figure 11 for a visual explanation of how to add new terms to the Vocabulary lists.

Examples:

- Lead Investigator
- Collaborator
- Key informant
- Researcher
- Interpreter



25. Consent file

Under **Consent file** write the name of the file that contains the consent or the release form for that individual. The file naming should follow the EMKP file-naming protocol (see above).

For naming and grouping the consent files, we suggest that you label all of them using the same Session name and keep the files in a separate folder to others.

An example of a completed Persons spreadsheet, incl. examples containing anonymised and pseudonymised individuals is visible in Figure 12.

Anonymised and pseudonymised Person details

Pseudonymisation and anonymisation are processes and degrees of stripping of personal data that makes the individual identifiable by others. Pseudonymisation and anonymisation are not the same.

Pseudonymisation is defined within the GDPR in article 4(3b) as “the processing of personal data in such a way that the data can no longer be attributed to a specific data subject without the use of additional information, as long as such additional information is kept separately and subject to technical and organizational measures to ensure non-attribution to an identified or identifiable individual.”²

Anonymisation, on the other hand, is “information which does not relate to an identified or identifiable natural person or to personal data rendered anonymous in such a manner that the data subject is not or no longer identifiable.”³

Anonymised data should therefore be stripped of anything that can help identify an individual in question by someone else other than you (the research team). That means disguising their voice, blurring their face and body (alternatively, their face and body can be in the dark) and you will need to use a bland, generic background, which will make it hard to pin-point where something has been recorded. Even an image or a set of specific objects in the background can be used to indirectly identify an individual. Anonymisation is recommended when the content being discussed/recorded is very sensitive and can result in legal or community persecution (although remember that you should not be breaking the law), or the participant is facing other dangers. Please consider on a case-by-case basis when anonymisation is necessary or recommended, or when pseudonymisation might be preferred. Should an anonymised participant approach EMKP (or another archiving institution) and request a take-down of assets in which they appear, EMKP might not be

² <https://www.privacy-regulation.eu/en/article-4-definitions-GDPR.htm>

³ <https://www.privacy-regulation.eu/en/recital-26-GDPR.htm>



able to comply as we will not be able to identify the individual. We can, however, forward the request to you, the researcher, to whom the anonymised participant would have to identify themselves. Only after the identity has been confirmed can the take-down take effect.

Pseudonymisation means that you are replacing certain personal data (like name) with other data (e.g. an imaginary name, a pseudonym). You also need to decide what other personal data you will collect/make available (e.g. will the participant's main occupation or main contribution to the project be known) to people not involved in the project or the archiving institution. Because only certain information is hidden from "external viewers", the participant remains identifiable although this is now harder to do. However, because the individual remains identifiable, their personal data remains subject to GDPR (unlike anonymised data). Therefore, the institution where the recordings and documentation will be stored, will need to know true identifying information to, for example, comply with take-down notices.

Under Full Name

Pseudonymised: provide a pseudonym for the participant. This should be a believable substitute for the name by, for example, using a typical or common local name and surname, which should not be that of another known individual (either participating in the project or not). You can also use placeholder names, which can clearly signal that the name is a pseudonym. The pseudonym will be used to link the participant to individual assets and to credit their contribution. However, the participant needs to provide their real name and personal details in the consent form or recording in order to be identifiable by the archiving institution.

Anonymised: instead of the participant's name write 'ANONYMOUS 1', 'ANONYMOUS 2', etc., increasing the number as more anonymous participants join the project. Always number anonymous individuals, otherwise you will have to review and re-do participant attributions in the Assets spreadsheet if more than one anonymous individual joins the project. Although you will not have to provide the archiving institution with consent files for anonymised participants, ethically you are still required to give participants the possibility of an informed consent. We therefore suggest that you still record the consent in one form or another for your personal records.

Examples:

- ANONYMOUS 1
- ANONYMOUS 7
- Janez Novak [a Slovenian placeholder name]
- ישראלה ישראלי



- فلان الفلاني

Pseudonymised/Anonymised

Under **Pseudonymised/Anonymised** select 'TRUE' from the dropdown list.

Person code

Under **Person code** please assign the participant a three letter code you will use in your transcription and other documents to refer to this individual. Please do this as you would for a non-pseudonymised/anonymised participant. The code given should be unique and not repeated for any other person. This makes it possible to cross-reference across documents and files, saves time, and gives structure to transcriptions.

Examples:

- AN1 (for anonymous participants)
- AN3 (for anonymous participants)
- JAN

Ethnic community

Pseudonymised: The participant can choose if they wish to share their ethnic affiliation or not.

Anonymised: Leave blank.

Primary and Other language

Pseudonymised: Please select from the list at least the primary language the participant can be heard speaking in, if recorded (audio)-visually. If the participant is recorded in non-audio formats, then they can choose if they wish to share this information. To find the appropriate language, we suggest you follow the steps described under point 5 in Filling in Person details.

Anonymised: Please select from the list the primary language the participant can be heard speaking in, if recorded (audio)-visually. To find the appropriate language, we suggest you follow the steps described under point 5 in Filling in Person details. Otherwise, please leave blank.



Gender

Pseudonymised: Provide the gender of the participant from the dropdown list. If the appropriate gender is not on the list, please add it to the list as described under point 7 in Filling in Person details.

Anonymised: Leave blank.

Date of Birth

Pseudonymised: Enter the date of birth for the participant. This should be in the format YYYY-MM-DD. If the date of birth is not known, enter the approximate year of birth followed by '-01-01'.

Anonymised: Leave blank

Street address

Pseudonymised: Provide the participant's street address or PO box if known. Do not input town or village or any other part of the address. If the participant does not have a street address, leave blank. This information is required so that the identity of the participant can be verified. For examples see Street address above.

Anonymised: Leave blank

Post code

Pseudonymised: Provide the post code, if known or available, normally found as part of the participant's full address. Do not input town, village or any other part of the address. If the participant does not have a post code address, leave blank. This information is required so that the identity of the participant can be verified. For examples see Post code above.

Anonymised: Leave blank

Town

Pseudonymised: Provide, in the first instance, the name of the town or city that forms part of the participant's full address. If the participant does not have a postal address, and you have left Street address and Post code blank, then please provide the name of the settlement/village/town where the individual resides. Only use punctuation marks where necessary. This information is required so that the identity of the participant can be verified. For examples see Town above.

Anonymised: Leave blank



Country

Under **Country** select the appropriate country for the participant from the drop-down list or write the name of the country in English. This information is required so that the identity of the participant can be verified.

Primary occupation

Pseudonymised: The participant can choose if they wish to share this information or not. If they do not wish to share it, please leave blank. If they are willing to share, then please provide the individual's primary livelihood occupation, such as waged labour, farmer, or care taker. Please do not use any punctuation marks unless necessary. For examples see [Primary occupation](#) above.

Anonymised: Leave blank

Main role

For the **Main role** choose from the drop down list the best descriptor for the main contribution of that participant. If the appropriate descriptor is not available, the list can be expanded by following the steps described under point 14 in Filling in Person details.

Consent file

Pseudonymised: write the name of the file that contains the consent or the release form for that participant as you would for a non-pseudonymised individual. The file naming should follow the EMKP file-naming protocol (see above). In that consent file the participant should give their real name and details, so the identity can be verified under GDPR.

Anonymised: Leave blank. As EMKP will not be holding identifying information on this participant we do not require a consent file. However, please remember to still acquire consent from the participant, informing them how the recordings and documentation will be used.



Participants in the project										
Full name <small>Full official name of participant</small>	Pseudonymised / Anonymised <small>Is this person pseudonymised / anonymised</small>	Person code <small>Three letter code used in other files to refer to this individual</small>	Ethnic community <small>Ethnic community with which the individual identifies</small>	Primary language <small>Language used the most in everyday life</small>	Other language <small>Other language the individual uses or converses in</small>	Other language <small>Other language the individual uses or converses in</small>	Gender <small>Gender of the individual</small>	Date of Birth <small>YYYY-MM-DD</small>	Street address	Post code
John Lekimoe	FALSE	JLK	Ilchamus	Samburu	Swahili (individual language)		Male	1980-03-15		
Jožica Novak	FALSE	JAN	Slovenian	Slovenian	English	German	Female	1960-12-01	Mendeley Road 4	WC1B 3DG
Jane Doe	TRUE	JDO	English	English	Samburu	French	Non-binary	1966-07-25	Iffley Road 215	OX5 4RF
ANONYMOUS 1	TRUE	AN1								
ישראלה ישראלי	FALSE	YYI	Israeli	Hebrew	English		Male	1975-09-08	Great Russell Street	WC1B 3DG

Full name <small>Full official name of participant</small>	Post code	Town	Country	Primary occupation <small>The individual's primary skill and livelihood</small>	Main role <small>The individual's primary role and contribution to the project</small>	Consent file <small>Name of consent file</small>
John Lekimoe		Marigat	Kenya	Professor	Project investigator	2019SG01-Z01-0001
Jožica Novak	WC1B 3DG	London	United Kingdom of Great Britain and Northern Ireland	Researcher	Collaborator	2019SG01-Z01-0002
Jane Doe	OX5 4RF	Oxford	United Kingdom of Great Britain and Northern Ireland		Interviewee	2019SG01-Z01-0003
ANONYMOUS 1			South Sudan		Performer	
ישראלה ישראלי	WC1B 3DG	London	United Kingdom of Great Britain and Northern Ireland	Craftsman	demonstrator	2019SG01-Z01-0004

Figure 12: Example of a completed Persons spreadsheet with an anonymised and pseudonymised example.



Asset details

The Assets spreadsheet is about the assets (or what you might call digital files) themselves, about the circumstances of their creation as well as the information the assets contain. These assets will contain invaluable knowledge for your research and the source community. Equally important, however, is to capture and remember the invisible context in which you and other participants were situated that helps to ground the recorded knowledge socially, culturally, and environmentally. Information, such as the relationship between people or if the location is important, is not easily transmissible through photos, videos or other media, but is crucial to a holistic understanding of the material knowledge. It is therefore stored as part of the assets' metadata to ensure its preservation.

The Assets spreadsheet should enable you to record the process and the surroundings in which material knowledge, material culture, and practices gain and give meaning to the world and how they help structure society. Through the spreadsheet you try and incorporate different (and specifically the source community's) ways of knowing, different notions of geography, temporality, social, cultural, educational, religious and political priorities.⁴ Not all knowledge is the same and different cultures have different epistemologies, which should be reflected in how the assets and the knowledge within them is stored and presented.

We would urge you to complete the metadata to the best extent possible. You are dealing with endangered knowledge that is unique to the community and the environment, and has an irreplaceable history. Many forms of knowledge rely on endangered species and lifeways that are disappearing due to pressures of modern economies. Different epistemologies are also under pressure to conform to western understandings, resulting in the loss of different ways of conceptualising and organising knowledge, and the variety in the performance of practices and skills. The metadata can be used to undertake broadscale analyses of cultural understandings of space, time, society, and different types of material culture; help present and preserve the knowledge in a culturally appropriate manner; and minimise the barriers that many source communities face when interacting with digital technologies and interfaces.

Understanding the Assets spreadsheet

The Assets spreadsheet is the most important part of MCEMS as it helps organise the recordings and documentation, and captures extra information that helps make sense of the

⁴ Boast, R., Bravo, M. and Srinivasan, R., 2007. Return to Babel: Emergent diversity, digital resources, and local knowledge. *The Information Society*, 23(5), pp.395-403.



project and the knowledge you are recording. To open Assets details, select the 'Assets' tab in the bottom left corner. You should see the same spreadsheet as visible in Figure 13. At the top you will see different section headings, each of which is designed to record different types of information.

- Identification: intends to capture the name and format of the asset and links the metadata to the asset.
- Scope and content: is about basic information (in multiple languages) of what the asset contains, its focus, and how it is related to other assets within the project.
- Geography: Information about where the asset was created.
- Socio-cultural context: captures socio-cultural information about the material practices (which community is involved, the social relationship between participants, under what conditions is the knowledge shared) and provides an opportunity to emphasize the social, locational or temporal aspects of the knowledge.
- Physical item: captures information about the resources and the production techniques used in the making of an object.
- Museum object: links the asset with museum objects that are recorded by the asset or are used as part of the methodology.
- Administrative information: captures administrative information about who the creator and participants in the asset, the date of creation, and rights ownership.
- Access: is about making sure that assets that contain sensitive information are appropriately treated.

Below each section heading are its sets of elements (e.g. Title, Description, Keywords, etc.), followed by elements of the Dublin Core element set (a commonly used universal metadata schema), and brief descriptions of what information each field should contain. Finally, there is a row of red, green, or yellow fields telling you if it is mandatory to fill in the element or not.

As with the 'Person details' spreadsheet, some elements (Country; Technique; Material; Access restriction) are constrained by non-expandable lists which determine what can and cannot be input into the fields. Lists of some other elements are expandable (meaning you can add terms to the list), like Cultural context or Social group setting. To see which lists you can expand and how to expand them, please look at the individual examples below.



Figure 13: Asset details spreadsheet, where details about individual assets are collected.

26. Identification

Each sequential number should only be used once, resulting in a unique ID. The only case where separate assets must share the same Unique ID is when they form a single data unit, for example when an audio and annotation file accompany and are part of a video recording. Do not use any special letters or characters (e.g., Č, Ž, &, *) as they might impair machine or software readability.

Examples:

- 2019SG05-A01-0002
- 2020LG02-D11-0212
- 2020SG11-K06-0027



27. Format type

From the **Format type** dropdown list select the file format of the asset in question. Make sure that the asset is saved in one of the approved formats, which are listed in the Introduction. This will tell us and others what type of asset this is. Once a format type is selected the row will be shaded a different colour for each format, making it easier to distinguish metadata between rows.

Examples:

- Shapefile/shp
- Annotation/eaf
- Video/mp4

28. Title

Please use the **Title** to give a name to the asset in English. The title should succinctly describe what the asset records and it should be matter-of-fact. Although the title does not need to be unique and can be reused across multiple assets, it is advisable to number them. The Title must not exceed 500 characters.

When choosing titles, please avoid extremely generic names and provide as much detail as possible using as few words as possible. 'Wooden hammer', for example, can be too generic and a title like 'British wooden hammer used on dowels' is far more useful for other people interested in viewing these assets. You can also use source community terms here, if these describe the material culture or other things better. If you decide to do so, it can useful to include the English translation of the term, e.g. Naan bread. This makes the asset more findable and accessible to non-local people, but can arguably result in repetition (naan bread translates to bread bread).

Do not underline, italicize or make bold any of the text.

Examples:

- KRAK Chi playing Angkuoch Russey (bamboo Jew's harp)
- Ilchamus water jug 1
- Ilchamus water jug 5
- Scraping goat leather
- Craftsman making an ekichielong stool



29. Title alt

Under **Title alt** please provide a translation (and transliteration) of the title in the source community's language or the lingua franca of the country where the work is taking place. You are welcome to use any symbol and script that is appropriate. Do not underline, italicize or make bold any of the text.

Examples:

- Ilchamus vrč za vodo 5
- 和紙

30. Description

Under **Description** enter more elaborate information on the contents of the asset, such as what information is the asset conveying and who or what is visible (can be heard) in the asset.

As with Title, the description does not need to be unique and can be repeated many times. However, avoid overly generic descriptions like 'Potter making a jar'. It is far better to say 'Potter Nik Petek-Sargeant tempering clay with shell and mixing it with a mixer in his workshop as he talks us through the process'. The second description is better because it gives us the name and occupation of the subject, the location, it describes an action, and that the subject is talking about what they are doing.

Always think of including:

- The name(s) of the subject(s), object(s), event(s) or descriptive collective nouns (e.g., EMKP employees, Ile Ife artisans etc.)
- The location (e.g. at home, workshop, in Timbuktu etc.); be as specific as you want but think if it is useful to include, for example, where the picture was taken from (e.g., 'A view of Kilimanjaro from Lion's Bluff close to Tsavo West National Park')
- The time of day, month, season, year if that is important for what we see in the asset and if there is significant change depending on time (e.g., savanna plane in the dry season vs rainy season)
- A description of what is occurring in the asset and what the goal/purpose of the action or object is (e.g. '... creating a mould for a conjoined crocodile ornament')
- A topic that is discussed by participants (e.g., '... discussing different beehive shapes')
- Background context (e.g. 'A potter searching for a new clay source because a mining company owns the land of the previous source').



When adding text to the Description you will need to find a balance between being too generic and being too detailed. You cannot always include everything but only choose to add what you think is important and that highlights the value of the asset. The information in the Description should also complement the information in the other elements or fields. Although some duplication will occur, for example when naming participants, use the Description to highlight who the main subject is.

Do not underline, italicize or make bold any of the text.

Examples:

- A group discussion session with men in Morusipo covering the history of asapan and broader transformations in material culture over the last century.
- A set of chisels to carve the temporary wooden stand for making the reed.
- Kichimi-san from Kichimi Kamiko Workshop adds 3D texture and patterns to sheets of dyed paper. He also shows some key kamiko pieces around his studio, some products that he currently uses the paper for, and some sheets of paper that he had prepared earlier.

31. Description alt

Provide a translation (and transliteration) of the information in Description in **Description alt** either in the source community's language or the lingua franca of the country of work. You are welcome to use any symbol and script that is appropriate. Do not underline, italicize or make bold any of the text. Do not underline, italicize or make bold any of the text.

Examples:

- Skupinski pogovor v katerem moški iz Morusipa razpravljajo o zgodovini asapana in spremembah v materialni kulturi v zadnjem stoletju.

32. Session

Assign the asset a **Session** identifier in order to group it with other similar or related assets. A Session identifier should be composed of a single letter and two digits.

The assets in a Session can be of different file formats, sizes, can be taken at different times, etc. Reasons for grouping assets can include but are not limited to:

- A set of assets that were created during the same data collection and recording session (e.g. a number of photographs, videos and an interview about an object).
- A set of photographs of an object from different angles.



- Assets recording different stages in the making process (that can take days or months).
- A group of assets recording stylistic and functional differences in different types of objects.
- Key informant interviews or multiple interviews with one informant.
- Different interviewing sessions where a specific topic was discussed.
- Assets grouped by methodology.

As mentioned in the introduction, how you group your assets is your choice, but one which should be based on giving your dataset an easy to follow structure. Our suggestions is that each letter denote a strand of your work (e.g., 'C' for assets recording ceramic vessels) and the two digits denote a group of assets creating a whole (e.g., 04 for numerous photos of a single ceramic vessel from different angles).

As each asset is an independent digital entity in itself, it is easily possible for it to lose connection to other assets in the dataset that numbers thousands of files. By grouping it in a Session, it becomes easier to identify assets that complement it directly by having the same Session identifier (e.g., A04) or indirectly by having a similar Session identifier (e.g., A05). Moreover, it gives the dataset that can consist of recordings of multiple practices, production topics, histories, museum collection etc. some structure, making it easier to search, (re-)use, and understand. That said, it is understandable that not every asset has related assets.

Examples:

- A05
- A06
- Z55
- J13

33. Keywords

Provide up to five **Keywords** or compound words that concisely describe and highlight specific aspects and contents of the asset. Separate the keywords using a comma [,] and they can be a mix of terms using English and the source community language. Only capitalise names and words you normally would and there is no need to capitalise each and every keyword.

Examples:

- Ethiopia, potter, clay preparation, temper, firing
- KRAK Chi, Angkuoch, Cambodian mouth harp, Cambodia, Siem Riep
- Ostrich egg shell



- Fieldwork notes, sketches, interview notes, diary

34. Country

Under **Country** select the country where the asset was recorded and created from the drop-down list. If a photo was taken in Kenya, select Kenya from the drop down menu. If a video was originally recorded in Kenya and subsequently edited in the UK, select Kenya from the list. Fieldwork notes written in Kenya but digitised in the UK should have Kenya listed as their country of creation. However, if you created an annotation file in the UK, select UK from the drop down list even though the asset describes something that happened in Kenya. Similarly, a photogrammetry file assembled in the UK from photos taken in Kenya should be labelled as originating in the UK. This is because it is a new or a substantially different product or asset.

Importantly, Country should describe where the original file(s) were created and not what they are showing. For example, a photo of Mt Kilimanjaro, which is located in Tanzania, taken in Kenya's Kajiado district should list Kenya as its Country.

The list is ISO standardised and, although the names of countries are in English, they can be cross-referenced across languages. If you are having trouble finding the right country, follow the steps outlined in Primary language.

Examples:

- Greenland
- Iceland
- New Zealand

35. Region

Under **Region** please input the name of the local administrative unit or political-geographical division of this country, such as county, district, shire, region, state etc. where the asset was created. It is up to you to decide which administrative level is most appropriate (e.g. region vs county), however, please select a unit that was, is and will remain relatively stable for the foreseeable future. If the unit changes its name, size or borders every few years then it is unsuitable and you should choose a higher or lower-order unit that is more stable. The administrative unit can have the same name as the settlement.

As with Country above, it is important where the original asset was created. For examples, see above.



You can choose to write the name in English or in the language of the country of work. If using the English version of the region's name, we recommend checking the [Thesaurus of Geographical Names](#) to find the preferred spelling and use. Avoid using punctuation except as part of the name of the administrative unit.

Examples:

- Worcestershire
- California
- Amapá
- Gannan
- Gorenjska

36. Place name

For **Place name** provide the name of the city, town, village or geographical feature (e.g., lake, valley, mountain) where the asset was created. Please input settlement names if assets were created in or in the vicinity of a settlement. However, if you are working with itinerant or mobile communities where settlements are temporary, it is preferable to choose a more permanent name with which the asset can be associated with, such as a geographical feature.

It is important to write the Place name where the original file was created. For examples, please see Country above.

You can choose to write the name in English or in the language of the country of work. If using the English version of the Place name, we recommend checking the [Thesaurus of Geographical Names](#) to find the preferred spelling and use. Avoid using punctuation except as part of the name of the administrative unit.

You can also provide a URL (online web address) of the Place name using one of the many online map services, instead of writing text. The preferred one to use is [OpenStreetMap](#), since it is Open Source and you are able to add villages and landscapes features to the map which are not yet there. You are also welcome to use [Google Maps](#), [Bing Maps](#), [Here Maps](#) and others.

If you will be providing a URL, it is better to provide one that is centred around map coordinates rather than names, as their spelling and name can be changed, particularly for English translations of names. Therefore a URL like this <https://www.google.com/maps/place/51%C2%B031'07.2%22N+0%C2%B007'34.0%22W/@51.5186693,-0.1282977,17z/>, which provides coordinates (in bold) as the first point of information, is better than focused on a place name, as for example the following one:



<https://www.google.com/maps/place/The+British+Museum/@51.5194166,-0.1291453,17z/data=!3m1!4b1!4m5!3m4!1s0x48761b323093d307:0x2fb199016d5642a7!8m2!3d51.5194133!4d-0.1269566>

When filling the field, use either a URL or standard text. Do not use both.

Examples:

- London
- Vumba Kuu
- Southend-On-Sea
- <https://www.google.com/maps/place/51%C2%B031'07.2%22N+0%C2%B007'34.0%22W/@51.5186693,-0.1282977,17z/>

37. Cultural group

In **Cultural group** write the name of the community whose objects, people, activities, events, and/or knowledge the asset is recording. The default will be the name(s) of the community/ies you are working with. For example, if your project is working with the Sengwer community and the assets are recording Sengwer-made objects and community interaction then you should write Sengwer.

Of course the situation can also be far more complicated. One ethnic community can aggregate and buy material culture from other distinct communities and even adopt and adapt their knowledge. More important than anything when deciding what to input in the field, is if members of that community consider the knowledge and objects to (also) be theirs. If, however, they have no particular opinion, then we suggest you write then name of the community who made the object, but only if it is rarely found in the community you are working with. It is up to you to make the choice and to respect the community members opinions. Also, make use of the Description field or by creating separate notes to elaborate on this relationship.

Examples:

- Hadza
- Sengwer
- Inari Sami
- Waiapi



38. Cultural context or event

The field **Cultural context or event** records the circumstances of the events and happenings the asset is recording. It is meant to provide the answer to “What is the broader context in which the asset was created? What event is the asset recording? What was happening at the time when the asset was created?” The information in this field will help contextualise and situate the knowledge portrayed by each asset and when the knowledge is performed and demonstrated.

As each asset is by its nature limited in the amount of space, sound, and time it can record, it is necessary to provide some background information on the broader setting. It might be evident that a video records a festivity, but less evident is what kind of festivity and what is being celebrated. It is therefore good to write ‘Festivity’, better to write ‘Coming-of-Age celebration’, and best to write ‘Celebrating elderhood’, for example. You are also encouraged to use source community names if a good equivalent does not exist in English. A good practice to have is to use a slightly more generic term in the Description field, like ‘Coming of age celebrations’, and a more specific term in the Cultural context field, e.g. ‘*Eunoto*’ (the transition of Ilchamus morran to elders). However, the context in which assets were created can also be a simple ‘Interview’, ‘Production’ or ‘Dinner’.

A list of suggested events and contexts is provided. Importantly, The list is expandable and to add additional terms, do the following:

- a) Press on the Vocab tab in the bottom left corner to go to the Vocabulary spreadsheet
- b) Find the CulturalContext list (Column Q)
- c) Write the Cultural context below the latest entry in the list
- d) Return to the Assets spreadsheet by clicking on the Assets tab in the bottom left corner
- e) The new term now appears in the drop-down list as the final option.

See Figure 7-Figure 11 for a visual explanation of how to add new terms to the Vocabulary lists.

Examples:

- Eunoto
- Interview
- Dinner
- Easter mass
- Teaching-learning



39. Social group setting

Under **Social group setting** succinctly describe the relationship and dynamic between the (main) individuals or group of people recorded by the asset. Of particular importance is the nature of interaction between them. As with the Cultural context or event field above, the relationship between people might not be self-evident on many occasions, meaning we are failing to record how knowledge is transmitted or shared, with whom it is performed or in which social contexts it is present or implicit.

Social group settings could include 'Family', 'Age-mates' or it can even be 'Private' if somebody generally performs certain practices alone and in privacy. It can describe a relationship between the teacher and their students or among students themselves.

An initial list of suggested Social group settings is provided, but please expand it as necessary. To add additional terms to the list do the following:

- a) Press on the Vocab tab in the bottom left corner to go to the Vocabulary spreadsheet
- b) Find the SocialSetting list (Column S)
- c) Write the social setting below the latest entry in the list
- d) Return to the Assets spreadsheet by clicking on the Assets tab in the bottom left corner
- e) The new term now appears in the drop-down list as the final option.

See Figure 7-Figure 11 for a visual explanation of how to add new terms to the Vocabulary lists.

This field is optional, and if, for example, the asset only records objects or the landscape, please leave empty.

Examples:

- Peers
- Master-apprentice
- Elders
- Trader-customer
- Friends

40. Location

In **Location**, select from the drop-down list the term/name for a practice-significant place or space where knowledge is being performed and demonstrated. This means that if the location for where the practice is taking place is important to the practice and knowledge



itself, please provide this information. With this field, you can communicate that a location is essential or important to the material knowledge and vice versa.

A lot of knowledge, and many memories and experiences are location-based, meaning that people will only remember details once they are at a specific location with which that knowledge is connected. Moreover, many practices are only allowed to be performed in such special locations. For example, many religious ceremonies are connected to specific places of worship such as shrines, churches, mosques, etc. Warriors from many Maa communities in East Africa inhabit purposely built homesteads called a *manyatta*, where they and female visitors are subject to certain taboos and where certain events take place. However, the Location can also be quite ubiquitous, such as a kitchen, but nevertheless important for very mundane practices and aspects of life, such as places where people socialise (males and females might have separate spaces). This field provides others with an idea of where specific tasks and interactions take place. The information should answer the questions “Where specifically was this asset recorded? Where are the individual(s)? Where is the interaction taking place?”.

You can also input itineraries if the journey from one location to another is central to the material practice. This can be the case when recording resource collection, such as Maasai warriors collecting red ochre from sacred places. To write an itinerary please use a dash [-] between different locations.

This field is optional and it should not record an address. If, for example, the knowledge could be performed anywhere and the location of where the asset was created is not central to the knowledge system, then please leave empty. Please use source community names if no equivalent exists in English.

An initial list of suggested Locations is provided, but please expand it as necessary. To add additional terms to the list do the following:

- a) Press on the Vocab tab in the bottom left corner to go to the Vocabulary spreadsheet
- b) Find the Location list (Column U)
- c) Write the Location below the latest entry in the list
- d) Return to the Assets spreadsheet by clicking on the Assets tab in the bottom left corner
- e) The new term now appears in the drop down list as the final option.

See Figure 7-Figure 11 for a visual explanation of how to add new terms to the Vocabulary lists.

Examples:

- Kitchen



- Olkaria-Mount Suswa-Olkaria
- Bush
- Manyatta

41. Temporality

Under **Temporality** provide the time-related characteristics of the knowledge being recorded and/or any terms that help organise the knowledge around specific periods of time. This means that if a specific time of day/season/socially defined period of time etc. is important to the practice and knowledge, you should provide this information. This field does not record what time of day the asset was recorded (e.g., Sunday afternoon).

Many tasks, ceremonies and activities take place during specific times of the year, season or month due to seasonal variation in resource availability or social restrictions on when practices can be performed. Furthermore, many aspects of cultural knowledge and memories can be time-based and associated with different cultural periods. For example, in many East African communities rain-making ceremonies are performed towards the end of the dry season, which would be important to highlight as this temporal aspect is not self-evident from the recording. Similarly, many communities use age-sets to record the passage of time. Should you, for example, document an initiation ceremony of a new age set, it would be pertinent to record the name of the age-set under Temporality to demarcate the beginning of a new period in that community's history. While some Temporalities can be unique and rare, others can be more common and mundane. This can be specific days for religious ceremonies or even market days.

Temporality can also be used to record travel time between different locations and add further detail to itineraries. To write an itinerary please use a dash [-] between different locations and sections of time. Moreover, you can record the lengths of time that various activities and production stages take. For example, tanning of the leather will take hours but you might only provide 15 minutes of outtakes from the process. Without providing this information a key part of the production process would remain obscured.

As you know, the source community might have a different understanding of time and its associated concepts. Therefore we encourage you to use source community terms where possible. To complement it with an English equivalent or related term, or to provide a brief explanation, please write it in brackets [()].

This field is optional, but should be filled in when certain aspects of time are important to the recorded knowledge or practice.

**Examples:**

- Purkula (approximately February) [an Ilchamus month]
- Work begins mid-morning and continues until dusk. This is a single stage in a process of production that usually takes several weeks, or even months to complete.
- To reach the location of the woods required it is necessary to leave the women's homesteads early and trek for several hours. On the way up, the group stop once at a natural spring (roughly 10 am), to drink and bathe. The wood is collected between midday and 1.30 pm. On the way back down, the group stop twice, once in the early afternoon (roughly 2. 30 pm) and once in the mid-afternoon (roughly 3-4 pm). On both stops they sit and begin crafting shapes out of the pieces of wood that have been collected. Having left home (at the foot of the hills) shortly after dawn, the group returns again at dusk.
- Lmeingati [the name of an Ilchamus age set that is used to record events from 2014 onwards]
- Ekaru a Atchaka Ekipul (Year of the Lost Padlock, between 1965-1970) [a temporal marker used by Turkana to situate historical events]

42. Intent

In **Intent** record the purpose of the action/event/movement/interaction that is being recorded in the asset, the intended use of objects or what the asset is intended to show. In this field you can provide details that answer “Why is X happening? What is the objective of Y?”

In some cases it might be less evident why certain events are taking place or what the purpose of certain objects may be, especially since the assets are themselves snapshots and fragments of information taken out of a social context. Moreover, same or very similar things or events can have different intended purposes depending on the context. A photograph of different drinks and foods can portray things to be eaten during a feast or to be used for libations and offerings to deities. Similarly, you may record a festivity or ceremony, but it might be less clear what it is for and what the intended result is. In Intent you are meant to provide information beyond what is evident. It is an opportunity to link recordings to cultural knowledge, and intentions to broader beliefs.

This field might be especially useful for geospatial data to specify what they are intended to show.

The field is optional but you are encouraged to fill it in to emphasize the purpose of actions, events and objects.

**Examples:**

- Priest appeasing gods and ancestors
- Flirting with girls through the song
- Territorial divisions between tribes
- Resource collection

43. Item

Under **Item** input the name of the physical object/item/thing that the asset is recording or a collective noun if it is a set of things. This field is closely tied to the fields Material and Technique, and through these fields together you can say what the central item is that is being used or produced, what production techniques are being used, and what is it made of. Therefore only put one entry into the field that is meant to be the focus of this asset.

This field is particularly useful for photographs, video, 3D images, or sketches and drawings where an item (or items) is recorded on its own, where object details are shown, or where you are focusing on an object being made. It is not meant to be used to list objects simply because they appear in the asset. For example, if you have a photo of a ceramic vessel then please state what type of vessel it is, such as 'water jug'. If it is a specific type of water jug that has no English equivalent, then provide the local name and the closest English equivalent in parentheses [()]. If you, for example, have a photo of tools, then state what type of tools they are, such as 'woodworking tools', but do not name them individually in this field. Should you want to name the individual items, please use the Description field.

You can combine the information in the Item field with the information in the Material field to specify what the object is made of. You can also combine it with Technique field to say how the object was made, especially in videos and photographs that capture action and activity.

Examples:

- Rope
- Woodworking tools
- Spindle whorls
- Emedot (headdress)

44. Technique

From the **Technique** drop-down list choose the production technique that is visible in the asset recording. This field is closely tied to the fields Item and Material, and through these



fields together you can say what the central item is that is being used or produced, what production techniques are being used, and what it is made of.

This field is particularly useful for visual assets that show production processes and stages. Only fill this field when the asset is showing a production technique. For example, if you have an audio-visual recording of a basket being made, then please select the appropriate basketry technique from the list. If the asset is not recording any production processes please leave empty. So, if you have a photograph of a basket after it is finished or a video of an informant holding a basket but not making it, then please leave this field empty. However, please make sure that if you are providing information about production techniques that the Item field is filled in, so it is clear what is being made.

The drop-down list contains 256 different terms, however, it cannot be expanded. The terms can either be generic production techniques (e.g., polished, sewn) or specialised techniques based around materials or specialised production (e.g., Metal-wrought, Embroidered-lazy stitch). To find the appropriate Technique, we suggest you do the following:

- a) Press on the Vocabs tab in the bottom left corner to go to the Vocabulary spreadsheet
- b) Press Ctrl + F (or Cmd + F on Mac) to open the Find window in Excel
- c) Enter the technique you are looking for (e.g., engrave). Make sure to try different versions (e.g., engraving vs engraved) or related techniques.
- d) The computer will highlight the technique you are looking for
- e) Copy the term
- f) Go back to the Assets spreadsheet by clicking on the Assets tab in the bottom left corner
- g) Paste the technique into the Technique field.

See Figure 3-Figure 6 for a visual explanation of how to search the Vocabulary. If the technique you are looking for is not on the list then please email emkp@britishmuseum.org with your query and we can add it to the list.

There are two columns to specify the production techniques but you might need to add more. To do this, in the Assets spreadsheet please select column U titled Material, right click (or control click on Mac) and select 'Insert'. This will add an additional column with the same characteristics as column T, allowing you to add more technique terms. You can add as many additional Technique columns as needed.

Examples:

- Basketry-coiled
- Carved
- Ceramic-punctated



- Painted

45. Material

From the **Material** drop-down list choose the material from which an item is made of. The item, in this case, should be specified in the Item field. If the item is made of multiple different materials, please add this information to the subsequent Material fields. Only in the case that the asset is recording the collection and transport of raw materials is it appropriate to leave the Item field empty.

The Material field is closely tied to the fields Item and Technique, and through these fields together you can say what the central item is that is being used or produced, what production techniques are being used, and what is it made of.

The Material drop-down list contains 1596 terms and is based on the British Museum's list of materials, however it cannot be expanded by you. The terms range from generic (e.g., Wood, Mud) to very specific (e.g., Wood-kurrajong wood, Metal-zinc alloy). To find the appropriate Technique, we suggest you do the following:

- Press on the Vocab tab in the bottom left corner to go to the Vocabulary spreadsheet
- Press Ctrl + F (or Cmd + F on Mac) to open the Find window in Excel
- Enter the material you are looking for (e.g. wool). Click 'Next' in the Find & Search window if the highlighted term is not exactly the correct one.
- The computer will highlight the material you are looking for
- Copy the term
- Go back to the Assets spreadsheet by clicking on the Assets tab in the bottom left corner
- Paste the material into the Material field.

See Figure 3-Figure 6 for a visual explanation of how to search the Vocabulary. If the technique you are looking for is not on the list then please email emkp@britishmuseum.org with your query and we can add it to the list.

There are three columns to specify the different materials an item is made of, but you might need to add more. To do this, in the Assets spreadsheet please select column X titled Material alt, right click (or control click on Mac) and select 'Insert'. This will add an additional column with the same characteristics as column W titled Material, allowing you to add more material terms. You can add as many additional Material columns as needed.

Examples:



- Mineral-barite
- Mammal-colobus monkey tissue
- Glass
- Textile-wool

46. Material alt

Under **Material alt** please provide a translation (and transliteration) of the Material in the source community's language or the lingua franca of the country where work is taking place. You are welcome to use any symbol and script that is appropriate. If possible please provide the different materials in the same order as with the Material field.

There are three columns to specify the different materials in the source community language, but you might need to add more. To do this, in the Assets spreadsheet please select the column titled Museum name, right click (or control click on Mac) and select 'Insert'. This will add an additional column with the same characteristics as the Material alt column, allowing you to add more material terms. You can add as many additional Material alt columns as needed.

Examples:

- Steklo [Slovenian for glass]
- Säugetier-Colobus-Affen-Gewebe [German for Mammal-colobus monkey tissue]
- ऊन [Nepali for wool]

47. Museum name

If an asset is showing or includes museum collections, please provide the name of the museum from which the collection is from in **Museum name**. In some cases, you might be photographing or digitising museum collections as part of your project or you might be using photos/3D images/videos of museum objects as part of your interview. In such instances, it is valuable to know what the objects are and from which museum. Please input the official English name of the museum if it has one, otherwise use the local name (and script).

This field is mandatory if the asset records museum collections. This way, a museum can be acknowledged and the collections located again and re-used.

Examples:

- The British Museum



- Sarawak Museum
- Slovenski etnografski muzej

48. Museum identifier number

If an asset is showing or includes museum collections, please provide the objects' unique identifier numbers given to them by the museum in **Museum identifier number**. Every museum object should have a unique identifier and it is used to locate, trace and add information to the collections.

For example, the unique identifier the British Museum applies to its collection is called a PRN number. The PRN for the Rosetta Stone is YCA62958. If, for example, the asset is a photo of the Rosetta Stone or if the asset is a video of informants looking at an image of the Rosetta Stone, then you would provide the PRN under the Museum identifier number. If multiple museum objects appear in the asset, please separate each unique identifier using a semicolon [;].

If a copy of the museum collection or object is available in the museum's online collection/resources, you are welcome to provide a URL or URI to the object or collection, instead of simple text. This will make your documentation record more interactive and connected to other online resources. For example, The Rosetta Stone's PRN number is YCA62958, but you could equally provide the URL to the British Museum's Collection Online entry for the object https://www.britishmuseum.org/collection/object/Y_EA24 which would link your asset with the museum collections. If you are providing more than one URL, separate them using space+semicolon+space [;].

You can combine simple text and URLs in this field.

This field is mandatory if the asset includes museum objects, as it allows the museum and its collection to be acknowledged and helps other researchers to re-use the collections.

Examples:

- YCA62958
- 630:LJU;0025214; 630:LJU;0024000; 630:LJU;0023738
- https://www.britishmuseum.org/collection/object/Y_EA24
- 630:LJU;0025214; https://www.britishmuseum.org/collection/object/Y_EA24



49. Date of creation

For **Date of creation** please put the date the asset was created according to the Gregorian calendar using the format YYYY-MM-DD.

The date you input should be the date the asset was originally created. For example, a photo taken on the 2019-02-28 should have that date of creation, no matter if it was later edited for white balance or cropped. Also, if you recorded a 3-hour video of pottery making on the 2020-31-12, and you cut away some parts of the video on the 2021-01-07, the original date should remain. However, if a set of different video and/or audio recordings created in a span of a month are being spliced together four months after you returned from fieldwork thus creating a substantially new and different asset, the newer date of creation should be applied.

Examples:

- 2020-02-02
- 2021-01-07

50. Creator and Participant

The fields **Creator** and **Participant** provide information on who helped create and contributed to the asset. The Creator is essentially and in most cases the person who pressed the record or shutter button, or in case of 3D images, geospatial data etc. the person who processed the data. The Participant is somebody being recorded or portrayed or somebody that has contributed to the asset in some way or another (helping with data processing, minor editing, lending their voice etc.).

The Creator and Participants can be chosen from the drop down list, which is linked to the Persons tab. For a name to appear on this list it first has to be entered into the Persons spreadsheet.

Similar to Date of creation, the creator should stay the same even if a different person performs minor edits on the asset, such as colour correction or trimming. The second person would only be deemed a Participant. However, if person X creates a substantially new asset by, for example, splicing together two or more different videos created by persons Y and Z, then person X is the Creator and persons Y and Z are Participants.

Here are some examples:

- Jane Doe photographs a piece of fabric. Jane Doe is the creator, there is no Participant.



- Jane Doe photographs John Smith holding a piece of fabric. Jane Doe is the creator, John Smith is a Participant.
- Jane Doe films an interview with John Smith and the video is later slightly edited by Mario Rossi. Jane Doe is the Creator, and John and Mario are Participants.
- Jane Doe films Jean Dupont making fabric. John Smith films Kari Hvermannsen making a dress. Mario Rossi takes the videos by John and Jane and edits them together to create a substantially new asset. While Jane and John are the creators of their respective videos with Kari and Jean as participants, Mario is the creator of the version where the videos are edited together and Kari, Jean, John and Jane are all participants.

There is currently one column to specify the Creator and four columns to specify the Participants. Please add as many Participant columns as needed to fully capture all the contributors. To do this, in the Assets spreadsheet please select the column titled Rights ownership, right click (or control click on Mac) and select 'Insert'. This will add an additional column with the same characteristics as the Participant column, allowing you to add more contributors.

Examples:

- John Novak
- Primož Sjaľv
- ישראלה ישראלי

51. Rights ownership

Under **Rights ownership** please select the individual to whom the Intellectual Property Right over the asset should be ascribed. Here you are telling people who owns the asset. This is normally the Creator and Participant, but it is also common for employment contracts to include a clause stating how Intellectual Property created by an employee will be treated and who will own it. Therefore, please check your contracts if necessary. If your employer (e.g. a non-profit) will own the rights over the asset, please input the institutions name. In rare cases, source communities can also own rights, especially when it comes to 'traditional' cultural expressions (stories, practices, performances and even tangible products and designs). One such country where this is possible is Kenya, however, not every country has 'traditional knowledge' or 'customary' laws. For further guidelines on community ownership check the World Intellectual Property Organisation website (www.wipo.int).

The drop-down menu for Rights ownership is connected to the Persons tab. Please input the name of the person or entity first into the Persons tab and provide the relevant details. Then you will be able to select that person or entity as the owner of the asset.

**Examples:**

- John Smith
- Kikuyu community
- University College London

52. Licence

Please select CC-BY-NC-SA 4.0 from the list for **Licence**. A licence is a set of conditions under which the Intellectual Property Owner allows the licensee to use and distribute the intellectual property. For further details on the Creative Commons licence, please visit <https://creativecommons.org/licenses/by-nc-sa/4.0/>

53. Cultural sensitivity

Under **Cultural sensitivity** describe what culturally sensitive information, objects and practices are recorded by the asset, why it is sensitive and any community specific standards that should be followed. People will gladly share their stories, experiences and culture with others. Nevertheless, since an asset can record various practices, ceremonies, experiences and objects that could be considered culturally and personally sensitive it is important to handle this knowledge appropriately. Sharing the asset under a CC licence could also be detrimental and harmful to the community and individuals. So, while in many cases assets with culturally sensitive information can still be shared openly, occasionally access to some assets would have to be restricted.

Culturally sensitive knowledge can include but is not limited to gender specific knowledge systems (e.g., women's knowledge) and practices (e.g., men's initiation), secret or secretive rituals and ceremonies, age-restricted knowledge and trade secrets. It can also include personal stories that are preferably not shared widely and depending on the political situation could make the individual a target.

How knowledge is recorded and transferred and your position in the source community may also influence if the knowledge can be shared freely. For example, women cannot participate and observe many parts of the Eunoto ceremony among the Ilchamus, when warriors become elders. However, they are allowed to see them afterwards on video. While in-person observation and transfer of knowledge would be forbidden for a woman, it is allowed after the events through digital media. In this case, it would be important to note that this is male-specific knowledge but access to it does not need to be restricted. Also, communities of Vanuatu have age-and-gender restricted knowledge, which in some cases can be shared with outsiders but not with source community members who have not fulfilled the criteria. Therefore, please make sure you understand the nuances of how and if



knowledge can be shared if culturally sensitive, and respect the community's wishes on how the knowledge should be treated.

Examples:

- Knowledge restricted to males; can be shared freely
- Secret location of resource Y
- Interviewee recounts experience of abuse
- Asset shows resource collection of X, knowledge of which is shared only seasonally and only with people directly related to the household

54. Access restrictions

Under **Access restrictions** please select FALSE if access to the asset does not need to be restricted and TRUE if access should be restricted.

There are three restriction options:

- Delayed access (or embargo): the asset is made fully available after a certain date or after a certain amount of time has passed.
- Restricted with visible metadata: the asset is not made available to be viewed or downloaded, but the metadata information you provide is fully published. Access to view the asset can be granted by repository admins, if necessary.
- Fully restricted: The asset and metadata are not available or visible to the public. The asset and its metadata are uploaded but not published and only repository admins have access to it.

Please specify under Restriction reason which of the three restrictions is necessary.

55. Restriction reason

Under **Restriction reason** please justify why access to the asset needs to be limited. It is mandatory to specify why if you indicated that access should be restricted. Provide details of the possible consequences and what type of restriction would be required (see Access restrictions for options).

The publication of assets can be harmful for a number of cultural, environmental and political reasons, including certain cultural traditions being actively targeted by governments or individuals seeking to exploit resources. Access to assets can also be restricted because they record secretive knowledge that the community might want to preserve alongside the material knowledge record you are creating but only with controlled access to the asset.

Examples:



- The asset records the location of resource X, which is an endangered species and highly valued on the black market. Access should be fully restricted.
- Asset records a deceased individual. An embargo needs to be applied due to cultural restrictions on videos portraying deceased individuals.
- Ceremony Z is visible and only female members of the community aged above 40 are allowed to see it. Restricted access with visible metadata is necessary.

An example of a completed Asset sheet can be seen in Figure 14 below.



Identification		Scope and content					
Unique ID	Format Type	Title	Title alt	Description	Description alt	Session	Keywords
dc:identifier	dc:format	dc:title		dc:description		dc:IsPartOf	
Enter file name	File format of asset	in English	in local language	in English	in local language	Alphanumeric identifier of group of recordings and documents the asset belongs to	Up to five keywords
Mandatory	Mandatory	Mandatory	Optional	Mandatory	Optional	Optional	Mandatory
2019SG01-C01-554	Image/tiff	Ilchamus water jug		A photo of an Ilchamus water jug taken from the front to record stylistic features		C01	Ilchamus, ceramic, pottery, Kenya
2019SG01-C01-555	Image/tiff	Ilchamus water jug		A photo of an Ilchamus water jug taken from the front to record stylistic features		C01	Ilchamus, ceramic, pottery, Kenya
2019SG01-E05-556	Video/mp4	Ilchamus morran and elders roasting meat		The Ilchamus morran of the Lmeingati age-set are roasting goat meat in a pit fire following the instructions of elders as part of their initiation ceremony. Only men are allowed to attend in person and the location is kept secret from women.		E05	Ilchamus, feast, initiation, warriors, morran
2019SG01-M03-1025	Shapefile/shp	Path taken during rainmaking ceremony around irrigation system		The file records the path taken by Ilchamus elders around an ancient irrigation system as they performed rainmaking ceremonies to cleanse the land of curses.		M03	Rainmaking, Ilchamus, irrigation, dry season, cultivation
2019SG01-I13-254	Audio/wav	Interview with John Lekimoe		Interview with John Lekimoe on Ilchamus heritage and the importance of traditional material culture		I13	Heritage, Ilchamus, museum collections, shields

Figure 14: Example of a completed Asset sheet



Identification		Geography				Socio-cultural context			
Unique ID dc:identifier	Format Type dc:format	Keywords	Country dc:spatial	Region dc:spatial	Place name dc:spatial	Cultural group	Cultural context/event	Social group setting	Location
Enter file name	File format of asset	Up to five keywords		Where was the asset recorded/created		Name of community the individual or object is associated with	Answer "What event is the asset recording? What was happening when asset was created?"	Describe the relationship between individuals recorded in the asset	Space and place where knowledge performed/demonstrated and asset was created
Mandatory	Mandatory	Mandatory	Mandatory	Mandatory	Mandatory	Mandatory	Mandatory	Optional	Optional
2019SG01-C01-554	Image/tiff	Ilchamus, ceramic, pottery, Kenya	Kenya	Baringo	Kiserian	Ilchamus	Material culture documentation		
2019SG01-C01-555	Image/tiff	Ilchamus, ceramic, pottery, Kenya	Kenya	Baringo	Kiserian	Ilchamus	Material culture documentation		
2019SG01-E05-556	Video/mp4	Ilchamus, feast, initiation, warriors, morran	Kenya	Baringo	Eldume	Ilchamus	Initiation ceremony	Senior-junior	Bush
2019SG01-M03-1025	Shapefile/shp	Rainmaking, Ilchamus, irrigation, dry season, cultivation	Kenya	Baringo	Ngambo	Ilchamus	Ceremony	Elders	Irrigation system
2019SG01-I13-254	Audio/wav	Heritage, Ilchamus, museum collections, shields	Kenya	Baringo	Kiserian	Ilchamus	Interview	Interviewer-interviewee	



Identification		Context			Physical item					
Unique ID dc:identifier	Format Type dc:format	Location	Temporality	Intent	Item	Technique	Technique	Material	Material	Material
Enter file name	File format of asset	Space and place where knowledge performed/demonstrated and asset was created	Time-related characteristics of knowledge demonstrated/performed (not time or date when created)	Answer "Why is X happening? What is the goal?"	Central object the asset is recording	Production technique to make the object	Production technique to make the object			
Mandatory	Mandatory	Optional	Optional	Optional	Optional	Optional	Optional	Optional	Optional	Optional
2019SG01-C01-554	Image/tiff				Water jug			Ceramic-fired clay		
2019SG01-C01-555	Image/tiff				Water jug			Ceramic-fired clay		
2019SG01-E05-556	Video/mp4	Bush								
2019SG01-M03-1025	Shapefile/shp	Irrigation system	Purkula	Cleansing the land of curses				Mammal-goat tissue		
2019SG01-I13-254	Audio/wav									



Identification					Museum object		Administrativ			
Unique ID	Format Type	Material alt	Material alt	Material alt	Museum name	Museum identifier number	Date of creation	Creator	Participant	Participant
dc:identifier	dc:format						dc:created	dc:creator	dc:contributor	dc:contributor
Enter file name	File format of asset					Identifier numbers of museum objects recorded or used in the asset	Date when asset was created	Person who created the asset	Person recorded by the asset or assisting with the asset production	Person recorded by the asset or assisting with the asset production
Mandatory	Mandatory	Optional	Optional	Optional	Mandatory if	Mandatory if	Mandatory	Mandatory	Optional	Optional
2019SG01-C01-554	Image/tiff						2020-05-02	John Lekimoe		
2019SG01-C01-555	Image/tiff						2020-05-03	Jožica Novak		
2019SG01-E05-556	Video/mp4						2020-05-12	Jožica Novak	John Lekimoe	Jane Doe
2019SG01-M03-1025	Shapefile/shp						2020-02-14	John Lekimoe	Jane Doe	Jožica Novak
2019SG01-I13-254	Audio/wav				British Museum	EAF34118; EAF34137	2020-02-14	Jožica Novak	John Lekimoe	



Identification		Administrative information						Access		
Unique ID dc:identifier	Format Type dc:format	Participant dc:contributor	Participant dc:contributor	Participant dc:contributor	Participant dc:contributor	Rights ownership dc:rightsHolder	Licence dc:license	Cultural sensitivity	Access restriction	Restriction reason
Enter file name	File format of asset	Person recorded by the asset or assisting with the asset production	Person recorded by the asset or assisting with the asset production	Person recorded by the asset or assisting with the asset production	Person recorded by the asset or assisting with the asset production	Person, institution or community owning the rights of the asset		Cultural restrictions applicable to the knowledge the asset records	Does asset require restricted access?	State reason for restricting access to asset
Mandatory	Mandatory	Optional	Optional	Optional	Optional	Mandatory	Mandatory	Optional	Mandatory	Mandatory if
2019SG01-C01-554	Image/tiff					John Lekimoe	CC-BY-NC-SA 4.0		FALSE	
2019SG01-C01-555	Image/tiff					Jane Doe	CC-BY-NC-SA 4.0		FALSE	
2019SG01-E05-556	Video/mp4	John Lekimoe	Jane Doe	ANONYMOUS 1		Jožica Novak	CC-BY-NC-SA 4.0	Although only men are allowed to be present in person, it is okay to be viewed by anybody in digital format	FALSE	
2019SG01-M03-1025	Shapefile/shp	Jane Doe	Jožica Novak			John Lekimoe	CC-BY-NC-SA 4.0		FALSE	
2019SG01-I13-254	Audio/wav	John Lekimoe				Jožica Novak	CC-BY-NC-SA 4.0		FALSE	



Quick tips

- Make use of Excel's feature to drag and copy.
- Use a file renaming software to rename files in batches. For Windows users, there are many Open Source options available: Metamorphose, Rename-It! and many more.
Mac has a built-in file renaming software.
- Make use of the Vocabulary and adapt it to the needs of your project.