



Skills of the Anthropologist in Exploring Intangible Cultural Heritage -An Analytical Study-

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Abstract: Heritage constitutes a comprehensive body of knowledge encompassing all aspects of human life. As a rich and abundant resource, it encapsulates the sum total of human experiences and achievements. Moreover, it reflects the continuity of cultural practices across time and space. Heritage serves as a historical record of past generations' activities, manifested in various forms such as folk costumes, songs, traditions, customs, religious texts, literary works, and historical events.

This contribution seeks to provide researchers in folklore studies with a set of contemporary methodological tools to facilitate the collection of intangible cultural heritage. It highlights the importance of specific skills and provides guidance for training and education in anthropological fieldwork, the aim is to preserve this heritage before it is irrevocably lost due to the rapid pace of cultural change.

Keywords: *anthropology; Intangible Cultural Heritage; skills; methodology; culture*

1. INTRODUCTION

Folklore constitutes a fundamental pillar of a nation's identity and a source of pride in its cultural heritage. It has served as a rich source of inspiration for artists and intellectuals throughout history. Intangible cultural heritage, in particular, has played a pivotal role in preserving the cohesion and unity of Algerian society. The collection of intangible cultural heritage necessitates a multifaceted approach that combines both social and scientific skills. The researcher must not only possess strong interpersonal skills but also a solid understanding of research methodologies.

Intangible cultural heritage has garnered increasing attention in international forums, educational and cultural programs, and government policies. This is

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because it does not merely represent an abstract, rigid reality, but rather a lived identity embedded in the daily, tangible aspects of life: in food, language, preferred musical rhythms, celebrations, and in a multitude of skills, knowledge, and physical, artisanal, and agricultural techniques that have been passed down to us. All of this resides in our tastes and imaginations, shaping what some anthropologists call our 'cultural sensibility'.

Therefore, it cannot be represented outside the framework of life itself. Consequently, its protection and valorization cannot be achieved merely through archiving, documentation, and transformation into museum exhibits. Rather, it is through its daily use in all aspects of life that it is valued as a diverse and dynamic entity.

In essence, this study is vital for ensuring that anthropologists are well-equipped to undertake the crucial task of exploring, documenting, and preserving the rich tapestry of intangible cultural heritage around the world. Before discussing the specific tools employed by field researchers, it is imperative to explore the scholarly definitions of 'heritage'.

2. The definition of heritage

2.1 Linguistic Origin

The Arabic term "تراث" (heritage) has several connotations in Arabic dictionaries. It is derived from the root "ورث" (waratha), which means 'to inherit'. The term originally referred to the possessions or wealth left behind by ancestors for their descendants. However, its meaning has evolved to encompass a broader concept, including not only material possessions but also intangible elements such as customs, traditions, and knowledge.

The Arabic lexicon offers various definitions for the term "heritage". According to Lisan al-Arab, one of the most comprehensive Arabic dictionaries, "warath" (to inherit) is a divine attribute that refers to the eternal and permanent entity that inherits creation and remains after its demise. The term "turaath" (inheritance) is often used to refer to the inheritance left by parents to their children (Ibn Manzour, p. 199). However, the meaning of "turaath" extends beyond material possessions to include everything that is passed down from one generation to the next, including customs, traditions and ways of life.

Ibn-Faris, in his "Maqayis al-Lugha", defines "wirth" (inheritance) as something that belongs to one group of people and is then passed on to another, either by kinship or by belonging to the same region (Ibn Faris, p. 105). This broader definition includes not only material possessions, but also the intangible

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elements that are passed down through generations, such as norms, customs and traditions.

Heritage serves as a mirror reflecting the history and civilization of peoples, and it is an integral part of their identity. Through heritage, we discover our roots and understand our values and traditions. It is not merely a collection of artifacts and manuscripts, but also encompasses customs, traditions, folk knowledge, arts, crafts, language, literature, music, and dance. Heritage represents a national treasure that must be preserved and developed, as it is the legacy of our ancestors that we aspire to pass on to future generations.

2.2. Conceptually

Heritage is a term that has been extensively studied by numerous researchers. Many have attempted to provide a comprehensive definition, such as describing it as 'the accumulation over time of traditions, customs, experiences, skills, arts, and sciences within a society. It forms an integral part of a society's social, human, political, historical, and creative fabric, documenting its connections to past generations who contributed to its formation and enrichment.'(Jebbour, 1984, p. 63)

However, heritage becomes the sum total of what has been produced by previous generations throughout history and is an inseparable part of their daily lives. It encompasses most aspects of social, political, and historical life, among others. Moreover, it plays a significant role in fostering continuity between the past and the present, representing a primarily human connection between individuals and the communities to which they belong. Under this concept, heritage is seen as a 'social phenomenon capable of offering the experiences and knowledge of past generations in their dealings with the challenges of everyday life.'(Abbas Ibrahim, 2009, p. 69)

In this context, heritage is not confined to the past but can continue to exist and evolve in the present, and it can also look towards the future. This can only be achieved through a conscious understanding of heritage. Accordingly, the relevance of heritage to the present is primarily contingent upon people's awareness and understanding of contemporary realities, as well as their ability to utilize it positively in a manner that aligns with current events. This is because 'the connection between heritage and the present is one of application and adaptation, where heritage is transmitted from parents and ancestors, ingrained in our beings, and represents one of the elements of our historical and cultural identity. This

occurs after its reinterpretation, reconstruction, and transcendence to create new heritage in the present.

From the preceding concepts, it can be inferred that heritage encompasses the entire output of a people or group that lived in the past. Alternatively, it can be defined as the culmination of what previous generations have bequeathed to subsequent ones across various literary, historical, and social domains. This is embodied in creative texts, archaeological remains, folk customs and beliefs, and diverse cultural phenomena that distinguish one society from another. Consequently, it is imperative to consider and comprehend the values of the past as tangible realities that bear the richness of human culture throughout time. Therefore, they cannot be neglected in the process of preserving and safeguarding this heritage, both now and in the future.

Thus, it becomes evident that the concept of heritage remains incomplete without the concept of its preservation and revitalization. Successive generations must continually strive to discover, uncover, protect, and revive heritage, highlighting its inherent strength, which hinges on people's awareness of this heritage and their commitment to self-realization through continued creativity within it. They must also assume the responsibility of sustaining it by transmitting it to future generations.

3. Types of heritage

Scholars have categorized heritage into several types, including:

3.1 Popular patrimony

Popular patrimony, with its various branches and diverse environments, constitutes an integrated cultural unit, formed by man throughout his long history, with his creative thinking, creativity, careful observations, reflections, experiences and expertise accumulated generation after generation.

Scholars like Dr. Mohammed Al-Jawhari advocate for a comprehensive approach to studying popular patrimony, incorporating elements of folklore, ethnology, and culture (El-Johary, 2006, p. 29). This holistic perspective recognizes the interconnected nature of these elements and emphasizes the importance of drawing from diverse disciplines like anthropology, ethnology, and folklore to fully understand human culture and its evolution.

Popular heritage, deeply rooted in a society's culture and humanity, embodies people's hopes, dreams, and beliefs. It encompasses all aspects of popular life, past, present, and future. This connection to the people is fundamental, as popular heritage originates from the general population, including

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diverse groups such as workers, farmers, shepherds, businessmen, soldiers, lawyers, and university professors (El-Johary, 2006, p. 26).

Popular heritage is a genuine expression of the people, reflecting their various experiences and cultural inclinations. It encompasses unwritten and unmodified practices that are not dictated by laws or official institutions. They are instead shaped by social norms, traditions, and historical circumstances. It is « all that relates to unwritten and unmodified popular organizations and practices that do not derive their coercive and binding character from the power of law and the official constitution of The state or political authority and its direct executive organs derive their authority indirectly through social coercion and commitment. This is based on customs, norms, traditions, inherited beliefs, and economic, social, and historical transformations. It also includes new models of popular behavior in all its forms » (Al-Awdi, 1981, p. 19). Folklore touches every aspect of individual and societal life, extending beyond customs and traditions to include words, actions, and movements.

In other words, it can be said that folk heritage is « that detailed trace that draws us to the simplest everyday things because it stems from the people themselves » (Meziani, 2016)

Folk heritage is a detailed record of people's everyday lives, reflecting their simple yet meaningful experiences. It encompasses a wide range of folk arts and artifacts, including poetry, singing, music, popular beliefs, stories, proverbs, marriage customs, dance forms, games, skills, cuisine, traditional clothing, and Bedouin songs and poems.

These cultural elements are often passed down orally from one generation to the next, without formal training or education. Many researchers categorize these elements into four main sections: Popular Beliefs, Social Customs and Traditions, Popular Arts, and Popular Literature, which form the core of folklore studies.

3.1.1 Popular beliefs

"Popular beliefs represent a steadfast conviction and certainty, leaving no room for doubt. A belief is a product of human thought. When we say that a person believes in something, it means that they have accepted it as truth and are convinced of its existence, its function, its beauty or ugliness, its consequences, its movement and its harms, and its role in this world and the afterlife. In essence, it is absolute faith."(Sbounh , 2001, p. 12).

In other words, popular beliefs encompass all that a people believe in with absolute faith, considering it an absolute truth beyond debate. We can also define

popular beliefs as those concepts, ideas, and knowledge produced by the popular imagination that are related to the spiritual aspect of human life. Alternatively, they can be defined as those mythical practices and rituals that primitive peoples performed to secure their lives from evils and dangers. From this perspective, beliefs are a civilizational phenomenon that expresses human adaptation to their mysterious surroundings within the limits of their culture and awareness. These beliefs are manifested in magic, saints, dreams, supernatural beings, folk knowledge, and folk medicine.

3.1.2 Customs and Traditions

Customs and traditions are intrinsically linked to people's daily behaviors, both with themselves and others. They hold a sacred place within society. Customs represent a set of practices and behaviors that individuals have become accustomed to performing, often as an extension of what their ancestors did in their daily lives. They are associated with specific times and places. Traditions, on the other hand, are "everything linked to the past, passed down through the ages, and become ancient. They are an imitation of the ancients and a heritage from them. They are vertically acquired customs, passed from the past to the present, and then from the present to the future. They are transmitted and inherited from one generation to the next and from ancestors to descendants over time"(Es'ad , 2012, p. 26)

Both customs and traditions are derived from previous generations. They are the creation of ordinary people, as they are closely associated with them and provide a comprehensive picture of their way of life. They are therefore an expression of social and human reality and a reflection of the people's spirit.

3.1.3 Popular Arts

Popular arts are considered one of the subjects of folklore. Scholars of popular literature have differed in their classification. Some argue that they encompass "spiritual expressions such as folk literature, music, and dance, as well as material expressions such as painting, engraving, sculpture, architecture, furniture, clothing, and other folk crafts" (Qanso, 1995, p. 14), meaning they are the actions performed by an individual, the words they express, and the talents or hobbies they practice that have an aesthetic dimension. Others classify them into : "music, dance, folk games, folk visual arts, and elements of material culture such as folk crafts, household tools, and agricultural tools" (Qanso, 1995, p. 14), all of which are characterized by their antiquity, as most of them date back to very old

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stages, through which ancestors expressed their inner feelings and secrets, and have remained in use. In addition, they include folk clothing, embroidery and weaving techniques, folk food, and all decorative items. Folk arts can include: music, folk dance and games, and folk visual arts.

3.1.4 Popular Literature

This is one of the most important topics of popular patrimony, as the spoken or written word occupies the largest space in this heritage. Popular literature is defined as 'those artistic forms invented by the creative popular mind, using the word to express its reality, dreams and hopes, explaining the universe as well as the natural and human phenomena around it, in order to transmit cultural heritage across generations, preserving this heritage that works to maintain the cohesion of the community and give its cultural identity'(Kamal El-Din , p. 11)

By artistic forms, we mean those literary genres that use the word as a tool, namely: Myth, folklore, epic, folk tales, folk songs, proverbs, riddles, and wisdom created by the popular imagination to express emotion, conscience, and thought.

3.2 Religious heritage

This is one of the most important sources of human heritage, as its topics and contents varied between the Holy Quran, Hadith, Quranic stories, religious figures and prayers. This type of heritage is not limited to the Islamic religion only, but also includes other divine religions such as the Jewish religion and its approved books (Torah and Talmud), Christianity and its various books.

3.3 Historical Heritage

History represents "a repository of human experience, it is the science of human endeavors... it is, in fact, an indivisible unity, like a flowing river of water, with successive waves, where no gap is found in its current and no opening is seen between its waves. It is a record of the life of human societies, the changes that these societies have undergone, the ideas that have guided the activities of these societies, and the material conditions that have helped or hindered their development" (Al-Hawery, 2001).

History is both the past and the present, and "it is the entity of nations. There is no nation or state that does not have a history to which they refer and rely upon, which is transmitted to them by their ancestors, and their present from their past"(Al-Hawery, 2001). Historical heritage is manifested at two levels: historical events and historical figures.

4. Cultural heritage categories

Researchers have divided heritage into two main categories : tangible heritage and intangible heritage.

4.1 Tangible heritage

4.1.1 Immovable Tangible Heritage: This is represented by archaeological sites and landmarks, including religious buildings such as mosques, churches, and zawiyas, military buildings such as prisons, and historical sites such as the kasbah, palaces, cities, villages, and traditional settlements. In other words, it includes human achievements that cannot be moved from their original location.

4.1.2 Movable Tangible Heritage: This is represented by "movable objects and art artifacts resulting from archaeological explorations and research on land and underwater, including ceramic and pottery pieces, archaeological inscriptions, coins, seals, traditional clothing, weapons, burial remains, manuscripts, and archival documents"(Azzouq). In general, tangible heritage includes tangible and sensory elements that have remained preserved in their form over time.

4.2 Intangible heritage

Intangible cultural heritage is characterized by being both traditional and contemporary, and vibrant. It's not limited to inherited traditions from the past, but also includes contemporary rural and urban practices shared by diverse cultural groups. It's a collective heritage, as the expressions stemming from intangible cultural heritage that we practice may be similar to those practiced by others. Whether these are from a neighboring village or a city on the other side of the world, or groups that have migrated and settled in different regions, all these expressions constitute intangible cultural heritage. They are forms of expression inherited by generations and have evolved in response to their environments. They give us a sense of identity and continuity and form a link between our past, present, and future. Intangible cultural heritage does not raise questions about whether certain practices are specific to a particular culture or not. Rather, it contributes to social cohesion and fosters a sense of belonging and responsibility, which strengthens individuals' feelings of belonging to one or more local communities, and that they are part of society as a whole. Intangible cultural heritage includes what is transmitted orally or expressed through movement, such as languages, dialects, customs, traditions, rituals, beliefs, and folk practices. Forms of intangible cultural heritage are not limited to a single appearance, and many of them include elements from multiple fields.

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UNESCO defines it in the Convention for the Safeguarding of the Intangible Cultural Heritage (Article 2)(UNESCO, 2003) : ‘Intangible cultural heritage’ refers to the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history. It provides them with a sense of identity and continuity, and promotes respect for cultural diversity and human creativity. For the purposes of this Convention, only intangible cultural heritage that is compatible with existing international instruments relating to human rights and that is not contrary to the requirements of mutual respect between communities, groups and individuals, and of sustainable development, will be considered (Levin, 2009).

The preservation of intangible cultural heritage is the protection of cultural identities, and thus the cultural diversity of humankind. It is the fruit of human interaction with his social and cultural environment, including traditions, customs and skills handed down from generation to generation, oral expressions, audio narratives and the group imagination of local or national events that have passed from the individual to the collective, as well as musical and lyrical forms, legends, rituals, culinary arts, dress and everything related to the self, the land and the symbolic world, it is the memory and collective feeling of the nation.

5. Tools of the anthropological researcher in collecting popular heritage data

5.1 The definition of anthropology

The word anthropology is an English word derived from the Greek origin consisting of two syllables: anthropos, meaning ‘human’, and logos, meaning “science” : Anthropos, meaning ‘human’, and Logos, meaning “science” (Nicholson, 1968, p. 1). Thus, the meaning of anthropology becomes anthropology (the science of man), i.e. the science that studies humans.

Anthropology is also defined as the science that studies man as a creature that belongs to the animal world on the one hand, and on the other hand, he is the only one of all animal species that makes and creates culture, and the only creature that is distinguished from all of them. Anthropology is defined as the science of studying human beings naturally, socially and culturally, i.e. anthropology does not study humans as a single organism rather, it studies him as

a social being by nature, living in a particular society with its own characteristics in a particular place and time (Al-Shammas, 2004, p. 14).

Anthropology is the science that studies humans in their past and present in order to understand these vast and complex entities of cultures throughout history. It builds and moves on the epistemological bases of the social and biological sciences, as well as across the humanities, such as: History, Art, Philosophy, and the physical sciences. The major task of anthropology is to enable us to understand ourselves through understanding other cultures (Akbar , 1986, p. 14).

Therefore, anthropology is defined as the science that studies the human being as a living organism, living in a society with social systems and patterns under a specific culture. It is also the science that studies primitive life and contemporary modern life. It tries to predict the future of man based on his development throughout the long human history.

5.2 The role of the anthropological researcher

The anthropological researcher is the one who goes to the field (the study community) to collect various intangible heritage materials. He is also known as someone who ‘develops a hypothesis inspired by his previous readings or his observations of society, verifying its rightness by going down to the field, community or group, and tries to observe the phenomenon. He collects data by direct or indirect observation, personal interview, or by distributing lists of questions, or questionnaires answered in his presence, or filled and collected by hand, then the researcher analyzes the data...(Marwan, 2000, p. 37). Anthropologists have paid attention to such practices that preserved natural and/or cultural ‘assets’ for future generations; for example, in the form of sustainable natural resource management predicated on local or Indigenous knowledge, or cultural traditions in the form of rituals, myths and artistic expressions, whether expressed in material or ‘intangible’ forms. Anthropologists recorded such practices and traditions when they feared that they might disappear through modernization processes (Salemink, 2021, p. 423). The anthropologist studies the peoples in which he works because he can obtain information from them that sheds light on the main issues in the nature and functioning of culture and human social behaviour. In recent years, the need for information, wherever it exists, has led to the increased use of anthropological field methods in the study of peoples, not only primitive but also educated peoples, in many parts of the world (Al-Shammas, 2004, p. 130).

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The important bases of anthropological studies in its various fields are that the researcher stays in the place of study, experiences the community as it is in reality, and obtains everything he wants from the relationships, values, customs and lifestyles that define the nature and cultural identity of this community. Therefore, there are some basic principles that the anthropologist must focus on in his field research, namely:

- The researcher must be fully familiar with anthropological information and have a clear scientific goal for the subject of his/her research
- The (anthropological) field researcher should live in the community he studies, cut off his contact with the outside world completely, and limit his interest in the group he studies.
- Apply a number of methods in collecting, analyzing and interpreting information. In other words, the researcher must use several different field research methods, because some methods that may be suitable for the study of a specific anthropological phenomenon may not be suitable for the study of another phenomenon (Al-Shammas, 2004, p. 131).

The anthropological analysis that takes cultural heritage as a knowledge object and material for study is thus faced with the task of discerning meanings expressed in very diverse and expressive supports and practices: general representations of the cosmos and nature; performative forms such as rituals, dances and musicals in their fullest extent; gestural and linguistic or corporally represented expressions (Arizpe & Amescua, 2013, p. 58).

The anthropological researcher in the field of intangible popular heritage can be in the following positions:

- A field investigator from the region.
- A field investigator who is not from the region but is with the people of the region.
- A field researcher who is not from the region.
- A field researcher assistant from the region who is educated.
- A field investigator assistant from the area who is not educated.

Anthropological research can contribute to providing vitality for renewing the concepts, frameworks and regulatory conditions of national and international institutions, and it can exert an influence that may lead to more efficacious actions. There is no doubt that by placing oneself in the perspective of cultural heritage, one finds oneself in the situation of facing a broader concept of research. Such research needs to be applied in a multilateral sense, together with action in

the field, linked in a more direct social sense to social management and committed to safeguarding certain practices (Arizpe & Amescua, 2013, p. 66).

5.3 Field Researcher's Tools

5.3.1 The initial phase

The field researcher cannot carry out the process of collecting intangible popular materials without preliminary procedures as well as organised and controlled preparations, which can be restricted to the following :

A - Conducting a historical survey of the area, knowing the successive historical events, or the civilisational influences that affected it.

b- Conducting a geo-social survey of the field, identifying the field of movement of individuals who belong to it, and never relying on the administrative division to determine the geography of the popular group.

c. Prepare secondary maps that identify areas that need to be visited due to their geographical, historical or social symbolism.

d- Equipping with modern technical means (digital cameras, digital audio recorders, etc.)

e- Prepare cards with the following information: The name of the research project, the place of recording, the narrator's name, age, and gender, date of recording, type of material, audience interaction, and explanation of local vocabulary.

f. The anthropological researcher contacts the previous academics (researchers) in the region to carry out similar tasks, as this may provide information about good narrators and the names of officials and leaders of the concerned community, and thereby can contact these leaders, which helps provide information about the region, the arrangement of residence in it, and so on (Al-Dhu, 2012, p. 14).

g. The researcher must be precise in selecting the narrators from whom he collects his data, and must be interested in the elderly and those who are ready to talk.

h. The researcher then moves to the field to observe and create social links with some residents. This involves sitting with them in cafes, markets and public spaces, merging with them, agreeing with their opinions, praising their efforts and genius, their ability to assimilate the heritage of their ancestors, and making them feel that they need this culture to be transmitted to others so that people can benefit from it. He refrains from provoking, criticizing or degrading their behaviours and actions. He is able to assist them with their daily work during his

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stay. Thus; he will have identified the region, known a good percentage of its narrators, their circumstances and the possibility of benefiting from them, and prepared the work environment with them.

As the group is responsible for creating and maintaining the folklore, it is logical for them to be the first to identify and preserve the heritage. Without their recognition, it is not possible for anyone else to determine whether a form of expression or a practice is part of their heritage (Al Maliki, 2016, p. 18).

5.3.2 Recording and documenting information

At this phase, recording begins only after the audience and the narrator have become accustomed to the instruments, then questions are asked directly to the narrator, or the field researcher resorts to provoking or motivating him after the end of his narration, by praising his memorization and recitation abilities, all under the lens of cameras and recording equipment.

It is preferable for the field researcher to avoid interrupting the narrator, even if what he says is irrelevant to the topic, as this is neither the right place nor the right time to judge the narration, in addition to the fact that it harms the narrator and distracts him from his thoughts.

An important point to note is that the field researcher came to the interview to learn from the narrator and not to teach him, regardless of the cultural or social level of both of them, since this is the purpose of the interview, the researcher must listen well to the narrator and focus his attention on him and not on the instruments or anything else, as a result of which he must not try to influence his answers, either directly or by implication.

A good field researcher does not insist on leading the situation, leaving the narrator free to choose the topics he wants, in the order he wants, and does not restrict the narrator to a specific time or place, or make it his mission to collect the largest amount of intangible heritage datum. Hence, an anthropologist should:

- Use high-quality audio and video recording equipment to document traditional music performances and dance rituals.
- Create detailed field notes, transcribing oral histories, and documenting the steps involved in traditional crafts.
- Work with the community to create digital archives of their ICH, ensuring that it is accessible to future generations.

5.3.3 Transcribing interviews

The recording interviews in the 'memory storage' of cameras and sound recorders is a way of preserving memories and narratives from forgetting and distortion, but their existence in this form makes them of little value, because of the narrow scope of their use. As listening to an oral interview is more difficult and time-consuming than reading the printed interview, so it is preferable to process these interviews to take the form of printed content, the researcher must write down every detail of what he or she hears and sees, and note the psychological state of the narrator during the storytelling process as well as the state of the audience and their interaction with what they receive from the narrator.

We mention that anthropologist analyzes the symbolism embedded in traditional textiles, tracing the connections between patterns, colors, and cultural beliefs, they interpret the meaning of ritualistic practices, examining how they reinforce social structures and cultural values. So, they are able to take all of the information gathered, and create a cohesive and accurate representation of the culture that they have been studying.

We can also give an example of an anthropologist studying traditional oral narratives in a remote mountain community learns the local dialect. This allows him to understand the nuances of storytelling, the subtle meanings embedded in words, and the cultural context that shapes the narratives. Without this skill much of the meaning would be lost in translation. So, he can accurately transcribe and translate songs, poems, and ritualistic chants, preserving the original language and ensuring that the knowledge is not lost.

6. CONCLUSION

Cultural heritage is one of the important means that defines the nature of that society and its environment, and reveals the specificity of each nation. Being a true register of various social, intellectual and cultural aspects,... it carries its concerns and hopes, expressing part of its spontaneous and naive life; because these practices exercised by the primitive man and inherited by the descendants were valuable and useful. As heritage constitutes a cultural wealth that represents the values, ideas, beliefs, customs and traditions of peoples, it is an extension of the past in its parts and details, thus forming the distinctive feature of each nation from others.

The process of collecting popular heritage is a social work that requires a good skill in human relations on the part of the researcher, and it is also a

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scientific work that requires skill and methodological knowledge that must be available in order to collect as much cultural data as possible, which later contributes to understanding the culture and nature of this society.

It is recommended that the following points be taken into consideration in order to ensure the preservation of heritage:

- The establishment and development of mechanisms to raise awareness and sensibilise the public about the value of this intangible cultural heritage. This heritage is considered an integral part of culture and is regularly studied and taught to generations in local communities (The organisation of public awareness campaigns to highlight the value of intangible cultural heritage, in addition to promotional campaigns).
- The preservation of cultural heritage involves its documentation. This means ensuring the continuity of this heritage (through intensive research, preservation, promotion and transmission through education).
- The adoption of a public policy aimed at highlighting the role that cultural heritage plays in society is necessary.

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