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Intangible Cultural Heritage

NGO Accreditation

ICH-09 – Form

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO ACT IN AN ADVISORY CAPACITY TO THE COMMITTEE

Deadline: 30 April 2023
for examination by the Committee in 2023 and accreditation by the General Assembly in 2024

File may be downloaded at:
<https://ich.unesco.org/en/forms>

Please provide only the information and supporting documentation requested below.
Annexes cannot be accepted.

A. Identification of the organization

A.1. Name of the organization submitting this request

A.1.a. Provide the full official name of the organization in its original language, as it appears in the supporting documentation establishing its legal personality (section D.2. below).

Dragon Dance

A.1.b. Name of the organization in English and/or French.

Théâtre la Danse du Dragon

A.2. Address of the organization

Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled. In the case of internationally active organizations, provide the address of the headquarters.

Organization: Dragon Dance Theatre

Address: 9070, boul. des Forges, Trois-Rivières, Québec G8Y4E8 Canada

Telephone number: 802 821 4385

Email address: dragondancetheatre2@gmail.com

Website: <https://dragondancetheatre.wixsite.com/dragondancetheatre>

Other relevant

information:

A.3. Contact person for the correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.): Mrs
Family name: Gauthier
Given name: Catherine (Katah)
Institution/position: Coordinator
Address: 9070, boul des Forges, Trois-Rivières, Québec G8Y 4E8
Telephone number: 802 821 4385
Email address: dragondancetheatre2@gmail.com
Other relevant information:

A.4. Country or countries in which the organization is active (Paragraph 91(b) of the Operational Directives)

Identify the country or countries in which your organization actively operates. If it operates entirely within one country, indicate which country. If its activities are international, indicate whether it operates globally or in one or more regions, and list the primary countries in which it carries out its activities.

- local
 national
 international (please specify)
 worldwide
 Africa
 Arab States
 Asia and the Pacific
 Europe and North America
 Latin America and the Caribbean

Please list the primary country(ies) in which it is active:

Primary: Canada, USA, Mexico, France, Finland

Also: Belgium, Germany, Slovakia, Greece and Italy.

B. Organization's competence, expertise, and experience in the field of safeguarding intangible cultural heritage (Article 9 of the Convention and paragraphs 91(a) and (c) of the Operational Directives)

B.1. Objectives of the organization

Describe the objectives for which your organization was established, which should be in conformity with the spirit of the Convention. If the organization's primary objectives are other than safeguarding intangible cultural heritage, explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 300 words

Dragon Dance Theatre is a cultural organization for which the objectives, from its foundation, embraces and operates entirely in the spirit of safeguarding intangible cultural heritage. To support this statement, we first bring you back to an excerpt from the articles of incorporation, established 1976, Dragon Dance Theatre was created to:

Cultivate, develop, promote, foster and sponsor as an educational, artistic and ethical endeavor, the knowledge and appreciation of a popular theatre, which includes masks, juggling, movement, puppets, music, dance, mime, banner and printmaking, holiday pageants and parades, dramas, skits, sketches, concerts and other theatrical works through presentation and performance as well as instruction and teaching either alone or in collaboration with educational, community or religious institutions or organizations both public and private, state and federal.

It is with these roots that, for almost 50 years, we have erected the pillars that were the foundation of all our activities.

For example, by going out to remote villages in Mexico or in northern Lapland, we have organized projects that reach out to local communities and invite participants of all ages and all walks of life to join in developing a public performance, in their own natural spaces. Typically, over a period of 4 to 6 weeks, we organize community gatherings and share knowledge through storytelling, traditional dances or singing and together elaborate a story that integrates the various ideas and preoccupations of the day as we bridge with oral tradition and local customs.

B.2. Domain(s) in which the organization is active

Tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

Traditional songs and music, puppetry, storytelling, mask making and sculpture.

Briefly describe below your organization's work in relation to the domains chosen (if your organization cuts all domains, explain how).

Not to exceed 250 words

→ next page

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Through the Theatre we incorporate various forms of expressions; the live performance includes script writing, acting, storytelling, singing, playing traditional music and dancing; as well as designing and building props, scenography, costumes, masks with the participation of local and foreign artists. As theatre performers we are drawn to take our inspiration from the great source of traditional oral stories as well as some classical written texts. We use these stories as a base for discussion about our past and present and as a group, we use these ideas to bridge with current events weaving through time and space our intangible cultural heritage and finding its significance and how this knowledge can be used to further our collective human experience.

We also document aspects of the creative process in video, photography and written journals.

B.3. Primary safeguarding activities in which the organization is involved

Tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, tick 'other safeguarding measures' and specify which ones are concerned.

identification, documentation, research (including inventory-making)

preservation, protection

promotion, enhancement

transmission, formal or non-formal education

revitalization

other safeguarding measures – please specify:

mask-making, ritual dancing, singing

B.4. Description of the organization's activities

Briefly describe the organization's recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section D.3. below.

Not to exceed 550 words

In collaboration with local artistic producers, we organize on an annual basis community project, using professional and non-professional participants that lead to a public performance related to a theme that the local community has chosen to discuss.

Recent activities include the 2022 workshop and performance of 'Moon of the Mammoth' in the northern Finland village of Kierriki, along the banks of the river Iijoki. Dragon Dance Theatre was invited to join a group of local and invited artists to develop a performance bridging species extinction with the current issues of climate crisis, displaced persons and nuclear war threats. This public performance was presented on the restored grounds of Kierriki stone age village, a sacred place where performances were presented 6000 years ago.

Another fairly recent and relevant experience is the workshop and production of *La Sirena de Tlapanimichin*, a local legend that spoke of overuse of natural resources which we used as a scenario to develop and stage a public event in response to current exploitation of natural resources such as deforestation and excessive pesticide use in the region just above the town of Citlaltepec.

This project was organized in collaboration with Arturo Castillo Tristan and the local culture house of Citlaltepec, Veracruz in the heart of Mexico. For several of the participants this particular project was the first time they, as adults, participated in the production of an outdoor spectacle using giant puppets. Our method was inclusive, and everyone was invited to retell the story they

continued...

had heard or were aware of so that we could reassemble the elements and bridge with the current issues of the day that were affecting them, deforestation and pollution of their rivers and drinking water sources by the application of pesticides above their town.

We have given 2 recent examples for the purpose of synthesizing our answer within the limited space offered on this form, but we reiterate that this type of project, we have done almost annually for decades. During these productions, the practices and techniques we use to engage participants in cooperation and collaboration is very effective and we believe that our methodology and experience demonstrate the capacity of our organization to provide advisory services to the Committee.

We have worked with various people who hoped to re-learn, re-state and re-tell stories that they knew from their own cultural heritage. We brought to these communities a technique and method that together we could use to retrieve, re-imagine, re-store and re-animate tales of old. Sometimes asking participants to tell us their grandmother's version of the tale we hoped to retell. The part of our process that we call 'socializing the material' asks participants to tell the stories they wanted to re-animate in their own versions. Our practice is to collect these stories and dramatize them. We also apply various filters that helped us make the material fit into the theatrical format we have chosen.

B.5. Description of the organization's competence and expertise

Provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section D.3. below.

Not to exceed 200 words

Sam Kerson, founder and art director. Influenced by Paulo Freire and Norman Brisky in the early part of his career, Sam developed a working methodology of collaborative creation where everyone involved participates in all aspects of the production; his approach is to introduce the theme, then using the method we have developed, keep all channels open to integrate input from all the participants using their special skills and their own stories. Creative cooperation, dramatization and socialization of roles has helped us to find the best way to dramatize our arguments.

Catherine Gauthier, aka Katah: joined the theatre in 2001. Manager and facilitator for the international cultural exchange projects. Especially when initiating a new project, Sam and Katah connect with local organizations and research the available documentation that is provided by the hosts. Katah also wears the hat of the theatre's archivist and has the 46 years of active theatre production archived, documented, labeled and available.

Richard Rubin, president and attorney, is the theatre's legal advisor since 1976.

Bernardo Olmedo started with Dragon Dance 2004. He has a teacher's degree in Literature from Mexico; recently completed a nursing degree in Finland. He speaks 4 languages and has been our script writer.

C. Organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners (Paragraph 91(d) of the Operational Directives)

Briefly describe below how your organization collaborates with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage.

Not to exceed 350 words

Our projects have always been based on a model of collective creation. They have been in the language of the host organization, using the stories that they provide as raw material. We often use co-directing and cooperate at all levels with our local cultural connection, creating the masks and puppets for example. We make every effort to use local musicians and instruments to sing local songs. We integrate local dances and dancers too.

About our main collaborators:

Mexico:

Roberto Villaseñor, Mexican theatre director, was head of Culturas Populares for 25 years. He is now retired, but we collaborated with him on several occasions between 1994 and 2013. Our first experience with him was to produce a large outdoor spectacle of the central American cosmology "Sol y Luna" with local artists and to perform it at the archeological site of Monte Alban, Oaxaca.

Junipero Berrones Cabrera, director of the Museo Historico de la Sierra Gorda, Jalpan de Serra, Queretaro Mexico. We started collaborating with Junipero in 2004. He sees his museum as a platform for encounters of the past as well as current artistic events. Jalpan is at the heart of the largest biosphere reserve in Mexico. A number of neighboring municipalities have been declared world heritage sites by UNESCO; Dragon Dance has toured and performed at these sites on several occasions.

Elizabeth Torres, psychiatrist and pre-columbian ritual dancer. We started collaborating with her back in 2001, while we were in Mexico preparing for a workshop and performance project related to Mexican tradition of 'Day of the Dead'; that year we included a homage to the tragedy of the Twin Towers. Elizabeth brought together a special group of dancers and led the building of an altar and a choreography.

Finnish Lapland:

In collaboration with Leen Mursu at the Kemijarvi Artist residency, Dragon Dance was invited to coordinate a workshop and performance project with local artists, using the Kalevala (finnish national epic poem) as the basis for the narrative. The Fire-Fish show included maskmaking, storytelling, dance and singing with the result of developing a theatre production that was presented to the public.

D. Documentation of the operational capacities of the organization (Paragraph 91(e) of the Operational Directives)

D.1. Members and personnel

Provide proof of the participation of the members of your organization. It may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a comprehensive membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section D.1.' ✓

D.2. Recognized legal personality

If your organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, your organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section D.2.' ✓

D.3. Duration of existence and activities

State your organization's date of founding as it appears in the supporting documentation establishing its legal personality (section D.2. above).

1976

If it is not already clearly indicated in the documentation provided under section D.2., submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section B.4. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section D.3.'

E. Membership in the ICH NGO Forum

Indicate below whether your organization wishes to join the ICH NGO Forum. Please note that membership is contingent upon the accreditation of your organization by the General Assembly of the States Parties to the 2003 Convention.

For more information on the ICH NGO Forum and its activities, please see <https://ich.unesco.org/en/ngo-forums-00422>.

Yes

No

F. Signature

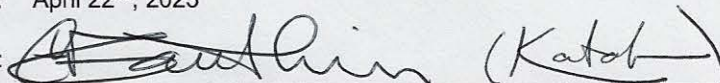
The request must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Catherine Gauthier, aka, Katah

Title: Co-director of Dragon Dance Theatre

Date: April 22nd, 2023

Signature:



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UNESCO, >> NGO ACCREDITATION

ICH FORM -09-2024 >> SUPPLEMENTARY DOCUMENTATION FOR DRAGON DANCE THEATRE

D 1. Members and personnel

Board of directors

- Richard Rubin (since 1976): President, chair of the board
- Sam Kerson (since 1976): , executive director, treasurer
- Catherine Gauthier, aka, Katah (since 2001): vice chair person
- Lina Lachapelle (since 2002), Board member, community involvement, secretary
- Bernardo Olmedo (since 2020): strategic planning, recruitment, documentation
- James Christie (since 1995): board member.
- Michel Faucherre (since 2018): active member of Dragon Dance since 1988, became board member in 2018. Michel Faucherre coordinates logistics and projects in France.
- Jerome Lipani (since 2006) : Board member, community involvement
- Sophie B Kerson (since 2002) : Board member, community involvement

If you need any more information regarding any of the above board members, let us know.
dragondancetheatre2@gmail.com

ARTICLES OF ASSOCIATION

The name of the corporation shall be Dragon Dance
The initial registered agent shall be Susan Bettmann and Samuel Kerson
with registered office at R.F.D.#1, Worcester, Vermont 05682
The period of duration shall be (if perpetual so state) perpetual

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This corporation is organized for the purpose of

A. To cultivate, develop, promote, foster and sponsor, as an educational, artistic and ethical endeavor, the knowledge and appreciation of a popular theater, which includes maske, juggling, movement, puppets, music, dance, mime, banner- and print-making, holiday pageants and parades, dramas, skits, sketches, Here set out purposes clearly and briefly, using separate paragraphs to cover each separate purpose. concerts, and other theatrical works, through presentation and performance as well as instruction and teaching either alone or in collaboration with educational, community or religious institutions or organizations, both public and private. State and Federal.

B. To develop and maintain a company of cultural workers and performers who carry out the aims of Dragon Dance.

C. To maintain and conduct a workshop and performing space for the presentation of the foregoing theatrical works and the creation and building of all related materials needed to implement the presentations outlined above.

D. To own, invent, create, produce, publicize, exhibit, furnish and present to the public, print, license, invest in, sell, convey, transfer, pledge, mortgage, assign, or otherwise purchase, lease, take option or license on, or otherwise acquire, advertise, manage, trade and otherwise deal in live and filmed television, stage, motion picture and all other forms of dramas, plays, musical dramas, dramatic compositions, musical compositions, sketches, skits, scenarios, programs, program formats and ideas, masques, pageants and parades, operas and all other theatrical entertainment content and subject matter or both. Books, scripts, magazine articles, pamphlets, stories and other literary works and presentations of every kind and description, all in furtherance of the corporation's educational goals.

E. To solicit, collect and receive grants and contributions and maintain a fund or funds of real or personal property or both, and to use and apply the whole or any part of the income therefrom and the principal thereof in a manner consistent with furthering the purposes of the corporation. No part of the funds within the control of the corporation shall be contributed to any organization, a substantial part of whose activities include carrying on of propaganda, or otherwise attempting to influence legislation or participating in, or intervening in (including the publication or distribution of statements), any political campaign on behalf of any candidate for public office. Nor shall any part of any such funds inure to the private

--over--

The initial board of directors shall have 4 members (must be at least 3) with the following serving as directors until their successors be elected and qualify:

Table with 2 columns: Name, Post Office Address. Rows include Susan Bettmann, Samuel Kerson, and Joanne Schultz with their respective addresses in Worcester and Plainfield, Vermont.

Dated at Middlesex, Vermont, in the County of Washington, this 3rd day of December, 1976

Incorporators: Joanne Schultz (JOANNE SCHULTZ), Susan Bettmann (SUSAN BETTMANN), Marc Estrin (MARC ESTRIN), Sam Kerson (SAM KERSON). Post Office Address: BOX 148 PLAINFIELD, VT. 05667, Juddard College, Plainfield VT 05667, R.F.D.#1, Worcester, VT. 05682, RD#1 WORCESTER VT. 05682

Names must be Printed or Typed under all signatures, No. 101 Acts of 1965

Handwritten initials/signature

benefit of any donor, member, director, officer of the corporation (except that reasonable compensation may be paid for services actually rendered to or for the corporation in furtherance of one or more of its purposes).

F. To conduct and carry on the work of the corporation exclusively in such a manner as to be subject to the provisions of Section 501 (c) (3) of the United States Internal Revenue Code of 1954, as amended, and not for profit but exclusively for charitable, scientific, literary or education purposes, so that the corporation may further the science and art of building, constructing and generating theatrical works.

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State of Vermont
OFFICE OF SECRETARY OF STATE
SECRETARY OF STATE

SECRETARY OF STATE
DEPUTY SECRETARY OF STATE

DEC 6 9 48 AM '76

STATE OF VERMONT
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Dragon Dance

Transcript of the Articles of Association

Signed on the 3rd Day of December, 1976

>> Supplement to original documents for ease of reading

This corporation is organized for the purpose of :

- A) To cultivate, develop, promote, foster and sponsor as an educational, artistic and ethical endeavor, the knowledge and appreciation of a popular theatre, which includes masks, juggling, movement, puppets, music, dance, mime, banner and printmaking, holiday pageants, and parades, dramas, skits, sketches, concerts, and other theatrical work through presentation and performance as well as instruction and teaching either alone or in collaboration with educational, community or religious institutions or organizations, both public and private, state and Federal.

- B) To develop and maintain a company of cultural workers and performers who carry out the aims of Dragon Dance.

- C) To maintain and conduct a workshop and performing space for the presentation of the foregoing theatrical works and the creation and building of all related materials needed to implement the presentations outlined above.

- D) To own, invent, create, produce, publicize, exhibit, furnish and present to the public, print, license, invest in, sell, convey, transfer, pledge, mortgage, assign, or otherwise purchase, lease, take option or license on, or otherwise acquire, advertise, manage, trade and otherwise deal in live and filmed television, stage, motion picture and all other forms of dramas, plays, musical dramas, dramatic compositions, musical compositions, sketches, skits, scenarios, programs, program formats and ideas, masks, pageants and parades, operas and all other theatrical entertainment content and subject matter or both, books, scripts, magazine articles, pamphlets, stories and other literary works and presentations of every kind and description, all in furtherance of the corporation's educational goals.

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- E) To solicit, collect and receive grants and contributions and maintain a fund or funds of real or personal property or both, and to use and apply the whole or any part of the income therefrom and the principal thereof in a manner consistent with furthering the purposes of the corporation. No part of the funds within the control of the corporation shall be contributed to any organization, a substantial part of whose activities include carrying on of propangada or otherwise attempting to influence legislation or participating in, or intervening in (including the publication or distribution of statements), and political campaign on behalf of any candidate for public office. Nor shall any part of any such funds inure to the private benefit of any donor, member, director, officer of the corporation (except that reasonable compensation may be paid for services actually rendered to or for the corporation in furtherance of one or more if its purposes).
- F) To conduct and carry on the work of the corporation exclusively in such a manner as to be subject to the provisions of Section 501 C 3 of the United States Internal Revenue Code of 1954, as amended, and not for profit but exclusively for charitable, scientific, literary or education purposes, so that the corporation may further the science and art of building, construction and generating theatrical works.