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Dragana Rusalić

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**MAKING THE INTANGIBLE TANGIBLE**

ЕТНОГРАФСКИ ИНСТИТУТ САНУ

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Књига 63

Драгана Русалић

**НЕМАТЕРИЈАЛНО НАСЛЕЂЕ:  
НОВА РЕАЛНОСТ И ИЗАЗОВ  
КУЛТУРНЕ БАШТИНЕ**

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**MAKING THE INTANGIBLE TANGIBLE:  
THE NEW INTERFACE OF  
CULTURAL HERITAGE**

Editor

Dragana Radojičić

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## ***FOREWORD***

Emotion, wisdom and technique  
Passed down  
by our great ancestors  
from hand to hand,  
from heart to heart,  
Since time immemorial!

These precious intangible cultural  
properties  
will be lost permanently  
if we fail to learn, practice,  
and protect them immediately

*Important Intangible Cultural Properties  
of South Korea  
Cultural Property Administration,  
Seo-gu, Daejeon, South Korea, 2004*

I personally consider the *Intangible Cultural Heritage* being very complex, but in the very same time rather simple. Immaterial<sup>1</sup> heritage basically means those things we tend not to see, or to touch, but the things that we may feel. And it certainly includes memory. It is rather important the way people memorize or how do they think about the past, and things that influence them currently – things without physical presence. They are mostly about our system of knowledge. There have also been the other categories like language, that is not possible to see, but to hear.

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<sup>1</sup> Within the frame of this book, the expressions ‘intangible’ and ‘immaterial’ I would treat as of synonyms.

There are music, performances, dances, rites, beliefs, various social practices..., that are not permanent. All these are immaterial.

The most of the people consider intangible as the opposite of tangible, that is, by my opinion, totally incorrect. I consider these two very closely related and the main issue has always been that intangible provides the *meaning* for the tangible. If we talk of a building, we do not talk about its bricks and walls, stones and marble, wood and concrete, doors and windows, we actually talk about the meanings that are embedded in the building and that symbolize it. Unfortunately, intangible has become considered as the opposite of tangible. And within our Western civilization, focus and accent have always been on tangible things that people can feel and touch, that they appreciate as something unique. But what gives the *genuine uniqueness* is the immaterial.

And if we try to define the intangible – does it really mean everything? We do not think so. But we believe that intangible actually relates to everything that is tangible. There are meanings, there are symbols, there are things that people connect to those not physically present in the form possible to be seen, but they are mentally present, so it helps one to understand what one sees in front of him/her. And therefore, immaterial heritage is a very potent part of human understanding of their surroundings. But on the other hand, we have always somehow assumed that things which are material are things that actually matter. We consider as of high importance that it is moved forward from the thinking of immaterial as heritage of the uneducated persons, heritage of the developing world (Fourth World, or First People, no matter what is the expression used to define these people), heritage of those small people, where the word *folklore* has been used in rather pejorative manner and to comprehend that there is an intangible heritage in each society. The understanding of this immaterial heritage significantly helps us to understand people, and this is how it can be valued why someone is doing things they are doing. But without that, it becomes a problem.



The initial idea of this book was to explore and to identify potentials, obstacles and perspectives of the development of awareness-raising strategies regarding intangible heritage issue, and thus, suggesting and formulating policies and strategies for preservation and enhancement of Intangible Cultural Heritage. One of the issues this book, hopefully, recognizes has been the importance of reinventing traditional “heritage schools” which are in the great need of being incorporated into a wider framework of cultural heritage definition. And in one of book’s chapters, it has been underlined the need for coping with ever-growing demands of far from being culture-sensitive tourism industry.

As the vital part of these objectives obtaining process, I consider as the crucial the adoption of national level policy in Serbia aimed at promotion of the intangible cultural heritage in society, as well as integrating the safeguarding of this heritage into planning programmes. As of great importance I also consider designing and establishing one or more competent bodies for the safeguarding of such heritage present on Serbia’s territory, as it is stated in Art. 13 – *Other measures for safeguarding*, 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

I strongly believe that the concrete measures for saving from harm this heritage is our common *must*. And bearing in mind how fragile and sensitive this heritage could be, I do consider these measures as being *the must* more than ever before. I believe that immaterial heritage can contribute to defining our future in more holistic and integrated mode, and in this way, to become the very bridge connecting significant and meaningful pasts with our desirable futures.



# ***INTRODUCTION***

*A culture survives when it has enough confidence in its past and enough say in its future to maintain its spirit and essence through all changes it will inevitably undergo.*

Wade Davis

*UNESCO's definition on Intangible Heritage*<sup>2</sup> has been limited to what has been seen and what is called the treasures of the world. Yet the UNESCO categorization and the UNESCO Convention that protects the immaterial heritage are important because it is looked at it as the sort of heritage and because of the recognition of both indigenous knowledge and indigenous systems that had not been seen as part of human heritage before. This heritage has been accepted and recognized now. It brings in and introduces people who have been on the margins so far.

While working on this book, I was feeling as a kind of *challenge* to present the immaterial heritage in a world which is controlled so much by material in museums. It looks as necessary to move back and to introduce the meanings, the importance and the symbolism, and use that as part of collective human heritage of memory that will create understanding. *Museums*, as a possible place for a dialogue, have a roll to play in the immaterial. They are assumed to be able to go *behind* the meanings, behind the importance of what people do. It is so since the immaterial has already been present in the museums' materials. But however, it is desirable to go that one step further to reach those meanings

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<sup>2</sup> The UNESCO definition on Intangible Cultural Heritage will be closely introduced in the next Chapter of the book.

behind. It has been the question of discovering, rediscovering, recontexting and revisiting what we already have. It is the matter of recognition that there are those important elements which have been ignored before.

I also tried to focus on current important issues on ICH such as *cultural rights* issue and *digitization* processes. We are all witnesses of the phenomenon of globalization and impressive rise of intellectual property rights (IPR) as a matter of global controversy. By its nature, the Information Society undermines social norms and set institutions, magnifying the importance of culture but defined as only as a set of values and moral commitments. Cultural identity itself may transform to another form of property, either personal or collective. And if we make culture become as same as property, its uses will be defined and governed by the law, the instrument that helps states to enforce order on chaotic world. If such, culture will become the focus of legal action, legislation and other forms of bureaucratic power.

Concerning both the enormous richness and diversity of its intangible cultural heritage, I considered as importante to also incorporate *South-Eastern Europe (SEE), the Balkans, Western Balkans...* These are all the variations of different names that define the crossroads of cultures and civilizations, where Illyrians, old Celts, ancient Greeks, Romans, Slavic nations, Byzantiums, Venetians, the Ottoman and Habsburg Empires, even Russian, have marked their influence by both tangible and intangible cultural heritage, and where Catholicism, Islam, Judaism and Orthodoxy have co-existed over centuries. This colossal richness of the cultural heritage and knowledge resources forms the collective and evolving memory of our various societies. It is therefore necessary demands to pay the highest attention to its valorization, preservation and promotion. In terms of latter, I conducted the comparative research on the national cultural policies on the issue, specific sector's legislation systems, as well as possible good practices within the region. Due to the socio-political changes at the global level, there has happened significant change in our thinking about heritage. Now, it possesses a resource value.

Understanding of the developmental value of heritage resources has been deepening to cover issues of social and community development as well as immaterial areas such as pride and community identity. The book tries to answer what is Serbia's position on the issue. Who are the main actors? Have any administrative (legal), financial, social or awareness-raising measures been provided by the state/province/local communities' authorities so far? If not, what would be necessary measures and desirable approaches to propose? Which are the potential problems regarding the issue? Are there relevant solutions? Are there any good practices on national or regional level that could serve as possible model for the future actions? The research also deals, as a case study, with Serbia's socio and cultural context, within which is closely presented the community of Vlachs. They are considered to be exclusively the population in eastern Serbia, speaking one of Roman languages, with ethnographic characteristics that are of high prominence. Their vivid and numerous aspects of folk life, beliefs, their music and social practices, with powerful relicts of ancient traditions still evident in the current customs create the wholesome of authentic and autochthon intangible heritage, so worth of safeguarding and preserving.

Bearing in mind the definition of ICH introduced within the scope of 2003 ICH UNESCO Convention, which incorporates the vast field of cultural expressions, social practices, customs, traditional knowledge, languages, cultural landscapes, music, beliefs, social and artistry traditions..., one could conclude that these are all domains that have been thoroughly researched by the ethnologists and anthropologists for already a long time. And one would doubtlessly be right with the conclusion, since the most of domains of intangible cultural heritage have been deeply and strongly rooted in ethnography and antropology sciences. This fact could also serve as the argument pro the expectations that the book is dominantly written within the framework of above mentioned two humanistic sciences. *But it is, however, important to enhance that the book, while respecting and incorporating ethnographically based standpoints, has been written from the viewpoint which*

*doesn't originate from anthropological or ethnographical educational background, but that rather argues for managerial approach to the issue which had been recognized as of issue of national level cultural policy importance. I personally consider this approach as being just complementary to the ethnologists' and anthropologists' ones.*

Accordingly, I tried to provide definitions, as well as the guideline and example of best practice – the South Korea example, whose ICH properties system was exemplary for UNESCO. I framed these within Appendix 1 and 2, in order to highlight the need of forming multidisciplinary teams who would be capable to provide strong coordination at national level at both policy and projects' segments, aiming at harmonization of political, legislative and institutional strategies and thus, at improvement of the quality of identification, valorization, inventoring and preserving strategies of ICH.

# ***DEFINITION OF INTANGIBLE CULTURAL PROPERTIES***

## **CULTURAL DIVERSITY – THE CHALLENGES OF GLOBALIZATION**

*You can take the pygmy man out of the forest, but you can't take the forest out of the pygmy man.*

Cameroon Chief Arweh Richard

The definitions of cultural diversity varies greatly between and among societies, mostly because many cultural diversity encompasses the entirety of values, institutions and forms of behavior within a society and the multiplicity of both human communities and biological ones since there has been an essential bond between those two. In simple terms, *cultural diversity* could be possibly defined as the positive expression of this overarching objective to prevent the development of a standardized world by promoting and supporting all of world cultures. In this sense, cultural diversity is both something that already exists and in need to be promoted and preserved, and something that is yet to be achieved. As it Article 1 of the *UNESCO Universal Declaration on Cultural Diversity* speaks on its definition: '*Cultural Diversity is the common heritage of humanity and should be recognized and affirmed for the benefits for the present and future generations*'<sup>3</sup>

For some, cultural diversity could appear as a minor issue that does not justify considerable resources and time. But for many

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<sup>3</sup> [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=13066&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=13066&URL_DO=DO_TOPIC&URL_SECTION=201.html) , retrieved January 2008.

countries, cultural diversity is undeniably a critical issue. Cultural diversity is that key element of development, in a sense that it supports social cohesion, nation building, identity and pride. Cultural diversity also represents a strategic resource for a country, and if successfully nurtured, could create prosperity (growth, productivity, and employment) for the country. Cultural diversity is alive in products and performances of diverse sectors of society and ensures a diversity of both domestic and foreign content.

The fundamental nature of culture is diversity and unlimited change: many of world's cultures are particular and unique, but constantly changing over time and only really prosper when they come into contact with other cultures. The world's cultural diversity, its rich differences of visions, beliefs, values, practices and expressions, is our common heritage. Being such, I cannot but agree to the opinion saying that it has been a spring of exchange, originality and creativity which is crucial for mankind in a very same way the biodiversity is for nature.

However, the diversity of cultures is not only a natural aspect that we need to recognize and esteem: the plurality of wisdom, knowledge, and energy is another major driving force for development, and fundamental human rights and it represents the point where from peaceful co-existence and the inclusion of people begins. It has, however, been of high importance that in our globalizing world, promoting and preserving cultural diversity also allows the holders of unique culture the capability to join or adapt to a globalizing world on their own terms rather than those of a culture that dominates. This appears as essential to the successful participation of developing countries or countries in transition in the world economy.

### **Universal Declaration on Cultural Diversity**

*I do not want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all the lands to*



*be blown about my house as freely as possible. But I refuse to be blown off my feet by any.*

Mahatma Gandhi,  
Indian philosopher and Statesman

The history of our world is full of religious conflict, civil wars, and ethnic tensions. This has been basically due to the absence or dissent of free cultural expression in a way it is embodied in the cultural diversity. While these tensions are found in both developed and developing countries, their impact on developing countries is more delicate due to their social and economic infrastructure. Cultural diversity is therefore intractably connected and cannot be divorced from the social, economic, political and development goals.

The tie between social and economic development on one side and cultural diversity on another, is well established now. The 1995 UNESCO Report on the World Commission on Culture and Development 'Our Creative Diversity'<sup>4</sup> highlighted the recognition and importance of cultural diversity for both social and economic development. This presented a foremost removal from previous views which spoke of culture as an obstacle to development. Multilateral constitutions like the International Monetary Fund and World Bank are also beginning to recognize this.

In an attempt to provide cultural rights more complete recognition, UNESCO adopted an international legal instrument on cultural diversity, in the spirit of the Universal Declaration of Human Rights. The UNESCO Universal Declaration on Cultural Diversity<sup>5</sup>, adopted in 2001, cements the confidence that intercultural dialogue and respect for cultural diversity are among the best guarantees of peace. Due to Art.1 of the Declaration,

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<sup>4</sup> UNESCO World Commission on Culture and Development, *Our Creative Diversity*, p.94, Paris, UNESCO 1995.

<sup>5</sup> [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=13066&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=13066&URL_DO=DO_TOPIC&URL_SECTION=201.html) , accessed January 2008.

*'...Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind....'* The UNESCO Declaration states that cultural diversity is 1) the common heritage of humanity 2) necessary for human rights 3) encourages creativity and 4) strengthens capacity for international solidarity. As Mr. Koïchiro Matura, Director-General of UNESCO stresses out, *'the Declaration aims both to preserve cultural diversity as a living, and thus renewable treasures, that must not be perceived as being unchanging heritage but as a process guaranteeing the survival of humanity. This Declaration, which sets against inward-looking fundamentalism the prospect of a more open, creative and democratic world, is now one of the founding texts of the new ethics promoted by UNESCO in the early 21<sup>st</sup> century'*.

We all need cultural diversity just as much as we need biodiversity – human thrive when there are many perspectives, languages, skills, and ways of living in the world. Our creativity is sparked by the juxtaposition of different cultures and viewpoints to imagine the new and possible, whilst drawing on memory and heritage.

As already been said here, promotion and preservation of cultural diversity doubtlessly stimulates the bearers of unique traditions and culture the possibility to join or adapt to a globalizing world. And it should be so on their own terms, rather than those of a culture that dominates. This opportunity then appears as the essential to the successful inclusion of developing countries which are facing transitional proceses. Additionally, it has also been elementary to the capability of regional/local economies to resist the disturbing influences of foreign economic forces and the consequent social harms and ambiance of dependency that almost inevitably follow.

## Threats and Challenges

*It's like standing by watching the destruction of the ancient library at Alexandria, without trying to put out the fire.*

Bruce Batchelor

The complex processes of globalization pose numerous of threats and new challenges. As the good example of this claim may serve the notion of only a few languages that have been dominated in our world nowadays. While new forms of language and dialect are evolving on the Internet, the world's diversity of native languages is disappearing<sup>6</sup>. There are currently just over 6500 living languages, but 10 dominated and are the mother tongues of almost half of the world. Of the other around 6400 living languages, 52% are spoken by fewer than 10.000 people, 28% by fewer than 1000 and 83% are restricted to single countries. At least 512 native languages are all but extinct: one living language dies with its last speaker about every two weeks!! This means the words with unique definitions, unique perceptions of the world, their own intimations and humor are simply disappearing, never to be replaced.

The current structure of the trade flows of cultural products – from books to television – is heavily imbalanced in favor of the developed countries. The example of field of cinema where almost half of the world's countries have never made their own film speaks in even better way of present discrepancy. The constant growing divide in literacy, both digital and conventional and the large gaps in access to and education on new communication technologies mean that two-thirds of humanity is simply excluded from the structure of the knowledge society for

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<sup>6</sup> Crystal, D. *Language and the Internet*, Cambridge University Press, Cambridge, 2001, pp 78-91.

the moment! This situation has certainly raised fears of the increasing homogenization of cultures, the marginalization of those identities and ways of being which do not belong to Western civilization. It also poses the question of disintegration through the loss of linguistic and spiritual traditions and the destruction of the fragile cultural capital of the world's indigenous people.

The situation within both developing and transitional countries has been showing that the most development priorities usually include issues of nation building, reconstruction, social cohesion, transformation. They very often meet basic needs (water, food, electricity)...so these priorities are considered as privileged ones.

Therefore, the cultural diversity has been a highly exposed heritage and risks turned into an excuse to abuse the rights and fundamental freedoms of others. For becoming the source of creativity, cultural diversity simply must be based on acceptance, on dialogue and a vision of cultural pluralism.

## GENEALOGY OF THE ICH CONCEPT

*Africa loses a library when an old man dies.*<sup>7</sup>

According to the UNESCO Constitution<sup>8</sup>, cultural heritage, both tangible and intangible, attempts to reflect universal human rights collectively and individually. It is also an area to which human, social, cultural and economic development is closely related. In addition, the cultural heritage, which is a non-renewable source of information, nourishes the spirit through identity and

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<sup>7</sup> The quotation from Hampaté Bâ heritage site, appears on the opening page of UNESCO's Intangible Heritage website.

<sup>8</sup> UNESCO portal, [http://portal.unesco.org/en/ev.php-URL\\_ID=6206&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=6206&URL_DO=DO_TOPIC&URL_SECTION=201.html), accessed January 2008.

creativity. It facilitates inter-cultural exchange and dialogue, as well as mutual respect.

The cultural heritage has been created of the essence of human life, both past and present and in its material and immaterial forms. It includes objects, monuments, archaeological sites, groups of buildings, the arts, settlements, cultural landscapes written and oral records and the environment. The idea of cultural heritage has been rather recently become a very broad one, including cultural diversity, development, conversation and large-scale reflection. Cultural heritage represents a prosperous accumulation of both cultural and economic values over a long time period, and the preservation of the cultural heritage can contribute to outstanding maintenance and development of both the cultural and the social values of each nation as well as of the world as a whole.

Over several decades of trying to define the *immaterial heritage*, previously and sometimes still called *folklore*, there has been an important shift in the notion of immaterial heritage to incorporate not only the masterpieces, but also the masters themselves. The former folklore model supported scholars and institutions to document and preserve a record of traditions that are disappearing. The most recent model suggests to sustain a living, if in danger of extinction, tradition by supporting the conditions that appears as necessary for cultural reproduction. This means according value to the ‘carriers’ and ‘transmitters’ of traditions, as well as their habitat. Whereas like material heritage, immaterial heritage is culture, like natural heritage, it is alive. The mission, then, is to continue the whole system as a living entity and not just to collect ‘intangible artifacts’.

UNESCO’s efforts to set up an instrument for the protection of what is now called intangible or immaterial heritage dates back in 1952. The focus that view legal concepts, such as copyright, intellectual property, trademark and patent, as the starting point for protecting what was then called folklore, actually failed – folklore by its definition is not the unique creation of an individual; it mostly exists in various versions and variants rather

than in single, original form; it is generally created through performance and mainly transmitted orally, by custom or example, rather than in material form (drawing, notating writing, recordings, photographs)<sup>9</sup>.

After long and scholarly debates, UNESCO has clearly defined Intangible Cultural Heritage as of category of cultural values that belong to the long durations, accurately designating the specificity and the uniqueness of certain representations of human creativeness. The intangible heritage is substance within norms of tradition and is expressed in the most delicate forms. It comprised knowledge, experiencing and practices inherited and transmitted to each generation a sense of identity. Contemporary technologies are threatening by a destructive process of globalization. A certain way of living, an ancient language, of building and of crafting, but, also, of celebrating a feast or a custom, a certain way of dancing or singing, community religious festivities – everything are rising from ancient customs and from a long tradition and they are filling up the wide-ranging diversity of the immaterial heritage. This is renewing, completing and reinterpreting by each generation, being in this way, an enormous treasure. All these, the contemporary society both should and must identify as sources of progress; they are supposed to support, by dialog and learning processes, to understanding amongst people, while being engines of renewal and respect, tolerance and peace.

### **Elements of Intangible Cultural Heritage<sup>10</sup>**

It is possibly only several elements of immaterial cultural heritage to reduce to just one, single domain. E.g. festivals, by their

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<sup>9</sup> *Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture*, 2002, Secretariat of the Pacific Community in Noumea, New Caledonia.

<sup>10</sup> Definitions used for identification and introduction of ICH elements in this sub-chapter mainly refer to definitions introduced at UNESCO 2003 CSICH.

very nature, usually engage different types of expressions, such as: theatre, song, dance, feasting, then oral traditions, sports and entertainments, artisanship. Each of the communities defines the borders between domains according to its own interests and customs. It is possibly that one community may define as ‘theatre’ form something that another one might define as ‘dance’; it could happen that one community may make a distinction among different forms, while some another community can consider various expressions being one single form.

The most of States that have begun identifying ICH present in their territory determinate domains that differ till certain level from the way that is actually set in the Convention: in some of the cases the reparation of the domains is different, while in other cases the domains are almost the same, but given the different way.

Since the list of domains provided in the Convention is not intended to be complete or exclusionary, it is possible that the Intergovernmental Committee<sup>11</sup> may one day wish to broaden and extend the number of domains. Or, as another possible solution, to explicitly define some of sub domains for the domains already established.

### *Oral narratives and expressions including language as a vehicle of ICH*

The domain of oral narratives includes an enormous diversity of forms including stories, proverbs, tales, collective

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<sup>11</sup> The core functions of the *Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage* are: a) promotion of the objectives of the Convention, b) providing the guidance on best practices and c) making the recommendations on measures for the safeguarding of ICH. The Members of the Intergovernmental Committee are elected by the States Parties meeting in General Assembly according to the principles of equitable geographical representation and rotation. According to Article 6.7 of the Convention, States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the ICH.

memory, legends, riddles, myths, epic songs and poems, prayers, songs, charms, chants, dramatic performances and so on. All they transmit values, knowledge, and collective memory, as well as they play a vital role in cultural vitality; many forms have always been a popular relaxation. Although language is a central part of the immaterial cultural heritage of many communities, language *per se* has not been promoted by the 2003 Convention. Nevertheless, its safeguarding appears as important since it is being a medium of the ICH. In many societies, performing oral traditions is a highly specialized activity, with professional performers that are respected as guardians of collective memories. Professional performers are found in all regions. The *story tellers* from both Africa and all over Asia are well known; it is somehow less known that in countries such as Germany or the U.S.A, there are hundreds of professional storytellers today. While the language is vital to most forms of ICH, it is especially so for the domain of oral narratives. The loss of a language inevitably leads toward the loss of oral traditions and expressions. But at the same time in those oral expressions, and in their social and cultural enactments, the language is safeguarded in the best possible way, rather than in any dictionary, grammar or database. Languages live riddles and rhymes in songs and stories, and thus the languages' preserving and the safeguarding of oral traditions and expressions are two aspects of the same task.

The most crucial part of safeguarding oral traditions and expressions is preserving their social function, their role in everyday or festive life of the community as well as its transmission from one to another generation. This may mean providing opportunities for elders to narrate tales and stories to young people in schools or at home, or it may mean supporting the traditional festivities and events where oral narratives are enacted. It may engage formal apprenticeship where that appears as essential to master an extended form such as epic poetry, or it may involve creation of new contexts such as storytelling festivals where traditional creativity finds new expression.



Within the framework of the 2003 Convention, safeguarding measures should focus on oral traditions and expressions as processes rather than as products.

*Performing arts (such as traditional music, dance and theatre)*

The Convention for Safeguarding and Protection of Intangible Heritage, definition on performing arts term, states that they ...*include especially vocal or instrumental music, dance, and theatre, but there are indeed many other traditional forms such as pantomime, sung verse, and certain forms of storytelling. Performing arts include a diversity of cultural expressions that together testify to human creativity and that are also found in different degree in many other domains of intangible heritage. Namely, this domain include music, where Convention defines it as most often encountered of the performing arts, found in every society and in most cases an integral part of other performing art forms and other domains of ICH such as rituals, festive events, or oral traditions.* It is possible for music to appear the most diverse contexts such as profane or sacred, classical or popular, closely connected to work, entertainment, even politics and economics that may call upon music to recount a people's past, sing the praises of a powerful person, or accompany or facilitate commercial transactions. The occasions on which it is performed are equally varied: marriages, funerals, rituals and initiations, festivities, all kinds of entertainment, or other social practices. On the other hand, dance can be described as bodily expression, often with musical accompaniment, which then again may appear as sung or instrumental. Apart from its physical aspect, the rhythmic movements, gestures of dance or steps, often serve to express a sentiment or mood or to illustrate a specific event or daily act, such as religious dances or those depicting hunting, war, or even sexual activities. This domain also includes traditional theatre performances which often combine acting, singing, dance and music, dialogue, narration or recitation, but also include puppetry of all kinds as well as pantomime. These arts should perhaps not

only be thought of as 'performances' like those on a stage. In fact, many traditional music practices are not carried out for an external audience, such as songs accompanying agricultural work or music that is part of a ritual. In a more intimate setting, lullabies are sung to help a baby sleep. As the last, in its definition of intangible heritage, the Convention includes the instruments, objects, artifacts and cultural spaces that are associated with intangible expressions and practices. In the performing arts, this includes e.g. musical instruments, masks, costumes and other body ornaments used in dance, and the scenery of theatre. Performing arts are often performed in specific places; when such spaces, built or natural, are closely linked to those expressions, we may speak of cultural spaces in the Convention's terms.

Many performing arts today face multiple threats. Traditions of dance, music, and theatre figure into cultural endorsement as attractions for tourists. Although this may bring incomes to a country or community and offer a window onto its culture, it is not uncommon that such processes create new forms of presenting the performing arts which appear as rather reduced, losing certain elements important to the tradition. It and may happen this to turn a traditional form into simple entertainment.

Safeguarding measures for traditional performing arts should focus primarily on transmission and strengthening the relations of master and apprentice. Measures should make stronger the links between master and apprentice and thus to ensure their future. It may serve as a way of strengthening the transmission of knowledge and techniques of playing or making instruments, the lyrics of a song, the movements of a dance or a theatrical interpretation. One of a crucial role can be played by cultural media, institutions and industries through developing audiences and raising awareness among the general public. Such campaigns can inform the audience about the various aspects of an expression, and in this way helping it to achieve a new and wider popularity.

*Social practices, rituals and festive events*

Art. 2 of UNESCO 2003 Convention defines social practices, rituals and festive events as habitual activities that structure the lives of communities and groups which are shared by and relevant for large parts of them. They take their meaning from the fact that they reaffirm the identity of practitioners as a group or community. Performed in public or private, these social, ritual and festive practices may be linked to the life cycle of individuals and groups, the agricultural calendar, the succession of seasons or other temporal systems. They are conditioned by views of the world and by perceived histories and memories. They vary from simple gatherings to large-scale celebratory and commemorative occasions. Sub domain also include rituals and festive events, which usually take place at special times and places, often call a community's attention to worldviews and features of past experience. It is possible that access could be limited in the case of certain rituals; many communities know initiation rites or burial ceremonies of this sort. Within this domain we also find social practices that shape everyday life and are usually known, if not shared, by all members of a community. In the framework of the 2003 ICH Convention, the attention might be paid to social practices that have a special significance for a community and that are typical for them, providing them with a sense of identity and continuity.

Because they depend on the wide participation of practitioners and their communities, social practices, rituals and festive events are strongly impacted by the unavoidable transformation or incorporation of communities in modern societies, especially by such processes as ongoing migration, individualization, as well as the general introduction of formal education.

Migration, especially of young people, may draw practitioners away from their communities. The process may then cause the serious risk for a specific practice and its transmission at risk. But at the same time, rituals, social practices and festive

events may serve as special occasions on which people return home to celebrate with their family and community, reaffirming identity and keeping up their attachment with their traditions.

While on the one hand tourism can contribute to revitalizing a traditional event, providing it with a 'market value' to immaterial cultural heritage, it may on the other hand have a limiting effect, because the performances are often reduced to show only adapted highlights in order to meet tourist demands. The feasibility of social practices, rituals and especially festive events may also depend strongly on general socio-economic conditions: the preparations, the production of masks and costumes and the provisions for participants often require significant costs that may not be supportable at times of economic poverty.

Ensuring the continuity of social practices, rituals or festive events rather often requires the mobilization of large numbers of individuals and the social institutions as well as mechanisms of certain society. While respecting customary practices that might limit participation to certain groups, practitioners and institutions at the same time may wish to open up the way to the widest-ranged public participation. It could happen sometimes that legal and formal measures are in need to be taken in order to ensure access to the crucial objects, sacred places, or natural resources necessary for the performance of social practices, rituals and festive events.

### *Knowledge and practices concerning nature and the universe*

Knowledge and practices concerning nature and the universe include knowledge, know-how, skills, practices and representations developed and perpetuated by communities in interaction with their natural environment. The 2003 ICH Convention also stipulates that these cognitive systems are expressed *through language, oral traditions, attachment to a place, then through memories, spirituality, and worldview, and they are displayed in a broad system of values and beliefs, ceremonies,*

*healing practices, social practices or institutions, as well as social organization.* These practices and expressions are as varied as the socio-cultural and ecological contexts from which they originate. They also often underlie other domains of ICH as it is described by the Convention.

This domain encompasses numerous areas such as indigenous knowledge, traditional ecological wisdom, ethno zoology, ethno botany, ethno biology, cuisine, rituals, then traditional healing systems and pharmacopeias, initiatory rites, esoteric sciences, beliefs, cosmogonies, festivals, languages, and last, but not the least, visual arts. Particular vulnerability of these practices poses the challenge in a globalizing world, where just a little place is left for traditional knowledge and the protection of the environment and of belief systems. Even if the ecological knowledge of traditional healers may sometimes attract the interest of scientists or of a global pharmaceutical industry. The example and experience of India served as the inspiring for other South Asian countries to create a digital library of the region's traditional knowledge and develop laws to prevent such knowledge being misappropriated through commercial patents. India created its library after fighting successful but costly legal battle in 1999 to revoke a US patent for the use of turmeric to heal wounds – a property well known in India for generations. The Indian library contains information on 36 000 formulations used in *Ayurveda* – India's 5000 year-old system of traditional medicine. The information that was presented in English, French, German, Spanish and Japanese, was created in a format accessible by international patent offices to prevent the granting of inappropriate patents. Then, in 2001 India developed a system for classifying resources used in traditional knowledge that is similar to that used by the International Patent Classification (IPC). The IPC has agreed to include the Indian system in its own classification, which will be expanded to include about 200 sub-groups of drugs derived from Indian medicinal plants.<sup>12</sup>

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<sup>12</sup> Science and Development Network, [www.scidev.net](http://www.scidev.net), accessed March 2008.

Another reason that can directly change the natural environment those possess a value for given community is rapid urbanization and expansion of agricultural lands. This may be sacred forest necessary for an initiation ritual, or a forest reserve that provides primary resources such as wood for wood crafting. Desertification and extensive deforestation significantly contribute to the decline of biodiversity and to the gradual disappearance of certain species, thus thinning the traditional pharmacopeias or threatening traditional crafts.

2003 Convention stipulates safeguarding a world view or a system of beliefs faces even more complex challenges than protecting a natural environment. Aside the external challenges to the natural environment, many poor or marginalized communities are inclined to adopt a way of life that is in fact harmful for their traditions and customs. Australian Aboriginal cultures, that have undergone remarkable change since European settlement, provide us with anticipatory example. The influence of Christian missionaries, the level of involvement with non-indigenous formal educational system have also influenced to varying degrees upon the discontinuity of connection with country and consequently the loss of traditional cultural practices and language. Some influences have been very destructive, introducing alcoholism, substance abuse and poor health caused by high level of carbohydrates and refined sugars in the western diet.<sup>13</sup> Christianity as well as Western education and values have also radically contributed to the erosion of the Aboriginal community framework and of the understanding of the roles, responsibilities and relationships of each person within particular community.

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<sup>13</sup> Australian Bureau of Statistics, 2003, Australian Social Trends, [www.abs.gov.au/Ausstats/abs@nsf/0/cd784ff808c14658ca256bcd008272f6](http://www.abs.gov.au/Ausstats/abs@nsf/0/cd784ff808c14658ca256bcd008272f6), accessed March 2008.

### *Traditional craftsmanship*

The definition on *traditional craftsmanship* presented in 2003 Convention stresses out that it has been in many ways the most material of domains in which intangible heritage is expressed. However, the focus of the Convention is not on craft products as such, but rather on the *skills and knowledge* that are considered crucial for continuity of their production. Therefore, any efforts to preserve and protect traditional craftsmanship need to focus not on preserving craft objects, apart their beauty and rareness, but on creating conditions that will support artisans to continue to produce crafts of all kinds, as well as to transmit their skills and knowledge to others, especially younger members of their own communities.

Traditional craftsmanship could be expressed in many forms: costumes that are usually required for festivals or performing arts, clothing and jewellery to protect or decorate the body, objects used for storage, for transport and shelter; decorative arts and ritual objects; then we have household objects and musical instruments; toys meant to amuse or educate, and tools essential to continuation or survival. Many such objects are short-lived, intended to last only as long as the community festival or family rite for which they are made.

Mass production, whether it is on the level of large multinational corporations or local industries, is often able to supply goods needed for daily life at a lower cost than hand made production. Being so, it is often happen that craftspeople cannot adapt easy to these competitive conditions. Many craft skills are highly dependent on particular natural resources. These became rather difficult to acquire due to climatic and environmental changes or conversion of land to agricultural purposes.

As social conditions or cultural tastes change, festivals or celebrations that once required elaborate craft production may become simpler. Young people who view the rigours of traditional craftsmanship, and particularly the sometimes long apprenticeship before becoming a master, may choose instead to look for better-

paid or less demanding work in factories or service industries. And many craft traditions involve ‘trade secrets’ that should not be taught to externals; if family or community members are not interested in learning it, such knowledge may disappear because sharing it with strangers usually violates the tradition by their beliefs.

2003 ICH Convention stresses out that the goal of safeguarding is to support the continuing transmission of the knowledge and skills associated with traditional artisary—to help ensure that crafts continue to be practiced within their communities, providing livelihoods to their makers and reflecting creativity and adaptation. Safeguarding measure that 2003 Convention suggests is reinforcement of local, traditional markets for craft products while in the same time developing new markets. It is said that with increased urbanization and industrialization, people around the world seek high touch experiences in order to counterbalance all the high tech that surrounds them. No matter if they are domestic consumers or international tourists, people are attracted to hand-made objects which contain the accumulated knowledge of craftspeople.

### **INTERNATIONAL LEGAL INSTRUMENTS – THE ROLE OF INTERNATIONAL ORGANIZATIONS IN THE PROCESS OF DEVELOPMENT OF INTERNATIONAL CULTURAL POLICIES**

The protection of immaterial cultural heritage has often been regarded as the long neglected area of international cultural heritage law. And while international conventions that refer to protection of tangible heritage have been operational for several decades, an especial multilateral instrument encompassing immaterial heritage was finalized only in 2003. Still, it is possible to say that the safeguarding of intangible cultural heritage has preoccupied international law for over a century. The issue of immaterial cultural heritage in international law has both



influenced, as well as it is influenced by the protection of minorities and the expression of cultural rights. Treaties that are covering these diverse areas actually contain similar objectives: issues of the right holders and nature of the rights; debate about obligations given to States parties and the role of the international community, about the mechanisms of implementation.

Prevention against destruction, stealing or inappropriate usage of monuments and cultural objects has been developing in international law over the last 150 years. While the protection of ICH itself has been a work in progress. The earliest measures of protection concerned minorities focused on immaterial cultural heritage that included language, cultural and religious practices. League of Nations' agencies began their studies on the protection of folklore were suspended because of the approaching WW II. And a special, multilateral instrument was not finalized all the way until October 2003, when UNESCO General Conference finally adopted the *International Convention on the Safeguarding of Intangible Cultural Heritage*.

With few exceptions, international protection of material cultural heritage, like monuments and cultural objects is usually motivated by the preservation of the common heritage of humanity and its importance for the wholesome of international community, rather than to some particular community or group. Although various forms of expression and knowledge have occupied international protection since the late-1800s, IP law is designed to protect the proprietary rights and economic interests of individuals (human or corporate). Therefore, indigenous peoples, minority groups, and UNESCO have insisted for a review and reform of the existing intellectual property regime.

### **Folklore and IPR: Copyright and folklore**

We may note that the earliest efforts for providing international legal protection for 'folklore' (as immaterial cultural heritage was known) arose as an extension of copyright legislations

which had already existing. The current and escalating exploitation of intangible heritage led developing countries, who recognized such heritage as significant element of their economies and cultural heritage. They therefore put effort on lobbying for a revision of the existing intellectual property regimes (IPRs). But developed countries on the other hand, argued that such knowledge belonged to the public domain. They were resisting any extension of the protection recognized by classic IPRs. In 1967, diplomatic conference aiming at revision of the Berne Convention for the *Protection of Literary and Artistic Works* that was held in Stockholm added a new article which provides guidelines for folklore protection. Articles of the Berne Convention allow the State to *designate a competent authority to represent an author, whose identity is unknown but is assumed to be a national, to protect and enforce his or her rights in Union countries.*<sup>14</sup>

### **WIPO and UNESCO: Folklore seen as Intellectual Property**

UNESCO's normative work on immaterial heritage had begun back in 1973 and was initiated by a Bolivian proposal for a protocol to be annexed to the Universal Copyright Convention in order to protect folklore. In 1978, following a common study on the cultural aspects of protecting folklore and the application of IP law UNESCO and World Intellectual Property Organization, (here and afterwards WIPO) formally agreed to split the work. UNESCO examined folklore protection from an interdisciplinary perception, while WIPO focused on the intellectual property approach relating to traditional knowledge (including 'expressions of folklore')<sup>15</sup>.

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<sup>14</sup> *Convention for the Protection of Literary and Artistic Works*, July 1971; and amended October 1979, at [http://www.wipo.int/treaties/en/ip/berne/trtdocs\\_wo001.html](http://www.wipo.int/treaties/en/ip/berne/trtdocs_wo001.html), accessed December 2006.

<sup>15</sup> *Developing a New Standard-setting Instrument for the Safeguarding of Intangible Cultural Heritage: Elements for Consideration and Possibility of Establishing an International Instrument for Protection of Folklore*, UNESCO Doc.B. 2002 accessed December 2006.

This eventually led to the adoption, by WIPO and UNESCO, of the 1982 *Model Provisions for National Laws on the Protection of Expressions of Folklore Against Illicit and Other Prejudicial Actions*,<sup>16</sup> and UNESCO's 1989 *Recommendation on the Safeguarding of Traditional Cultural and Folklore*<sup>17</sup> which was adopted by UNESCO General Conference on November 15, 1989.

The Intergovernmental Copyright Committee of the Universal Copyright Convention recognized the Model Law as a first step for the process of creation of a *sui generis* system of IP regime that encompasses folklore. Its definition of 'folklore' refers to 'expressions' and 'productions' rather than 'works' as is the case under classic IPR<sup>18</sup>. It covers only 'artistic' and not traditional beliefs. Such 'artistic' heritage needs not to be framed within constant form. It includes expressions that are verbal, musical or actions of the human body. It covers elements of artistic heritage created and maintained by a community or individuals reflecting the community's expectations.

It could be interesting to mention that WIPO and UNESCO also jointly developed a draft treaty for the protection of expressions of folklore against illicit exploitation and other illegal actions. Then again, this treaty was never formally adopted by either organization. The draft was rejected by developed countries because of the enclosure of collective rights to heritage, as well as because of the rather low importance of immaterial heritage at the time and numerous difficulties in protecting cultural heritage of high importance for two or more states. Instead, UNESCO focused

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<sup>16</sup> WIPO, *The Protection of Folklore: The Attempts at International Level*, at <http://itt.nissat.tripod.com/itt9903/folklore.htm>, accessed December 2006

<sup>17</sup> [http://portal.unesco.org/en/ev.php-URL\\_ID=13141&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html), accessed December 2007.

<sup>18</sup> The more in-depth insight on the issue of IPR will be given in the next subchapter.

on supporting States to develop national legislation based on the Model Law.

## **UNESCO and Immaterial Heritage**

### ***1989 Recommendation on Safeguarding the Traditional Culture and Folklore***

*The 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore* (further on 1989 UNESCO Recommendation) was the very first multilateral instrument covering exclusively immaterial cultural heritage that referred as '*traditional cultural and folklore*'. Although continual concerns were raised throughout sixteen years that it took to finalize, there was no dissenting votes or abstentions at its adoption. Its realization was driven by Eastern and Central European States who strove to emphasize the importance of traditional ethnic culture as well as developing countries concerned with the ongoing loss and exploitation of their intangible heritage.<sup>19</sup>

The restrictions of the definition of immaterial heritage as 'folklore' contained in the 1989 UNESCO Recommendation were criticized. However, and significantly, the Recommendation refers to the high importance of folklore for the cultural identity of both individuals and groups; it acknowledges 'traditional' societies as the creators as well as it emphasizes the human mode of transmission. The preface notes folklore's '*economic, cultural and political importance; its role in the history of the people; and its place in contemporary culture*'; this is the reason for protecting cultural community from which folklore originates. Additionally, it states that folklore is '*an integral part of the cultural heritage and*

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<sup>19</sup> *A Historical Study on the Preparation of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore*, at <http://www.folklife.si.edu/resources/Unesco>, accessed December 2007.

*living culture*’ that possesses a close relationship to the social and cultural context within which it is created and maintained.

Nonetheless, both the definition and Recommendation as a whole were criticized because it is providing with ‘outmoded definition’ of folklore as ‘static’ or ‘fixed’. Further, the definition didn’t really succeed in emphasizing the importance of individuals and groups who are creators and who are upholding the folklore. Finally, it refers only to the ‘products’ of the immaterial heritage and not the cultural, social, and intellectual context of its creation. And last but not the least, there was not a sign or any reference to the indigenous peoples.

Another major objection of the 1989 UNESCO Recommendation was that it is emphasizing too much ‘safeguarding’ the interests of third-parties e.g. scientific researchers or governmental officials at the expense of the persons who actually produce the folklore. However, it makes certain references on ‘*tradition-bearers*’.

The third area of concern around the 1989 UNESCO Recommendation was that it failures to oblige prior agreement from the traditional owners for use or exploitation of their cultural heritage. This situation is emphasized by the instruments which are underlying the theory that folklore should widely circulate in order to promote the awareness of its value.

Finally, it was added to this list, what has been term a ‘conceptual difficulty’ in categorizing immaterial heritage as a ‘universal heritage’ because of its importance to the cultural identity of a particular group or community. Indigenous representatives took the issue with the classification of their cultural heritage as the ‘common heritage of mankind’ because of their concerns that it tolerates its future exploitation and ‘colonization’.

The 1989 Recommendation was almost ready for re-evaluation till the time of common UNESCO and Smithsonian

Institute conference in 1999 (so-called ‘Washington conference’).<sup>20</sup> The participants highlighted the weaknesses in its definition, capacity and approach to protection of immaterial heritage. Delegations arriving from outside Europe, in particular were against the use of the word ‘folklore’. This word was originally developed in a European context and being so, it is used by anthropologists in respect of cultures in the developing world. A draft resolution was submitted to the 30th General Conference of UNESCO after the Conference. This draft was calling for a feasibility study of normative instrument for safeguarding traditional culture and folklore. European States maintained that cultural diversity was actually endangered by the concentration of cultural resources at the global level. They also promoted initiatives that were covering the heritage of vulnerable groups, like minorities, whose cultures were recognized as precious and important to the whole humanity. The safeguarding of cultural diversity has been leading principle of UNESCO’s work since it was established in 1949 and the explanation of an instrument for the protection of immaterial heritage was increasingly recognized as fundamental to this mission.

### **2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage**

The Director-General of UNESCO Mr. Koïchiro Matsuura, on the occasion of the intersessional meeting of governmental experts on the preliminary draft Convention for the safeguarding of the intangible cultural heritage, UNESCO, 22 April 2003,<sup>21</sup> defined its objective in terms similar to those which

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<sup>20</sup> A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation, at <http://www.folklife.si.edu/resources/UNESCO/>, accessed December 2007.

<sup>21</sup> <http://unesdoc.unesco.org/ulis/cgi-bin/>

initialized the preliminary draft convention on the protection of diversity. He stated in his study:

*A new instrument should be effective in countering adverse impact of globalization which threaten the survival of much intangible cultural heritage, particularly that of indigenous and minority people. This heritage helps to affirm cultural identity, promote creativity and enhance diversity worldwide.*

He recorded that many States and groups announced that they had found the term ‘folklore’ ‘inappropriate and demeaning.’ He proposed that the definition of ‘intangible cultural heritage’ developed by the international experts’ meeting in 2001 in Turin<sup>22</sup>, supposed to be used as a starting point. The Turin definition emphasized the importance of promoting the protection of immaterial cultural heritage because of internal factors, merely its importance in creating and maintaining group’s identity; as well as

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<sup>22</sup> “In March 2001, an international Round Table of experts was organised at Turin (Italy) for the purposes of drawing up an operational definition of the term “intangible cultural heritage”. UNESCO undertook a series of surveys directed to National Commissions of Member states and IGOs and NGOs, relating to the different terminologies in use and the existing national legislation in the field of intangible cultural heritage. The Round Table drafted a new definition of the intangible cultural heritage, as *Peoples’ learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity.* Furthermore, the meeting recommended to UNESCO that it prepares a new international normative instrument on the safeguarding of the intangible cultural heritage, by specifying that certain of the main objectives, such as a) to conserve human creations that may disappear for ever b) offering them recognition at the world level, c) reinforcing identity, d) permitting social cooperation within groups and between groups, e) assuring historical continuity, f) promoting the creative diversity of humanity, g) facilitating access to the fruits of this creativity.” [http://www.unesco.org/culture/ich/index.php?meeting\\_id=00057#meet\\_00057](http://www.unesco.org/culture/ich/index.php?meeting_id=00057#meet_00057)

external factors that are involving human rights and intercultural dialogue issues.

Asia Pacific States delegations and indigenous representatives had stressed out the importance and interdependency between the material and immaterial, movable and immovable elements of cultural heritage. Indeed, the Turin meeting had recommended that the immaterial heritage of indigenous peoples should be preserved in a way that it keeps their holistic understanding of culture. The definition also suggests that it only include immaterial heritage that has ‘passed test of time’, reflected in the phrase: *‘transmission from generation to generation.’* Above mentioned Art. 2 also includes the Turin recommendation that says the protection of immaterial cultural heritage need to be framed within international human rights issue and not to be used to promote intolerance and destruction of other culture heritages.

The 2003 CSICH uses the 1972 *World Heritage Convention* as a pattern of mechanism for the protection of both immaterial and material cultural heritage in international law.<sup>23</sup> Rather than being guided by the imperatives of international IP and trade law, it is placed within the human rights issue and recognizes the importance of intangible cultural heritage to cultural diversity and, consequently, for the sustainable development.

Differing from 2003 ICH Convention, the 1972 WHC encompasses natural and cultural heritage of ‘outstanding universal value’; while the 2003 CSICH does not deal with this limitation.

The Operational Guidelines which were proposed in 1972 WHC specify that such property is so outstanding that it passes over national borders and to be a common value to present and

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<sup>23</sup> UNESCO Member States had deliberated, but finally determined against, the inclusion of immaterial heritage in the 1972 World Heritage Convention: The World Heritage Committee has amended the Operational Guidelines (‘OG’) since 1977 in order to promote an integrated approach to cultural heritage.



future generations of all humanity. The proposed OG emphasize that the value of cultural heritage can be determined by international comparison. On the other side the 2003 CSICH is identifying its value as representative for the relevant community. The cultural heritage protected by the 2003 Convention is created and maintained by ‘communities’, ‘groups’ and sometimes ‘individuals’. This definition was the reason why some of delegations were resisting rather strongly but unsuccessfully: they tried not to allow inclusion of lists under the 2003 CSICH, arguing that this particular way is creating the hierarchy of cultures. Being such, it is incompatible with the very nature of oral heritage and that excellence, uniqueness and distinction should instead be emphasized.

Nonetheless, the importance of preserving ICH for cultural diversity led till the realization of the mechanism and its emphasis on international collaboration. It acknowledges that the ‘local’, ‘national’ and ‘international’ levels need to be incorporated in the raising awareness processes. The role of the States Members continues to be considerable, but they are obliged to seek the ‘participation’ of communities, groups and relevant NGOs. Also, self-governing groups within states can agree to the convention in certain circumstances (Article 33).

Both the 1972 WHC and 2003 CSICH were drafted bearing in mind the protection of differing types of heritage, so this has been reflected in their scope. The drafters of the 2003 CSICH agreed that the specificity of the immaterial cultural heritage meant that the 1972 WHC has been taken more as an inspiration source than as a fully pattern. The *2004 Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage*<sup>24</sup> recognizes the protection of intangible cultural heritage as important as material and natural heritage. Being so, the international community needs to work in order to protect it for its

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<sup>24</sup> [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=31373&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=31373&URL_DO=DO_TOPIC&URL_SECTION=201.html), accessed December 2007.

own sake. It also acknowledges that the intangible and tangible elements of the heritage of groups can be interdependent. Consequently, it says that where it is suitable and possible their protection should be approached in an integrated manner that is ‘*consistent and mutually beneficial and reinforcing.*’

## IMPORTANT CURRENT ISSUES

### The issue on cultural rights – ICH focus

We are all witnessing the phenomenon of globalization and impressive rise of intellectual property rights (IPR) as a matter of global controversy. By its nature, the Information Society undermines social norms and set institutions, magnifying the importance of culture. Through IPR definitions, culture has been defined narrowly as a set of values and moral commitments. Cultural identity itself may become, as the anthropologist Simon Harisson has observed, a scarce resource to be defended as another form of property, either personal or collective. *Heritage, the retrospective expression of culture, is likewise transformed into a highly politicized commodity*<sup>25</sup>. Because, if we turn culture into property just and only, its uses will be defined and directed by law, which is being the instrument used by states to impose order on chaotic world. If such, culture then will become the focus of lawsuit, legislation and other forms of bureaucratic control.

And in the meantime, the rising economic importance of information has served to magnify the value of IPR. Trademarks, patents, copyrights, and trade secrets have become elements to success in an era when the process of controlling prototypes has been at least as profitable as actually replicating them. Global markets require global regimes of control to protect intellectual

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<sup>25</sup> Harisson S., *Identity as Scarce Resource*, Continuum, London, 1999, pp 26-29.

property rights, different types of trade agreements and similar legal instruments that have become a target of many critics that tackle the globalization process.

Within legal scholarship system, initial enthusiasm on modifying IP laws to protect immaterial heritage seems to be rather cooling. The most recent work is characterized by sort of uncertainty about the utility of intellectual property rights' law, recognition of the value of legal flexibility as well as the openness for alternative formulation. One of the most persistent alternatives insists that indigenous cultures must be seen as the wholesome of social systems where natural environment, land, traditional knowledge and social practices create seamless total.

Looking at all dilemmas and argues in cultural rights, ICH as well IPR issue, it is to say that cultural heritage and sacred places of indigenous people have become the focus of special attention. Laws which were designed to preserve the cultural resources of indigenous communities have been recently applied in certain number of countries. This has been mostly motivated by worries about environment in serious danger, where some of indigenous peoples live, popular fascination with exotic way of life and kind of collective guiltiness about the acts of genocide that make 'dirty' the colonial histories. Some of scholars would referee that the rise of native-heritage legislation hasn't been anything but hopeful sign. However, I would name here one of the most quoted laws, the one passed by Australia in 1984, the *Aboriginal and Torres Strait Islander Heritage Protection Act*<sup>26</sup>, whose goal is the 'preservation and protection from injury or desecrations of areas and objects in Australia' in the situation when these can be significant to the Australia's Aboriginal population. And as the more recent examples serve the initiatives of native leaders and indigenous promotion organizations that have joined a global

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<sup>26</sup> <http://www.comlaw.gov.au/ComLaw/Legislation/ActCompilation1.nsf/0/D0AF452F5991C764CA2572E600135719?OpenDocument>, accessed May 2007.

campaign to emphasize control over elements of culture that they consider part of their inheritance: music, art, folklore, as well as landscapes that are regarded as sacred. The example of India already mentioned above, made WIPO to work toward a new legal instrument to protect traditional knowledge, using a combination of existing intellectual property laws and *sui generis* laws unique to individual circumstances of the countries developing them. Another example comes from New York, USA, where Rockefeller Foundation announced a funding initiative to promote greater concern for the intellectual property interests of *marginal constituencies*, including indigenous peoples. As part of the new program, the foundation invited a score of indigenous experts to its conference center in Bellagio, Italy, to refine strategies for defending the intellectual property rights of native communities around the world.

Despite these and some other positive initiatives, there has been open weighty questions remain unresolved within global discussion on ICH. And in spite above presented examples of good practices, one concerns the balance between heritage as a resource for all of humanity and as something that properly belongs to, and remains controlled by, its communities of origin. The most of policies claim that folklore and traditional knowledge are common heritage of all humanity. Another issue could be the debate that has been most recently voiced in the controversial *Declaration on the Importance and Value of Universal Museums* issued by directors of some of the world's most famous museums.

I am, however, introducing here a few of innovative approaches that I consider of worthy noting down. The California based organization *Creative Commons*<sup>27</sup>, a pioneer in the creation of voluntaristic alternatives to copyright, has been currently working on plans to create a framework for the sharing of scientific databases that will also respect indigenous canons of confidentiality. The Creative Commons is explicitly advancing a vision of a

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<sup>27</sup> [www.creativecommons.org](http://www.creativecommons.org).

broaden rather than a more restrictive public domain, which admittedly is difficult to put along with indigenous concerns about the preservation of knowledge within its original context. The initiative that stands on the opposite pole of the public domain, equally intriguing, speaks of efforts to encourage protections for so-called *secret sacred zone* of the information ecosystem by creating indigenous archives or *Keeping places* to secure immaterial heritage under conditions of confidentiality consistent with local terms. Such norms perhaps are viewed as intolerant from the perspective of democratic values. However, they raise difficult questions that will be resolved only after in-depth debate and a fair amount of compromises.

But as of absolutely the most important, I would finish this sub-chapter with remarkable fidelity Max Weber's vision of world driven by bureaucratic logic and a compulsion to rationalize – one sometimes wonders whether all the legal creative risks missing the point. If global cultural diversity is preserved on digital recording devices while the people who gave the rise to this artistry and knowledge have disappeared, then efforts to preserve intangible heritage will be judged as just a fatal failure.

### **The process of digitization**

Framing culture may come out as the rather difficult task. There are a numerous of various answers that can be given to the question of what culture is. The word is originating from the Latin words, 'cultura', 'cultum', 'colere' and it was linked with nature – the cultivation of the earth. Cicero added 'animus' to the word 'cultura' and this gave it a whole new aspect and meaning. 'Cultura animi' (development of the soul) has been metaphor that links cultivation with knowledge, education, art and science.

However, this has been rather restricted way of defining culture when it is compared to the all-encompassing definition of UNESCO. When 130 governments had to recognize what culture

was back in 1982, they broadened this stand. To them culture in its broadest sense being:

“the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs; that it is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgment and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations.”<sup>28</sup>

This view of culture enables space for expression as well as the creation. It looks at culture as a wide territory of values` system, symbols, habits, lifestyles, tradition, beliefs and thoughts that are connected with a group of people, while helping them to give sense to their lives. It reaches tools that are used for daily social interaction between group and individuals. The culture of a group can find its expression in daily rituals, verbal communication, games, relation patterns, dress code, art and media objects. It is dynamic and various, and it is undividable from everyday life as well as it is strongly defined by the contrast exists between groups and subgroups within particular society.

Therefore, culture can be seen as a given community’s whole way of life, while it also refers to the various elements that are used to express oneself in that community.

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<sup>28</sup> UNESCO 1982.

While parts of the ‘knowledge’ of immaterial cultural heritage in a specific form (recording, books, photo) once was locked within particular places (museums, archives, libraries) and made flesh in peoples minds, it can now, through ongoing changes in society be appreciated by anyone through the temporary, mobile and interchangeable ‘desktop’ of a PC.

Recent developments in Information Technology (faster and more stable connections, low access costs and broader bandwidth, advanced mobile connections, wireless access possibilities) created of Internet ‘place’ more accessible to everyone and thus became almost the ideal communication and information tool for a wide range of population worldwide. However, *in a society where certain voices become louder and where everything tends to become more uniform, there is a need for alternative and inclusive voices*<sup>29</sup>. The opening up of cultural heritage might make a significant difference here. The current communication tools certainly offer the possibility to celebrate and appreciate the richness of our cultural diversity, but the way we both deal with and disseminate digital information will make the real difference.

Abid and Radoykov are stressing out that for cultural institutions traditionally assigned with the collection and preservation of cultural heritage, these new trends challenge them in questioning which aspects of their materials should be kept for future generations and how they should be preserved.<sup>30</sup>

Putting aside from what one wants to keep for the future generations and times to come, and the degree of opening up to the broader community by using the latest trends in IT there are a few possible situations that can be highlighted and thus in need to be discussed when preserving:

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<sup>29</sup> Lang Rottenberg, 2002, Museums, Information and the Public Spher, in *Museum International*, 216, pp. 21-27.

<sup>30</sup> Abid A. en B. Radoykov, 2002, Access and Preservation in the Information Society in *Museum International*, 215, pp 64-7.

- The first is concentrated on the way ICH substance is digitalized. While the information on heritage are produced around the world on traditional media (tape, film, printed paper, photo), one should choose the best possible digital layer to preserve them for the future, keeping in mind that computer software and hardware are being constantly upgraded to more powerful generations. This might consequence as that they become incompatible with earlier versions and thus the digitalized material becomes inaccessible.
- The second situation focuses on the conceptualisation of the database, which hosts the digitalized material. So, before getting started it is advisable to consider the way through the material should be archived. Contemporary technologies will enable the creation of multilinked relationships involving technological, historical, social, geographical, cultural, artistic and disciplinary contexts. Various narrative structures between the same elements could be generated, but then one has to be clear from the very beginning about the way the content should be arranged and which fields should be incorporated in order to assist the user when searching for particular information or while looking for at a specific story.
- One should also reflect upon the problem of ‘copyright’ issue. Placing photographs and films online and thus making them accessible worldwide, everyone can download them and use in a publication or most kinds of presentation. The material that is provided online should thus be untied from copyright before this happens.
- Since the access to information becomes universal through Internet usage, it is also possible to pose the question of language. What has been written here today can be read, listened to and observed by anyone around the world. Having this in mind, one should realise that when preserving our immaterial heritage in a digital forms, the aspect of multilingualism becomes crucial. Of course one wants to roll as many languages as possible in order to provide an easy



access to the preserved material. Though again one has to make choices and one has to think with awareness about the words used to name keywords enabling the user to find his way through the available online content, because the slight differences in understanding might create multifaceted problems.

The language issue, partly already discussed here, brings us to possible situation that could transform to even a paradox. The paradox of so-called *digital divide*. For most of human history culture has been transmitted through oral narratives, such music, stories and poetry. Stories told by one person to another are with no doubt more powerful than writing or videos. It is mostly so they include closeness of contact and response, with often mutual emotional communication – the one who tells can respond to his/her audience in the moment, providing what the audience most needs and what will help send out the message. Oral heritage, as part of immaterial heritage, is at the heart of personal and social identity; whether the story we tell is about our usual day at work, how to make old fashioned flute (*frula*) or why the sky is so far away, this story tells the listener and the world something about our culture and ourselves. Beyond the individual identity, the describing or oral narratives play a vital role in maintaining ethnic identity and group solidarity. Stories, songs and proverbs made to save within themselves the deeper beliefs and values of a culture, promoting morals, ways of living, behaving and believing role. Oral tradition also have social functions which are representing the collective memory of the people, while combining the past with present and thus attaching meaning to the space and time. Spoken stories or sung songs express and maintain cultural identity as a living entity far more effectively than written documents or videos, because oral narratives react to change. As setting change, truths that are arriving from ancient times of community are then being reinterpreted and the archetype of heroic figure searching for identity is re-clothed in a new story. Oral narratives, the oral heritage, represents the natural teaching medium on the environment, skills, or survival. It enables a social process that in

turn enables cultural survival. Traditional stories or personal stories of their life experiences allow communicating knowledge, history and wisdom to youth in the ways that youth possibly wouldn't allow otherwise. Therefore, for orally based cultures the significance of oral narratives goes beyond individual and social identity; stories and verbal communication create the database within everything from medicinal practicing to land rights is stored. In short, oral narratives has practical, moral, legal, political and financial implications in defining the past and shaping the present, but they also function as a form of social capital and thus ensuring a healthy future for the community. But globalization, urbanization, fragmentation now makes 'gathering around the fire' increasingly difficult, in the way that youth move away and there is less and less time for these old methods left.

On another pole of the same situation, we are facing Western media whose forms and digital ICT tools have evolved in favour of majority cultures and in this way disadvantage indigenous oral cultures. The tools used by these popular media are screens, written language and digital technologies, and these certainly have been not the tools that are familiar or comfortable for indigenous cultures. A strong Western monopoly on programming turns on a social exclusion that has been simplistically termed as the *digital divide*: only 10% of world's languages are presented on the Internet, with 68% of all users being European language speakers (incl. 35% English), followed by 14% Chinese. The cultural content is dominated by the interests and ideologies of the big cash economies, e.g. 95.4% of all pages are in the top ten languages.<sup>31</sup> Against this, the very small amount of many indigenous linguistic makes it rather difficult to support any research and orthographic which are needed for textual exchanges in their language on the Internet. Like for literacy in printed media, there are several factors which contribute to effective digital technology that serve social inclusion, and not just hardware

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<sup>31</sup> Global Reach, *Global Internet Statistics: Sources&References*, [www.global-reach.biz/globstat/refs.php3](http://www.global-reach.biz/globstat/refs.php3), accessed May 2007.

provision or access: those people who are not capable of reading, who never learned to use PC, and who do not possess any knowledge of any of the major languages dominate available software and Internet content will be difficult even getting online much less using the internet productively.

As the issue for possible discussion, the sensitivity of indigenous territories to global warming emphasizes the need for these people take participation in global dialogues and to handle the political and social empowerment that is brought by digital networking. Yet ICT access for indigenous people is limited and dominantly keyboards based. We can see that digital revolution is the one rather than creating the global village, who has actually accelerated worldwide cultural ruining by increasing the existing gap and economic power between the high-tech *haves* and *have – nots*. Through replacing human memory and spoken forms of an oral culture by written communication and repository will inevitably lead toward the change of that culture. Attempts to apply digital technologies with a suitable ICT architecture or proper digital tools to support direct spoken story exchange or the debate around stories within a minority culture are relatively rare. Way too often the ICT solutions proposed are PC based, but it is hard to believe that the traditional knowledge, traditions and practices of an oral culture can be funnelled and transmitted through a text keyboard by the trained elite of community youth sitting in a special computer centre.

However, there is still enough place left to believe (as well as to act accordingly) that the same technologies that are implicated in the *digital divide*, if applied appropriately and with innovation e.g. for voice support and joined with social and human capacity building, could in fact nurture indigenous languages and cultures. Because, there is a new opportunity to exploit digital, mobile, oral technologies in order for the direct exchange in their own language of their intangible heritage of stories, songs, poems and music across different places in the indigenous community's territory.

If stories, songs and lyrics are possible to be captured and shared in ways which keep them alive while support transmission and reinterpretation, then technology can actually promote a living story telling tradition, as indispensable part of oral heritage. Younger members of a community might then seek to create models in their own stories and thus find value in their own traditions.

# ***THE HERITAGE AS PART OF COLLECTIVE MEMORY AND ITS PLACE WITHIN THE LOCAL COMMUNITY***

## **INTANGIBLE CULTURAL HERITAGE AS FACTOR IN SOCIAL DEVELOPMENT**

Culture appears as defining feature of identity of any society, contributing to the way people see themselves and the community they identify with. Each ethnic group or community has its own morals, beliefs, social values, ethics and ways of living that are transmitted from one generation to another. The visible aspects of culture such as celebrations of religious and political nature, the type of clothing worn, the kind of food eaten, traditional music and dances, and different languages spoken, represent only the part of people's cultural heritage. The shared norms, values, historical and traditional characteristics and customs of each culture shape the way people think, behave, and view themselves and the world around them. A shared cultural heritage connect the members of the community and thus creates a sense of belonging and loyalty through active participation and acceptance in own ethnic community.

It is possible to say that culture and cultural heritage also refer to any form of identity – the customs, practices, languages, values, traditional craftsmanship, belief – everything that refer to UNESCO definition on intangible heritage terminology and that define us in relation to other people – both individually and collectively. It is often heard that cultural identity represents a state of mind and heart. It is about the way we feel any given day and at any given place. An individual's sense of identity is grounded in

our ethnic integrity and culture. Cultural identity has been important for people's sense of self and how they relate to others in the world they live in. *Cultural identity is the pride of certain community members which is created and developed in dependence with criterions which that particular community imposes in the relations with other communities*<sup>32</sup>. Our cultural identity creates the definition on who we are and how we are viewed by other people. Understanding the others provides the possibility on a better knowledge of our own self. Through identifying oneself with a particular ethnic culture, it is given the feelings of belongingness and self-security, as it also provides the ethnic community with access to social networks which then again provides support and shared values and aspirations to its members. These can help break exceed barriers and bottlenecks and building a sense of trust among members of the community and thus enables them to transmit their cultural traditions to future generations. A strong cultural identity can also contribute to the well being of the community through identification and promotion of various sources of economic strength, technology, and higher material standards of living to its members.

Already being discussed so, *language* appears as fundamental to cultural identity because it is constitutive to the expression of cultural heritage. As a means of communicating beliefs, social values, and customs, it posses an important social function and fosters feelings of community identity and solidarity. Language is the means through which culture together to its traditions and shared social values may be transmitted and preserved for generations to come. Within multilingual societies, the maintenance of the languages of the various ethnic and cultural groups appears as critical for the preservation of both cultural heritage and cultural identity. It is of high importance to understand that the loss of ethnic languages almost always means the failure of

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<sup>32</sup> Stojkovic B., Identitet kao determinanta kulturnih prava, in *Kulturna prava*, Beogradski centar za ljudska prava, Beograd, 1999 (translated by author of the book).

culture and identity. As languages disappear, cultures die and consequently both ethnic and cultural identity is lost. The community then also sacrifices essential knowledge and wisdom of its cultural heritage.

On the other hand, usage and development of the own mother tongue enables the expression of collective experiences and it has been the fundamental precondition for nurture and affirmation of ones cultural identity. The language usage posses numerous aspects. Language has been visaged as the essential mean for the expression, presenting and showing oneself. The usage of imposed majority language makes the minority community member handicapped in public life, through all its levels: through education, informing, social life, and labor relations. Without creation in ones own language, the culture will be left only at traditional component. Consequently, it will almost certainly disappear from the collective usage if left without the support of contemporary creation.

The extension of what we leave behind us, introduces the concept of legacy, a heritage worth goes far beyond silver or gold, or the land itself. Heritage includes the value of history, tradition, and culture, where immaterial heritage also incorporates core social values, culture, moral, norms and faith of a certain society.

In a word, our values, norms, beliefs, customs and rituals are intricately intertwined with our languages, music, dresses and dances. Because different peoples around the world speak different languages, because they dance differently, have their own music and the way of dress, culture, incorporating intangible heritage elements of it, also gives us an identity. And this immaterial thing called *identity* is just as important for individuals as it is for families, communities and nations.

An identity – the need to preserve it, to promote it and keep it alive is a continuous struggle of both individuals and nations. One's identity is not only a current thing. It is originated from and dependent upon the overall and sum-total of one's cultural identity. All those things that one's ancestors have done on

the cultural front, i.e. the rituals, dances, food, dresses, traditional craftsmanship, beliefs, songs and music..., all that contribute towards one's present identity.

### **Cultural Heritage vs. Cultural Tourism**

Tourism is a development pointer. It represents an index of mobility and a factor of socialization. It is often said that tourism creates a prospect to transfer revenue from more privileged to the less privileged, then the access to knowledge, enhances diversified involvement, expansion of partnerships, and cross-fertilization of cultures. *Tourism*, which literally means traveling for pleasure, has been defined as *traveling away from home for a period exceeding 24 hours*<sup>33</sup>. Tourism has increased due to more leisure time, more income and relatively high mobility, as a result of increased car ownership, national and international road/sea/air public transportation systems as well as the information technology. Tourism is arguably the largest industry in the world, generating now more than 4 trillion dollars in GOP – which is 12% of the world total.<sup>34</sup> It is a highly productive sector, which has the capacity to create jobs, and boost local and national economies. *Cultural heritage* which is another tourist attraction represents a vast concept that transcends the old time realm of artifacts, architecture and history, while *intangible cultural heritage*, as already defined in this book, include languages, tales, myths and history, music, songs, dances and traditions, handcrafts, literature, rituals, customs and life styles current or not, that have got the capacity to inform the present about the past and to provide it as of utmost importance, with the *meaning*. It is a soft culture, it is about the people, their traditions and what they know – based creations of a cultural community that is expressed by a group or individuals,

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<sup>33</sup> WTO, 2000, <http://www.world-tourism.org>, accessed February 2007.

<sup>34</sup> [http://portal.unesco.org/en/ev.php-URL\\_ID=12128&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=12128&URL_DO=DO_TOPIC&URL_SECTION=201.html), accessed Feb 2007.



and acknowledged as reflecting the hopes of a community in so far while in the same time they reflect its cultural and social identity.

Nevertheless, tourism possesses a major element in require upon the land. Most of the cultural resource is a non-renewable resource and once lost, there is no prosperity that can bring it back. This has been the main reason sustainable tourism to call for national usage of cultural resources and demands for effective management of tourists for proper land and environment conservation, protection and use. However, if the tourism has been badly planned, it can cause damages to the land and particularly to the heritage; but on the other hand, whereas it is planned well, it can support and encourage the efforts of conservation. Hence, tourism is a double edged, and unless it is managed properly, it can be potentially a negative force. Similarly to this, cultural heritage involving its the most vulnerable segment, immaterial cultural heritage, is a valuable but unfortunately, unrenewable resource.

### *Sustainable tourism*

Tourism should be a refreshment of body, mind and spirit, a relaxation, kind of change of scene that helps to bring back personal mental and physical strength and balances. Hence, while the process of conservation is concerned with conservation of the environment, its wealth of man-made artifacts historic buildings and areas which personify and express the long evolution of human civilization such as it is immaterial cultural heritage, tourism demands the usage and enjoyment of this environment. *Sustainable tourism* has been defined as *development that meets the needs of today's tourists and host regions, while protecting and enhancing opportunity for the future.*<sup>35</sup>

Cultural heritage tourism is rather often linked to the question of authenticity. It is regularly understood that cultural tourists are pre-occupied with authentic experiences. It is also

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<sup>35</sup> WTO, 2000, <http://www.world-tourism.org> , accessed February 2007.

assumed that authenticity is to be found in other cultures and in simpler lifestyles. And the quest is often related to the authenticity of tangible objects, such as the tangible parts of cultural heritage. However, as prof. Ruiz from Cordoba University stated, “*monumentalisation or museumism is being surpassed*”<sup>36</sup>. In other words, what attracts visitors is no longer the material side of a community, but rather the socio-cultural heritage of the destination community. In fact, intangible cultural heritage mostly refers to the importance of linking to cultural entities that are connected to the particular and specific lifestyles, expressions, traditions and popular creativity. Being such a fragile, it is crucial to have in mind re-evaluation and preservation of this type of heritage. It is so because natural and intangible heritage capital cannot be replaced by other forms of wealth, although tourism has to implement compensation policies.

### *Tourism and community involvement*

Tourism has been the world’s both largest and fastest growing industry. For the year 2020, tourist growth of 1.6 billion, corresponding to receipts of two trillion u.s dollars is projected<sup>37</sup>. It is also said that the main growth in tourism in the next decade is expected to take place outside the industrialized countries.

UNESCO has pointed out that travel and tourism *is one of the few sectors which has major growth potential*. For example, it provides opportunities for job creation and economic development; increases social progress and strengthens communities, promotes the protection of the environment and contributes actively to conservation. Over the next decade, *‘international travel and*

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<sup>36</sup> FORUM BARCELONA 2004, 2004, *Reference Dialogue: Tourism, cultural diversity and sustainable development*, [www.barcelona2004.org/eng/banco\\_del\\_conocimiento/documentos/ficha.cfm?id](http://www.barcelona2004.org/eng/banco_del_conocimiento/documentos/ficha.cfm?id), retrived March 2007

<sup>37</sup> Ibid.

*tourism is expected to add 5.5 million jobs annually, while the share of tourist arrivals in developing countries has increased from 19% in 1980 to over 30% today*<sup>38</sup>. Nevertheless, it is possible to claim that the cultural heritage has not contributed much to tourism in the most of still developing and transitional countries so far. However, cultural tourism is a noteworthy part of leisure travel and it has a potential to contribute to an areas of sustainable development. This development recognizes five dimensions, and these same dimensions have direct link with tourism. These include economic, cultural (the protection or affirmation of cultural identity, empowerment and self esteem) and the full time model – symbols, systems, and beliefs in society elements. Cultural heritage may thus affirm the economic base of given area and significantly contribute to a higher living standard and local community's quality of life.

#### *Attitude towards ICH and development*

Just as cultural systems have their material and immaterial elements which cannot be separated, and just as cultural heritage has a reflective intangible dimension, so that development itself possesses a profound intangible dimension which must be recognized and nurtured so that sustainable development can be truly realized.<sup>39</sup> It also says that sustainable diversity is a critical requirement for intangible development and without intangible development there can be no sustainable development. In spite of many efforts to predict development in a holistic manner and to see people, values and social capital as an integral part of development process, there is still left a powerful tendency to define and measure development through means and measures which are principally materials: houses, factories, curses, dams, hospitals, schools, medicines, clothing, etc. Challenges of development recognize that these material goals cannot be sustained by material

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<sup>38</sup> Ibid.

<sup>39</sup> UNESCO 2002.

means only. They also require knowledge vision, commitment as well as training to make them democratically driven, socially sustainable and culturally legitimate.

And these intangible dimensions of development have not been put in adequate relation to cultural capacities and cultural diversity. This behavior is, in most, an attitude of mind. And unless such an attitude is removed through various means which include education, then training, and youth participation in local traditions, customs and culture in general, the very tourists' attraction – cultural heritage – will vanish.

### *Toward the integration of cultural heritage and tourism*

Cultural tourism is directly linked with the desire of people to learn about others and to explore their history and culture. And it is possible to say that on the other side, the development of cultural tourism has been concerning the growth of 'culture' of tourism. It is recognized as a resource that can reduce the poverty. Cultural resources are possessions that can be sold by allowing people to see or visit them for purposes of visual enjoyment and recreation, historical satisfaction, memorial curiosity, camping and picnicking, academic and scientific investigations. The real challenge is to put in place effective and practical strategies that will help this potential product to become marketable. Once these cultural resources become really commodities then, appropriate strategies are necessary so in order to use this commodity for poverty reduction among the close communities around. To create a product out of cultural heritage resources, strategies creation for tourism promotion in museums, cultural centers, monuments and antiquities sites is a pre-condition. Basic issues that need to be taken into consideration in relation to cultural tourism promotion are proper management of the resource marketing and impact of cultural tourism or peoples economy and preserved cultural heritage. And there are several initiatives within the UNESCO which seek to promote a new tourism culture, based on common sense and the high level of responsibility while usage

environmental resources and cultural advantages of each destination. As described in UNESCO's contribution to the World Ecotourism Summit (Quebec City, Canada, May 2002), activities include intellectual contributions, the promotion of ethical principles and the concrete testing of approaches to sustainable tourism at the field level. The role includes both normative and standard-setting functions.

### *Tourism negative impacts*

While talking of tourism being a chance and fortune to the most of developing and transitional countries, it should also be noted with concern that tourism can bring degradation and exploitation to an area's social cultural, economic and environmental fields if mechanisms of controlling and management its negative impacts are not put in place. And while exploitation of culture for tourism can create economic opportunities for indigenous peoples, attracting tourists exposes community members and community life to the analysis of visitors. For communities in which ceremonial life has distinct elements of privacy and secrecy, the 'tourist stare' can be particularly invasive, disturbing and offensive. When the information of a religious or sacred nature must be restricted, there always exists a potential conflict between the public dimension of a museum and the private sides of culture. Insensitive actions taken by tourists, such as photographing people without permission, then recording ceremonial activities, or walking on sacred sites, have forced many indigenous communities to restrict tourism access. These communities are challenging to preserve their heritage by balancing the public presentation and interpretation of their culture with the need for protecting restricted knowledge and cultural practices. In communities where aspects of ceremonial life are highly secret, preserving culture may even mean maintaining it in isolation from the public domain.

It is however important to note that effective and proper management of tourism is of high importance, so as to control extreme exploitation and degradation of land and cultural norms

and traditions. In the light of this, the advice of American National Foundation for Heritage Preservation has been valuable: *When making that step, look at both the future and present. When preparing for the visitors, be positive that the chosen activities also improve your community long termed. Create the plan for winning the war, not the single battle*<sup>40</sup>

To sum up, we may say that heritage tourism in the most of developing and transitional countries can be an instrument for improving heritage conservation, as tourism generated income may support and contribute to conservation efforts. Heritage tourism can also reduce vulnerability to the tourism sector. Heritage tourism may be used as an instrument to change or broaden the image of some ‘ordinary’ run-and-sea places into more sophisticated destinations that offer multicomunity, personalized quality experiences and in this way being more beneficial to the local community and the regional and national economy. A strong link with conscious about heritage is often seen as decision in order to demonstrate economically and environmentally sustainable tourism development. If we think that the positive side of tourism should reach the proper segments of society, then it is necessary to say that different stakeholders need to be involved right from the initial development steps and maintain their participation active. It is also truth that if opportunities for the poor could be opened up in all places where tourism is significant in the underdeveloped countries, it would affect millions of the poor. Recently and for the same reasons, the World Bank has renewed its belief in the role that culture and tourism can play role in poverty reduction. The former president of the World Bank, J. Wolfensohn<sup>41</sup>, stated that ‘... culture is an undervalued resource in many developing countries. It can earn income, through tourism, crafts and other

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<sup>40</sup> Matarasso F. and Landry C., *Balancing Act: 21 strategic dilemmas in cultural policy*, Council of Europe, 2000, pp 3.1

<sup>41</sup> <http://lnweb18.worldbank.org/external/lac/lac.nsf/c3473659f307761e852567ec0054ee1b/6d2ec21594051149852567ef00695e37?OpenDocument>, accessed February 2007.

*cultural enterprises*'. Hence, stakeholders' perception of tourism and cultural heritage conservation dynamics is a necessary precondition for the development of a synergistic relationship between the two heritages being the medium that attracts visitation, give power to hosts, and encourages sustainable practices.





## ***THE ROLES OF MUSEUMS IN PROTECTING INTANGIBLE CULTURAL HERITAGE***

And what about the museums?

Giovanni Pinna (in ICOM NEWS, no. 4, 2003)<sup>42</sup> states:

... intangible heritage includes the symbolic and metaphorical meanings of the objects which constitute tangible heritage. Every object has two dimensions: its physical aspect, for example its shape and size, and its meaning, which derives from its history, from the interpretation it receives from others, from its capacity to link past and present, and so forth.

Museums have a very important function with respect to this last category of intangible heritage, since museum processes such as the selection of objects for acquisition and conservation, the historical and scientific interpretations of an object, the mounting of exhibitions. etc., tend to create symbolic meanings for objects and to impart these to a wide audience. The museum creates a culture of its own through these processes and helps to fashion a body of knowledge and hence a cultural heritage.

Beside the knowledge of each object in its collection, i.e. an intangible heritage manifestation the museum is concerned with, the museum is also the keeper of some specific skills –

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<sup>42</sup> ICOM NEWS, no. 4, 2003, [www.icom.museum/pdf/E\\_news2003/p3\\_2003-4pdf](http://www.icom.museum/pdf/E_news2003/p3_2003-4pdf), accessed December 2006.

and should be responsible with their safeguarding – namely the skills of conserving, restoring, interpreting, documenting, and presenting the intangible heritage; some ethnographic museums take pride in organizing fairs, exhibitions, courses in which traditional skills are exposed and transmitted.<sup>43</sup>

## **THE INTERDEPENDENCY OF THE TANGIBLE AND INTANGIBLE CULTURAL HERITAGE**

The separation between tangible, natural and immaterial heritage and creation of separate lists for each is subjective, although not without its history and logic. Increasingly, those which are dealing with natural heritage argue that most of the sites on the world natural heritage list are what they are by asset of human interaction with the environment. Similarly, material heritage, without intangible heritage, is mere shell or lifeless matter. More over, tangible heritage would not have been made without those immaterial within it in the first place, nor it would have become 'heritage' today. As it has been the very same for intangible heritage, which is not only personified, but also inseparable from the material and social worlds of individuals. Cultural heritage is a synchronized relationship involving society – systems of interactions connecting people and norms and values – that are ideas and belief systems. Symbols, technologies and objects are material evidence of essential norms and values. They establish a symbiotic relationship between the tangible and the intangible. The immaterial heritage needs to be regarded as the larger framework within which material heritage takes on shape and significance.

So-called folkloristic forms, except those in ethno museums are usually not taken seriously within the concept of the conventional museums. The large part of immaterial heritage materials are put and moved to dark corners. The fact is that these

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<sup>43</sup> Example of Istrian Ethnographic Museum, [www.emi.hr](http://www.emi.hr)

materials have become the part of everyday life of indigenous people. The repertory of stories, narratives, tales, belief, ballades, social practices and dances are very deeply rooted among the people that it gives inspiration which then leads toward the demonstration of performing and visual arts as well as crafts and artisanship. Being such, these materials are quite convenient for the use in museums in order to, in a very effective way to represent visually the popular tales and narratives, practices and beliefs, while then help to create an alternative niche for the immaterial heritage.

Due to the *Istanbul Declaration*<sup>44</sup> which was adopted at a round table of 71 Ministers of Culture, organized by UNESCO in Istanbul in September 2002, it is stressed that an *all-encompassing approach to cultural heritage should prevail, taking into account the dynamic link between the tangible and intangible heritage and their close interactions*. And according to Mr. Mounir Bouchenaki, the Assistant Director General for Culture, UNESCO, *this Declaration is an eminently weak statement to the effect that intangible heritage only achieve its true significance when it sheds light on its underlying values*. He also added that intangible heritage should be personified in material manifestations, i.e. in visible signs, if it is to be conserved – which are only one of the forms of safeguarding it.

This dialectic may prove particularly rich and fertile in providing greater representation for those cultures of the world that gives more importance to the oral tradition than to the written one. The regions and cultures that might particularly benefit from this concept are Asia, Africa, Latin America, Oceania and the major part of the Balkans. Heritage within these cultures consists of an unparalleled richness in oral traditions and cultural and social practices. This is the type of heritage that the so-called *monumentalist's* approach has far too long neglected. Although it is

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<sup>44</sup> *Istanbul Declaration*, [http://www.ecosecretariat.org/ftproot/Documents/Declarations/7sum\\_dcl.htm](http://www.ecosecretariat.org/ftproot/Documents/Declarations/7sum_dcl.htm), accessed March 2007.

that the contribution made by these cultures is a significant part of the global heritage issue.

### **Museums and their Mainly Archaeological and Material Content**

The concept of inheritance as a form of identity that was restricted to the family in the past now extends to a territory, a community and a nation, and manifests its multiple dimensions, as already discussed here. Due to the impact and influence of globalization the immaterial heritage have become an important element of human civilization. The 2003 Convention can also be appreciated within frame that it may correct the ongoing unbalanced recognition of heritage between North and South, cultural heritage and natural heritage. As an example, out of 754 sites registered in the World Heritage List, only 69 are from Sub-Saharan Africa<sup>45</sup>. And it is not necessary to underline that Africa is a continent rich in culture and civilization. The significance of the ICH lies in the fact that it interlaces human heritage with the natural heritage. Additionally, the intangible materials in its multiple forms are integral to the human history. Immaterial heritage at times praises the material heritage and try to present a *holistic* picture. The experiences and ideas of human correspondence with the history in terms of nation, politics, religion, economy and lifestyle, incorporating art here. The 'Intangible Cultural Heritage' in this sense represents the basis of human existence. It is possible to say that it is the body of knowledge held by human beings that continuously constructs and reconstructs humans' sense of identity through various social interactions. ICH is dynamic and never static.

Within its so far history, museums mostly related to the chronology of kings, dynasties, wars, empire buildings, different types of art manifestations of the time and other forms of material

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<sup>45</sup> <http://whc.unesco.org/en/319>, accessed Dec 2007.

heritage. The mostly researches' areas on identification and value are dealing with artistic elements of pictures, sculpture, terracotta, relief works... But it anyway remains incomplete unless its meaning is given through the process of using intangible forms<sup>46</sup>. This has become a sort of challenge to the museums immediately after the adoption of the UNESCO Convention for the Safeguarding of ICH in October 2003.

At the present context, world wide, the immaterial space within the domain of human heritage has hardly an impact concerning history, ethnography and archaeology, as well as the anthropology<sup>47</sup>. That has been the main reason for them remaining static and fixed for a long time. There are opinions saying that curators in those museums used to consider immaterial materials as almost as alien to the range of historical museums. That is possibly being the reason for museums are actually loosing dynamics in presentation of a holistic view of ethnographical, historical or archaeological materials in terms of coins, arms, potteries, sculptures, bronzes, manuscripts, etc. , and the thing is that these museums should bearing in mind highly potential intangible space in the domain of human heritage that could enthusiastically be joined with tangible materials in order to recreate the environment of the museums' and gallery spaces. This can be the real challenge for curators to integrate tangible space with that of the intangible one, when it comes to the museum communication, presentation and interpretation.

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<sup>46</sup> I mostly refer here to the way material objects are presented in both archeological museums and sites: it is usually described what we anyway see in front of us: 'stone male statuette dancing' or 'ceramic dish that was probably used for food processing'...But *why* the statuette looks in the way it looks, was the dish used on private or public occasion, etc..In a word, what was the social context to place particular statuette or dish within?

<sup>47</sup> See Жикић Б., *Когнитивна антропологија и нематеријална културна баштина*, у Гласник Етнографског музеја 70, (ур. В. Марјановић), Београд 2006, 11-23.

This scope of the synthesis of immaterial and material could be considered potentially bearing in mind three different concepts. One of them has been the model of *Eco museums*, then the second concept could be the experiment that has done by the *Museum of Civilization* in Canada, where the third concept refers to redefined Western-style museums in Australia in order to meet the local, indigenous communities' needs, resulting in flourishing the indigenous beliefs and practices.

*Eco museums*,<sup>48</sup> when they had been established back in 1970s were giving the alternative dimension to the conventional museum. At the time, the intangible heritage became one of the potential elements in the eco museum structure. People who were involved in process creating the concept of eco museums have pointed out that the collective memory is one of the components of these museums, which is very significant fact in the intangible heritage space. This kind of memory connected human with natural heritage and thus gave meaning to every element in the museum. In the very concept of eco museum, history amalgamates with folklore or the folk expression to give it a holistic meaning to the every element of the natural, cultural and social properties.

These types of museums usually try to put local history and archaeology in a leading position. That is why in the eco museum context, a historical monument or archeological site is more appealing and meaningful – as it is supported by relevant intangible heritages. Due to this experience, it is possible to claim that the object-material oriented foundation of the historical, archaeological and most of ethnological museums simply need to be restructured toward context-oriented format that eco museum that originally were established in order to integrate the immaterial contents.

In the view of above presented, this structure that eco museums are using could possibly be the alternative model for presenting historical and archaeological materials in museums in

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<sup>48</sup> Museum, No 148, Vol 37, No 4, *Images of Eco museums*.

order of creating both an interesting presentation and interpretation of intangible heritages.

*The Museum of Civilization*,<sup>49</sup> in Quebec, Canada, has concentrated to the social dimension of human existence. Many of its exhibitions and cultural activities are conceptualized and designed to encompass intangible heritage as integral to the tangible one. E.g., there was the exhibition where memories present Quebec through the filter of collective memory. The visitors used to follow a prescribed route through nostalgic reminiscence repressed memory, adaptive memory, imposed memory and spontaneous recollection. The ethnographic objects and art works encountered along the way have been chosen for their power to trigger the memory. This concept has certainly been rather interesting while representing the complex idea of the fusion of intangible into the tangible in museum interpretation.

The third concept speaks of Australian indigenous (Aboriginal) communities where knowledge is restricted according to internal cultural protocols and is revealed gradually, in keeping with an individual's age, status and clan associations. There is a basic conflict exists between traditional indigenous methods of controlling and communicating knowledge on one side and the ideology and functions of Western museum on the other, which is based on concepts of open display and dissemination of knowledge. Western-style museums carry(d?) out massive collecting programmes to acquire knowledge and physical evidence of artistic styles, material culture, lifestyles and religious beliefs and practices. It is of wide notion another massive collection Western-style museum obtained – those of human remains, which collectable for different reasons. Within indigenous communities, who are living around 60.000 years at today's Australia, the images have multiple layers of meaning, including increasingly detailed knowledge restricted to traditional owners of specific *Dreamings*. And unlike Western culture, which invites and

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<sup>49</sup> <http://www.civilization.ca/visit/cmcp permanente.asp>, accessed Jan 2008.

rewards inquiry and the unrestricted dissemination of knowledge, Aboriginal cultures strictly limit knowledge according to age, gender, and status. Children learn gradually by observing and assisting their elders, receiving instruction at key stages in their lives, and listening to stories and songs. At appropriate times, an individual may be taught deeper, sacred meanings of stories, songs, and images and participate in ceremonies, gradually increasing his or her understanding.

However, since the early 1970s, the Western-style museum community has broadened its concept. ICOM Statutes that have been revised in 2001, and now embrace a diversity of approaches to cultural preservation and knowledge transmission and encourage technological advancements in data storage and communication. The museum definition now includes '*cultural centres and other entities that facilitate the preservation, continuation and management of tangible and intangible heritage resources*'.<sup>50</sup> Given the history and collecting patterns of museums – their record of cultural representation and the effect of cultural dislocation inherent in the collecting process – they have been seen as inappropriate models for indigenous cultural institutions in Australia. On the other side, it is also possible that indigenous peoples may be ambivalent, uninterested, or even hostile toward museums. Nevertheless, by adopting what is essentially a European institution, then adapting it to suit their needs and, when necessary, exploiting the administrative and curatorial skills of non – indigenous staff, consultants, and state museum advisers, indigenous communities in Australia, and worldwide also, can begin to use these cultural facilities to achieve their own agendas. While restricting access to culture in order to preserve it, communities are able to use the projection and interpretation of their culture as a mechanism for cultural preservation.

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<sup>50</sup> <http://icom.museum/mission.html> web site, accessed March 2008.



## WHAT IS THE DIFFERENCE MADE BY MUSEUMS? HOW COULD MUSEUMS MAKE A DIFFERENCE?

### LOCAL COMMUNITY LEVEL

#### **The museum as setting**

Bearing in mind that museums consist of collections *plus* their settings – buildings, courtyards, gardens and parks, sometimes; but also their neighborhoods in cities, small towns, even villages, etc, the perception of *context* is then multi-layered. This has consequences both for making immaterial heritage visible and when considering presentation techniques, since different types of museum have a tendency to employ different exhibitionary languages that are mainly linked to their particular position in the local museum hierarchy. Museums as (keeping) places, buildings, sites with specific qualities, potentially are as *loci* for gathering intangible, living heritage and its bearers. However, if the movement of such heritage were to be one-way, ‘inwards’ into the museum, then there is a realistic possibility that it will end up as an almost useless addition of the museum as modernist archive. However, it is both imaginable and possible that immaterial heritage could be used in a two-way movement – through re-connecting the museum with practitioners in the area of their interest and actually enlivening collection elements. This establishes both relationship and an exchange that is in itself a living vibrant and dynamic part of our contemporary culture. Successful transformation of the museum into diverse cultural contexts requires elasticity in conceptualization of what the museum is, what it does, and how it does it. As it has already been presented in the previous sub-chapter, cultural values, concepts of cultural preservation, and management and methods of knowledge transmission may not conform to the principles upon which the conventional Western museum used to be based on.

## **Museums and the issue of presenting intangible heritage**

The broader setting of the museum may help in redefinition of the problematic issue of presenting immaterial heritage in (and out of) museums. The process of making the intangible or living practices able to be really seen is essentially a process of musealisation: trying to preserve something, to stop its decay, decline or termination. Behind it is the fear of neglect and irreversible and permanent loss while on the other side we are facing with the desire to capture and to transmit things that are identified as valuable, endangered and enriching. This potentially could be the reason why the presentation of such living heritage might not be limited only to museums as such, but may rather make use of the expertise and resource base of museums to preserve presentation in other locations, such as artists' or craftsman's ateliers. A representation or record of immaterial heritage that would take place outside the museum, as well as the occasional use of the museum spaces for a particular performance or presentation, might protect such heritage, especially in the sense of regulating tourist access. There are numerous non-Western societies where cultural knowledge was recorded, communicated, and preserved, not through written language, but through visual and oral languages. For Australian Aboriginal societies, sacred rituals, designs, dances, songs, and stories were the traditional methods of recording and expressing knowledge. The preservation of culture and transmission of knowledge occurred through the act of production and the performance of culture or, in other words, through living culture. These methods continue to play a key role today. With massive tourist gaze and bearing in mind the situation where traditional knowledge has not often enough been on free disposal to outsiders, museums' help with organizing occasional performances and presentation could possibly be the satisfying opportunity for both of the sides.

## **Local vs. national museums**

While re-defining the classical function of museums from archives of material culture to a more dynamic responsibility, through involving the preservation and transmission of immaterial heritage, it may be the case that local rather than national museums will play a crucial role. And at the same time, we need to be aware of the relationship between local and national museums when an item of local intangible heritage is identified as being heritage of humanity. Local living heritage may well be transformed into national intangible heritage because of identification by an international organization such as UNESCO, and its documentation as part of the process of protecting and preserving.

## **Museums and the process of re-patriation as a rather important issue of ICH**

Museums might start considering the potential of *releasing* or let somebody have temporarily certain materials under previously well-defined circumstances as part of the process of re-defining their function in terms of immaterial heritage: human remains have already been a classic case, but there are many more things involved than this. For example: the case of the Torres Strait Islanders (Western Australia) and their claim on inherited objects where some of which are considered as ritual things, to be returned to their islands. While a Westerner would never thought of dropping in and take over someone's home – being so because of deep devotion to the concept of private property rights – all too often the immaterial heritage of indigenous groups is observed by outsiders as an interesting souvenir to collect and pass around. It is difficult to imagine discussing immaterial heritage and museums without tackling the issue of repatriation: the issue of visibility is one that begins for those claiming back collection elements.

Museums are already, in this sense, involved with living heritage: collections that look dead to us in their depots may be very much alive to descendents separated in space and time from

this material and rather conventional ways of dealing with it. And here we come to a real challenge: if those dead collections in museums which are dead in anyway, except to the few who can lay hands on them, can ‘come alive’ under certain circumstances, can presently ‘immaterial living cultural heritage’ die (unintentionally) if it is musealised in a certain way? Because, only collecting and documenting traditional knowledge does no more to guarantee a culture’s survival than the pinning of butterflies to a board helps these insect’s survival.

## **AND WHAT IS POSSIBLE TO DO THROUGH PEOPLE?**

Museums world wide established rather regular interaction with people in a sense of education and marketing. Some of museums even have classified people into target groups for explicit purpose. I do not operate here with any precise data taken from the particular research that had been conducted in Serbia, but the general profile of a museum visitors gives rather uniform picture. They mostly belong to urban elites, school children, foreign tourists etc. All these visitors come to the museum for curiosity as well as for knowledge. And a special group of visitors’ usually comes for perception and amusement. A large number are not ‘trained visitors’ – with some previous and specific knowledge about the features exposed in the museum. They hardly know how to utilize the museum visit in a best possible manner. A large portion of museums’ visitors are not really aware of the fact that there are many sides of the heritage they are unknowingly meeting in the museum. They are also not aware of the fact that they could be the possible resources and the connection to the conservation recovery and revival of this side of human heritage, through museum activities and in interaction with it.

Community museum has been of great relevance today in the overall of heritage management. This is the concept that brings into focus the responsibility of the people in a shifting society for the protection and preservation of their age-old tradition by

recovery and retrieval. Motivation and awareness are those two issues on which the community museums need to support their activities concerning their visitors. The expert in the museums has a role to play as a trigger for motivation and people's awareness in this situation. The community museum lies at the basic level. Being so, the mobilization of their visitors is not a difficult proposition. On the other side, we have the *urban-based* museums which do belong to elitists and the community inclusion needs careful planning within their activities. These types of museums usually have established the society of the Friends of the Museum, or some institution called e.g. Saturday/Sunday Club or something. These voluntary bodies could be trained and activated to create awareness within the community. They are possibly being the tools for the community awareness programme. And they, wherever existing, need to be restructured on the line of successful community museums of Europe, South America or South Asia.

In recent years, there has been an enthusiastic movement among the people, including indigenous communities, to organize museums as well as to hold exhibitions in order to represent their own cultures. Since the mid-nineteenth century, when European countries began to compete to establish ethnographic museums one after another, the general rule for ethnographic collections and exhibitions has been that the researchers and curators associated with large-scale museums collect objects and plan exhibitions, based on their expert knowledge as well as the results of field surveys. In these cases, museum took the initiative in selecting what should be preserved and exhibited. Until rather recently, there had been a strong affinity among ethnographic exhibitions to focus on distinctive characteristics and aspects of other cultures by ignoring globally shared cultural elements. And abovementioned recent attempt among people to organize and construct museums with the efforts to hold exhibitions for the purpose of representing their own cultures is nothing less than a movement to return the right of cultural representation to the owners of the culture.

This movement in mostly European and South America as well as Australian museums challenged them to incorporate the

voice of people, including indigenous communities to their exhibitions. There is growing trend among major museums to organize exhibitions through collaborative works with the representatives of the subject culture and to provide them with opportunities to represent their own culture. As one of the positive examples coming from the Balkans has been the presentation food in traditional settings, organized by the Ethnographic Museum of Istria<sup>51</sup>; it has been involved in the process of re-invigorating rural cuisine through publications, workshops, 'stunt' exhibitions (such as a one-day exhibition about local "Easter Bread" traditions at the regional wine festival) and consultations. The museum has also had deeper involvement in some projects, however – as the sponsoring institution for private persons who apply for government funding in order to remodel their farms for agro-tourism. Here, the museum provides a guarantee that funds will be used in an appropriate manner, and that the heritage value of the premises will be supported.

Engagement in activities outside of the physical museum principles can be fundamental if museums' objectives are supporting of immaterial heritage as *living tradition*. Not only for the preservation of food traditions, but for also studying and making visible any social phenomena in public.

As another positive example I would name the rather recent scheme of the National Museum in Valjevo, inner Serbia. It has successfully turned the audience, mostly school pupils, from passive visitors to rather active participants of Valjevo daily life during the period before WW 2. Introducing this period through persuasive effects created by the feeling of one's walking through the real streets with different craftsmanship stores placed along, by the scents almost really smelling in the air, by the authentic sounds of machine guns from right before the war started, the Museum's authorities managed for their visitors to wish to come back to the Museum. They enabled the feeling of adventure for their audience,

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<sup>51</sup> [www.emi.hr](http://www.emi.hr)

the feeling being rather desirable in contemporary museum presentations.

The concept of the exhibition that was organized in National Museum in Krusevac, South-East Serbia, *Ми смо добро што и вама желимо – приватна преписка као вид породичне комуникације*,<sup>52</sup> initially aimed at presenting the segment of private life in Serbian lands. It spoke of emotions and the way to express them and/or building and maintaining the emotions in everyday life's communication. It was about 1) love: between boy and girl, brothers and sisters, parents and their children, relatives, friends, colleagues and associates, 2) care for younger and/or sick and weak family members and 3) cooperation: within a family, the professional one, etc. The exhibition managed to establish through the reflection, the connection between *us* and *them*: between the emotions kept in old items and our own, recognized and (again) lived. It, however, showed that it is of less importance if the exhibition's subject belongs to past or the future, if it is "traditional" or contemporary, or if it belongs to *virtual culture*. The only that really matters speaks of the way of the communication is established, here and now.<sup>53</sup>

Museums can certainly benefit from inviting community participation in their projects and activities. They can also benefit by trying to show *processes* in their exhibitions, their publications and their documentation work.

Involvement with these aspects may not only provide a 'taste' of intangible heritage to participants, but perhaps also create an appetite for understanding the way traditions are actually kept alive.

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<sup>52</sup> Krusevac National Museum, Nov 9<sup>th</sup> – Dec 9<sup>th</sup> 2006, author: Z. Romelic, co-author: V. Duskovic, artistic realization: B. Grkovic.

<sup>53</sup> Гавриловић Љ., *Култура у излогу: ка новој музеологији*, Етнографски институт САНУ, Београд, 2007, 169-177.

## VIRTUAL AND/OR CYBER MUSEUMS:<sup>54</sup> QUESTIONS, LESSONS, PROSPECTS

According to Tony Bennet, during the nineteenth century museums were seen, along with public libraries and parks, as potential sites for reforming the habits, morals, and leisure activities of the subordinate classes – so called replacing visits to ale houses with cultural experiences. Bennet also argues that the museums were thus another disciplinary technology designed to produce a well-behaved public, encouraging self-surveillance and the incorporation of the values of the state.<sup>55</sup>

As part of globalization processes, many cultural traditions around the world tend to disappear under the pressure of

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<sup>54</sup> *Cyber museum* has been the virtual museum form, existing only in virtual world, presenting heritage that is not physically real, but with the very same objectives as the real world museum – according to Tomislav Šola, *Marketing u muzejima*, Clio, Beograd, 2002, p.157, *cyber museum is the child from the marriage between multimedia and heritage*. On the other hand, we also have *virtual museum*, that could be described as internet extension of real world museum, where web site of the museum hasn't been the real visit to museum, but the electronic version of museum's exhibition. Šola also says that *internet version of real existing museum hasn't been the virtual, non-existing museum in its essential version, but it represents its stabile, 3D variation – it has been the same museum, but with different sort of experience*, *ibid* p.156-157 (translated by the author of the book). However, there is an opinion saying "...that this distinction is rather senseless since the museum is always and anyway artificially constructed cultural space where chosen objects are extruded from their original context and added totally new meaning, sometimes even diametrically opposite from the original ones..." (see Гавриловић Љ., *ibid*, p. 41-44). With no intention to advocate in favor of any of these two attitudes, I'll hold to T. Šola's definition here, since my personal net-user experience says it posses a confirmation from the practice. Also see: Радовић С., *Виртуелни етнографски музеји: предворје музеја и увод у народну културу*, Гласник Етнографског музеја 70, (ур. В. Марјановић), Београд, 2006, 43-59.

<sup>55</sup> Tony Bennet, *Birth of the Museum: History, Theory Politics*, Routledge, London and New York, 2000, p 28.



standardization of practice and content. Being so, cultural diversity seems to draw back more and more. As already mentioned here, UNESCO made 2001 Universal Declaration on Cultural Diversity, which would aim at heritage preservation. Within the scope of the same effort of protection and enrichment of cultural diversity, museums are developing Internet material to preserve and disseminate cultural knowledge and heritage as well as to create interactive experiences between users and content. Being so, can information and communication technologies (here and after as ICT) actually transfer knowledge, human experience, and immaterial cultural heritage?

As we have already seen, the traditional roles of museums used to be research, preservation and exposition. But by the end of the 20th century, discourse about art, history and knowledge had been democratized at large. Now, the focus is on *interpretation* of cultural knowledge. And moreover, the development of ICT has had a dominant effect on the acceptance levels of this new ideology. MacDonald and Alsford<sup>56</sup> argue that the role of museums was no longer *to collect objects* but rather *to provide knowledge* to the members of society.

With the UNESCO declarations to protect intangible heritage and cultural diversity, museums are beginning now to develop a more holistic approach to heritage preservation and transmission.

As Fiona Cameron's<sup>57</sup> analysis defines, artifacts are now used as a mean to frame within certain concept and represent cultural specificity. The communication and interaction possibilities that are offered by the web to layer information and to allow the exploration of multiple meanings are only starting to be exploited. In this context, both the cybermuseumology and virtual

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<sup>56</sup> Macdonald G., and Alsord S., 1994, *Towards The Virtual Museum*, History News, pp 8-12.

<sup>57</sup> Cameron, F., 2003, *The Next Generation – 'Knowledge Environments' and Digital Collections*, [www.archimuse.com/mw2003/papers/cameron.html](http://www.archimuse.com/mw2003/papers/cameron.html)

museums are recognized as a practice that is knowledge driven rather than object driven and its main goal is to disseminate knowledge using the interaction possibilities of ICT.

Giovani Pinna<sup>58</sup> argues that fixing living cultural heritage through a codification process ‘kills’ it, because the heritage then *loses any point of contact with the community in which they originated, they cease to be passed down and hence cease to be heritage*. It is also possible to add that codified knowledge is hardly changing and growing, mostly because the discourse which is surrounding it present if as fixed. And the possibility to change and grow is one of the most important features of immaterial heritage, as well as living culture in general.

There are two new opportunities which are open to museums to transfer knowledge on heritage through the Internet: communication and interaction. The interactivity provides the user with a chance to create more ‘freely’ his / her representation of knowledge on heritage. Communication on the other hand, helps to keep the heritage alive and to pass it down even if part of it has been fixed (maybe even incorrectly) by the external codification process. The communication characteristic brings the opportunity for evolving and dissonant voices to be heard apart from the dominant discourse. These new developments have also had an effect on the way visitors are perceived. Visitors are now users or learners; they actively visit. Further more, expositions are developed with their participation in mind.

But it is also possible to claim that in this virtual reality an important element is missing. This is the emotional relationship to the world that is of utmost importance in learning and passing down heritage. This relationship can, partly, be regained through mediated communication but is very hard to compare to real face-

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<sup>58</sup> Pinna, G, ICOM news 4, *Intangible Heritage and Museums*, 2003, [www.icom.museum/pdf/E\\_news2003/p3\\_2003-4pdf](http://www.icom.museum/pdf/E_news2003/p3_2003-4pdf).

to-face interaction. In this case, virtual reality can only bring the individual to explore the real experience.

The question that we can pose here is: can virtual and/or cyber museums provide virtual experiences that would then lead to the transfer of cultural heritage? Curators need to understand that no reality can be reproduced within the concept of cybermuseology, but a totally new and valuable cultural experience that is possible to construct around cultural knowledge using all the components of virtual reality. User's participation can be improved by giving them a tool to express 'freely' their knowledge, such as wikis<sup>59</sup>, which allow users to edit the content as they want. Both virtual and cyber museums need to be more accessible not only to visitors and new kinds of contemporary artists, but also to those public which are usually and typically marginalized by the museums. Brazil's *Museum da Pessoa* (Museum of the Person)<sup>60</sup>, for example, is the institution that exists exclusively on the web and strives to be inclusive. According to director Karen Worcman, this cyber museum was founded in 1991 because '*in Brazil public and cultural institutions are complicated by money and politics*'<sup>61</sup>. The mandate of the *Museum of the Person* is to collect, preserve and publish the life histories of average people, recognizing their importance. Using texts, images, audio and video, this virtual museum encourages anonymous people – many of them over 60 years of age and from Brazil, Europe and United States – to become the part of both the history and museum content. The website invites virtual visitors to email to the institution autobiographies and photographs; and staff members frequently

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<sup>59</sup> According to Wikipedia (2005), a "wiki" is a web application that allows users to add content, as on an Internet forum, but also allows anyone to edit the content. The term *Wiki* also refers to the collaborative software used to create such a website (see Wiki software)."

<sup>60</sup> <http://www.museudapessoa.org.br/ingles/index.htm>, accessed March 2008.

<sup>61</sup> [http://www.museudapessoa.org.br/ingles/articles\\_karen.htm](http://www.museudapessoa.org.br/ingles/articles_karen.htm), accessed March 2008.

stage events in which random individuals are asked to tell their stories on videotape.

As we can see here, new cultural forms are developed on the web and both virtual and cyber museums can provide a space for new art and cultural forms. Finally, in order for a cultural heritage to stay alive, the community it stems from needs to be involve actively in its codification and representation. This is the way to keep it non-fixed with still enough space to change and grow.

# ***GENERAL BALKANS' OVERVIEW***

## **SOCIO-POLITICAL CONTEXT**

The relations between Western Europe and the Balkans are being radically changed rather recently. This process is marked by, both and in the same time separate and rather closely connected processes: intensified direct foreign investment in the region and consequently the development of the market, and by prospects of future accession of the rest of the Balkan states into the EU – excluding here Greece, Bulgaria and Romania which have already become the EU Member States. We witness how worldwide processes of globalization are related to the redefinition of economic and political borders away from nation states. As a possible way of coping with the challenges that are posed by economic globalization, nation states are increasingly engaging cooperative relations with other states. Regional cooperation is seen as a means of responding to common challenges through an intensive collective effort that is more effective than undertaking individual national initiatives. The importance of preserving and promoting the cultural heritage of the Balkans region is therefore attached to these tendencies.

The Balkans' countries however remain isolated in their cultural policies<sup>62</sup>. While rather turbulent history of the region provides us with the explanation for the attitude which is denying the cultural connections among the Balkans' nations, it certainly cannot justify almost the total lack of cooperation and communication among states within domain of cultural heritage legislation at present. A common regional approach to the valorization, preservation, protection and promotion of cultural

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<sup>62</sup> COMPENDIUM web site, UNESCO web site/ich/legislation, HEREIN.net

heritage would form one way of transforming some of the deep-rooted political attitudes that have divided the Balkans. In turn, cooperation in this area can be a medium for promoting the notion of the Balkans' region as a common cultural region.

While analyzing the strategic objectives of the cultural policies of the countries in the region of South East Europe one cannot speak of systematic and coherent cultural policies of the new independent countries but rather of different approaches to the complex problems facing the region. As a general standpoint we may begin from the notion that the place of culture today, despite of the fact that culture has been supportive of the nationalistic regimes of the Balkans during the recent conflicts, stands far lower than back in the 1980s. As an example: even the most developed country in the region, the Republic of Slovenia, has drastically reduced its investment in culture, even though back in 1992 Ministry of Culture issued a strategic development programme of cultural policy in which it is clearly stated that the Republic undertakes to spend 0.86% of its gross national product for culture<sup>63</sup>.

It is the characteristic for the region in general that there is uncertainty about the financial capacity of the government, both state and local, and governmental agencies (if there are any responsible for culture) to cover budget of culture, as well as by decrease of funds provided to the culture by the NGOs and foundations. Additionally, the cultural institutions, being over sized and thus unable to adjust to the novel times, function with only a low performance of their programmes, mainly due to the already mentioned crisis in financing, as well as in organization. This has resulted in a relatively low level of genuine artistic production. Underestimated role both culture and arts in the development of

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<sup>63</sup> In Slovenia, public cultural expenditure per capita (2006) was 127.9 euros, corresponding to 0.86% of GDP. In Macedonia it was 0.53% (2002), Bulgaria (2006) 0.64%/26.68e, Serbia (2004) 18.22e and Greece (without local governments fundings) 0.18% of GDP. The rest of the Balkans' countries didn't provide data on the issue. Source: COMPENDIUM web site.

society has been a general characteristic for all countries in the region.

This situation requires an essentially new definition of the position of culture in the region, a new approach to the issues of cultural policy and model of cultural organization (administration and management, decision-making processes), as well as a new legislation in the cultural heritage sphere.

Such a systematic approach to the potential and difficulties in culture is one of the important requirements for the development of the region. For example, the large portion of present legislation and fiscal policy in the field of culture are in need to be adopted and harmonized to European standards, stimulating thus the cultural production.

As of the same importance may be the definition of common actions towards European funding bodies for a long-term support of culture in SEE. The developed countries also need to be aware that the idea of creating an integrated Europe, in which people are still exploring the possibilities of a community that transcended national borders, could to a relatively high point be supported by means of developing the Balkans. Being, as it is often heard, the soul of Europe.

All less or more new democracies of the Balkans are facing the duty to reform their national legislation by introducing modern approaches for the valorization, preservation, protection and management of cultural heritage. It is possible to claim that only one of the countries in the region, which is being Greece, has vast experience in the area of managing cultural property and developing cultural tourism. Greece has also been the only one among the Balkans region states who has already adopted and introduced positive legislative norms on intangible cultural heritage as such, so far<sup>64</sup>

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<sup>64</sup> More in-depth definitions on the issue will be presented within the next subchapter.

## LEGISLATION ON ICH – THE COMPARATIVE BALKANS' OVERVIEW<sup>65</sup>

Unlike the most of other countries within Balkans' region whose present laws on cultural heritage protection encompasses and recognize movable and immovable heritage only, the Greek Law 3828/2002, being the significant example of contemporary national legislation, encompasses all of them, including movable, immovable and intangible/living heritage. The Law states: "The concept of cultural heritage is broadened to encompass all cultural goods situated in Greece, including immovable monuments and sites, moveable cultural objects, and the intangible heritage (including oral traditions, myths, music, dances, skills and practices), regardless of cultural origin or tradition, and encompasses archaeological, ethnographic and broader cultural heritage". In the same way UNESCO 2003 Convention of Safeguarding of the Intangible Cultural Heritage calls State Members to take necessary measures to ensure safeguarding of the intangible heritage present in its territory, which should start with the identification and definition of the intangible heritage by drawing up one or more inventories, Greek Law 3823/2002 states that the notion of heritage protection is broadened *to cover, apart from physical preservation and conservation, the identification, research, documentation, access, and social, aesthetic and educational valorization of cultural heritage*<sup>66</sup>

Greece had introduced the above mentioned Law, which being as such, is adequate to the new situation regarding cultural heritage notion, as well as the Law has been complying with the international conventions, Greece has also ratified and thus became the Member State to the CSICH of 2003. However, nothing that state of Greece does recognize as its own intangible cultural

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<sup>65</sup> [www.unesco.org/culture/ich/index](http://www.unesco.org/culture/ich/index) web site, Compendium, HEREIN.

<sup>66</sup> [www.HEREIN.net/Greece](http://www.HEREIN.net/Greece), 4.2.1. Specific heritage legislation, retrieved May 2008.



heritage has been presented at any of the UNESCO Lists – Proclamations of Endangered Intangible Heritage.

State of *Bulgaria* considers that the present transitional period of social and economic development exposes a number of problems related to the cultural heritage, among which outdated legislation is referring to the protection. Therefore, as one of priorities in its cultural policy, Bulgaria formulated the need for a new *Monument of Culture Act* to be passed as well as to be in accordance with the international conventions ratified by Bulgaria. As one of the areas where the new legislations are in need to be provided, Bulgaria recognizes the new types of valuable sites and items, among which it understands intangible heritage, as well.<sup>67</sup> It is important to underline that Bulgaria, together with Republic of Korea, was the state that had recognized the importance of establishing the system for the preservation and transmission of ICH to future generations. Although the Government of Korea succeeded to introduce its own system back in 1964, such a thing did not happen in Bulgaria. But consequently, and bearing in mind the continuous care for its own immaterial heritage, there has been occurred the proclamation of specific polyphonic way of singing, typical for the area near to Bulgaria's capital Sofia, so-called *Bistritsa Babi – archaic polyphony singing, dances and rituals*, as one of the Masterpieces of Intangible Heritage due to UNESCO 2005 Third Proclamation in 2005.

Bulgaria has ratified CSICH 2003, and together to Romania has been elected to Committee Member State, 2006 through 2008.

The authorities, dealing with the matters of the intangible cultural heritage at the territory of Bulgaria are different types of institutions, implementing respectively different functions and having different type of duties. At the national level, there are two separate:

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<sup>67</sup> European Heritage Network web pages, /Bulgaria, 1.3. Short and medium priorities, retrieved May 2008.

- a) Administrative – Ministry of Culture of the Republic of Bulgaria
- b) Scientific

Institute of Folklore with the Bulgarian Academy of Science – a national scientific institution for methodical collection, preservation and research of the folklore/the intangible cultural heritage. An Archive Center exists to the Institute of a national status – *National Center for Collection and Preservation of Bulgarian Folklore*. In December 2002 and as a result of the respective clauses adopted by the UNESCO General Conference in 1989 Recommendation for folklore's preservation, within the structure of the Ministry of Culture there was established *The National Folklore Committee*, as a coordination, expert and consulting body under the Ministry of Culture. The main goal of the Committee is to sub serve in the implementation of principles and measures indicated in the Recommendation for folklore's preservation. After the adoption of the UNESCO Convention for protection of the Intangible Cultural Heritage in October 2003, it is assisting in the process of implementation of its clauses in Bulgaria. The National Council on the Protection of *Intangible Cultural Heritage* was established in 2006, as the ad-hoc inter-ministerial group.

At local level, there have been:

- a) Structures, responsible for culture at the territory of the regional administrations and the municipality governing body. They implement their activities in the context of cooperation, coordination and subordination with the Ministry of Culture.
- b) Chitaliste's (culture and community centers') network has been a unique form of civil self-organization and an activity in the area of culture. The Chitalishte's institution in Bulgaria (specific cultural centers at the territory of the country) up to now has behind almost 150-years history of existence. In the contemporary conditions the chitalishte to a great degree has undertaken the commitment to carry out functions of

transmission of knowledge in the area of the intangible cultural heritage.

The activity of the chitalishte network in the country is coordinated by *The Regional Cultural Policy Directorate* with the Ministry of Culture.

Bulgaria has also established its own *Inventories of the Intangible Cultural Heritage*. Fundamental collection of database in the area of the intangible cultural heritage is available in the institutes of the Bulgarian Academy of Science: Institute of Folklore, Ethnographical Institute with Museum; Institute of Science and Art. The Archive of authentic materials in the Folklore Institute is granted the status of *National Folklore Archive*. The database within it has been organized according to different indications: typological, by settlements, by recorders, etc. The archive massive contains units of archive on paper, phono-, photo- and video-archive, which are currently in the procedure of digitization. In the period 2001 – 2002 a scientific team from the Institute of Folklore, BAS, in collaboration with the Ministry of Culture, has implemented the project “*Living Human Treasures – Bulgaria*”. In result of the large scale research activity carried out all over the country were established National and Regional “*Inventory (nomenclature) of activities*”, officially delivered to the state, in the person of the Minister of Culture in December 2002. The Inventory (nomenclature), together with the analyzing texts on the different parts of the Bulgarian traditional intangible heritage, were published in Internet, in Bulgarian and English languages; <http://www.treasures.eubcc.bg/>; <http://www.treasures.eubcc.bg>, in the bilingual edition “*Living Human Treasures – Bulgaria*”, (Sofia, 2004), as well as on CD “*Living Human Treasures – Bulgaria*”.

In the ***Republic of Croatia***, the central national body responsible for the protection of cultural heritage, including intangible cultural heritage, has been the Ministry of Culture and its *Administration for the Protection of Cultural Heritage* together with 12 regional territorial conservation departments. At the beginning of 2004, a separate *Department for the Protection of*

*Intangible Cultural Heritage* was founded within the Administration. In 2002, also at the initiative of the Croatian Committee for UNESCO, a special advisory committee for intangible cultural heritage has been established within the mentioned Administration of the Ministry of Culture. In addition, a number of relevant scientific institutes engaged in the protection of traditional heritage, language preservation, sociological issues, etc. are also active on the national level. Every institution on national and local level has its own database of intangible cultural heritage. These include the Ministry of Culture, the Institute of Croatian Language and Linguistics, Ethnographic Museum in Zagreb and other regional history and ethnographic museums. The largest database is stored in the Institute of Ethnology and Folklore Research. The Institute has a rich library and a collection of ethnographic materials, consisting of numerous manuscript collections, audio and video recordings, photographs and films from the fields of ethnology, cultural anthropology, folklore studies, literary theory, theatre studies, music studies, and ethno and art history. The Ministry of Culture plans, in cooperation with other institutions in charge of preservation of intangible cultural heritage, to constitute a Central Database, an inventory of intangible cultural heritage in Croatia.

In Croatia, intangible cultural property may be a variety of forms and phenomena of spiritual creativity that are transferred by passage from one generation to another, or through other methods, and which in particular relates to:

- Languages, dialects, idioms and toponyms, as well as oral literature of all types;
- Folklore creativity in the areas of music, dance, traditions, games,
- Ceremonies, customs as well as other traditional popular values;
- Traditional skills and crafts.

The preservation of intangible cultural property is implemented through the creation and safe-keeping of records concerning these properties as well as by encouraging their transfer and preservation in original and other environments.

Along with the legal protection of intangible cultural heritage, a number of measures for its protection are already being implemented or are planned in the near future:

- Continuous research and documentation;
- Coordination of methods of collecting and storing material;
- Training for transmission of knowledge and skills to young people through seminars, workshops or regular education programmes;
- Popularization and promotion of the values of intangible cultural heritage as part of identity of local communities and the cultural identity of the Republic of Croatia;
- Organizing exhibitions, expert meetings, events and festivals; popularization of intangible heritage through the ICTs;
- Work of the Advisory committee for intangible cultural heritage, based on interdisciplinary approach and represented by various theme groups (This Committee consist of top national experts and professionals); and
- Financial support to individuals, local folklore groups, local communities, institutions, NGOs, schools and National minorities associations for research, presentation, performance and transmission of intangible cultural heritage.<sup>68</sup>

Croatia took the active part in the elaboration and passing of the Convention on the Safeguarding of Intangible Heritage. The Ministry of Culture submitted two candidatures for Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. In 2002, the *"Istrian Ethnomusical Microcosmos"* was nominated,

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<sup>68</sup> UNESCO portal/ich/country profile.

while the project "*Lace making in Croatia*" was nominated for the Third Proclamation which took part in 2005.

The Republic of Croatia has also ratified 2003 ICH Convention, being the Committee Member 2008-2012.

***The Republic of Albania***, within its *Law 9084/2003* aims at the declaration and the protection of the cultural heritage, including ICH, within the territory of the Republic. For the purposes of this Law, Art. 4, the definitions addressing intangible cultural heritage have the following mean:

- *Oral folklore* is the folk creation text, not followed by music, which is read or told;
- *Instrumental folklore* is the popular musical creation being interpreted by popular musical instruments;
- *Choreographic folklore* means the dances and the creations, which are performed with or without musical instruments;
- *Vocal Folklore* includes the musical compositions either sung or interpreted both provided with text and music.

Art. 4 of the Law also stipulates that '*the cultural heritage is composed of tangible and intangible values, which are part of a national property*', whereas the intangible values of intangible cultural heritage are as follows:

- The use of the Albanian language in the literary works
- The memory recall verbal folklore, written or recorded,
- Vocal, choreographic and instrumental folklore,
- Customs and traditional beliefs, (morals),
- Traditional dependences
- Various traditional crafts.

*The National Centre of Folklore Activities (NCF)* was founded in 1994. It is a state institution whose main task is the coordination, promotion and organization of regional and national activities in the field of traditional and living culture, in cooperation with cultural associations in Albania, Kosovo,

Montenegro, Macedonia and Diaspora. The documentation and archiving work is done by *The Institute of Folk Culture (IFC)* of the Albanian Academy of Sciences.

As one of Masterpieces that was proclaimed within the Third Proclamation of Masterpieces of Oral and Intangible Heritage in 2005, there was *Albanian Folk Iso-polyphony songs*. Within this way of singing, rendered mainly by male singers, the music traditionally accompanies a wide range of social events, such as weddings, funerals, harvest feasts, religious celebrations and festivals.

Albania has also ratified 2003 UNESCO CSICH Convention.

In ***Former Yugoslav Republic of Macedonia*** national legislation includes the 2004 *Law on Protection of Cultural Heritage*, amended in 2007, in order to harmonise and correspond with both EU and UNESCO legislation and standards. It covers the identification and safeguarding of cultural heritage, whereas the protection competence was expanded on the non-material cultural heritage, or as the Law introduces the term – intangible heritage. Within the framework of the 2004 Law, the ICH is defined as '*an expression and/or a testimony of the human creation in the past and the present, or a representation of the interaction between the man and the nature*', so it covers three types of properties: language (being proclaimed as of an intangible heritage of special cultural and historic importance for the Republic of Macedonia), folklore and toponyms. The Ministry of Culture (*Department for Protection of Cultural Heritage*) is the main national body responsible for the protection of the ICH of Macedonia. The competence of the Minister of Culture is to appoint a legal agency to carry out activities of identification, documentation, valorization and categorization, choosing among already existing institutes of science, another professional organization, NGOs or legal bodies/agencies which subject of interest is to execute the investigations in this field.

In 2005, the *Institute of Folklore* and the *Institute of Macedonian Language* started their activities. Accordingly to the decision of the Minister of Culture, the *National Council for Cultural Heritage* and its *Board for the Protection of ICH*, were proclaimed as an coordinative and advisory body of the Macedonian Government. The new Law on Protection anticipates a special regulation *on the safeguarding, nourishing and exploitation of the non-material cultural heritage*. Concerning this, the emphasis is *on the recording and preserving of the reading/notes/documents/recordings and their transmission to the places of their origin and other regions, their proper functioning and determining a special protection measures, control, restrictions, penalties, etc.*

The Law on Protection also stipulates *National Classification of the Cultural Heirtage* that concerns the *classification of the non-material cultural heritage* in order to provide an undivided approach in the scope of identification of different types of goods and to develop a comparative and applicable information system/data base.

Digitisation of cultural heritage, including ICH, seemed to be a priority in 2007 on both levels, national and local. The UNESCO donated 300 000 euros to the Regional Centre for Digitisation of Cultural Heritage (established at the Museum of Contemporary Art in Skopje), pushing the process of digitisation of the cultural heritage at the national level. Experts from UNESCO spent eight months in the Centre, connecting it with other institutions in the country and training the staff.

FYROM has ratified 2003 UNESCO Convention in 2006.

*In the Republic of Romania*, the *Law N. 292/2003* regulates the activities of cultural institutions. The Ministry of Culture and Religious Affairs has launched a public debate concerning the necessary modifications that would improve the above mentioned law, as well as a draft *Law on Intangible Heritage*. These documents would create the legal framework that



would allow better determination of the objectives and means of cultural institutions involved with the intangible cultural heritage.

In March 2006, The *National Commission for the safeguarding of the masterpiece of the Intangible Cultural Heritage "The Căluș Tradition"* was established by the Decree N. 2138/24.03.2006 of the Minister of Culture. This Commission is attached to the Ministry of Culture and Religious Affairs, which approves and coordinates all the activities in the framework of The *National Programme of Safeguarding of the Masterpiece of the Intangible Cultural Heritage "The Căluș Tradition"*. At present, there is no centralized database or inventory of the intangible cultural heritage at the national level. Each institution recognized for its activities in the field of the intangible cultural heritage has its own database of elements of traditional culture. The National Center for the Preservation of Traditional Culture was designated by the Decree N. 2139/24.03.2006 of the Minister of Culture and Religious Affairs as the institution responsible for the implementation of the National Programme of Safeguarding of Masterpieces of ICH present on the territory of Romania, in conformity with the 2003 Convention for Safeguarding of the Intangible Cultural Heritage. This Center is an "institution" called to preserve intangible properties in their original, specific form; it is an efficient objective social instrument for the collective memory whose function is to make scientific selections and collections; it has the capacity to put to better uses these products of man's conscience, so that the great national assets could be protected and used in a more rational manner. 'This institutinalization should be an active character, it should keep pace with what is going on; it should be in permanent progress: it should be capable to store in time what the evolution of society is producing and what is worthwhile being stored. To this end, one must distinguish the principles underlying the systematization of materials, so that researchers could find them structured and organized in advance. The archives shall illustrate the real situation of the folkloric

phenomenon from a historical and geographical perspective'.<sup>69</sup> In 2007, Romania proclaimed the strategy in the national cultural heritage field which is targeted at the protection, conservation and restoration of goods that represent Romania's cultural heritage. According to this strategy, the main issues regarding movable and intangible heritage, are:

- finalising the inventory and classification of these goods;
- digitalisation of museum collections;
- ensuring the necessary protection for museum collections and development of heritage educational programmes for museums.<sup>70</sup>

Romania has been willing to provide the assistance to the Member States in South-Eastern Europe through workshops on establishing criteria for inventory making.

The Republic of Romania was the Committee Member, 2006 through 2008.

Although that only in 1951 last law, which is being *Law No 5864* on Intellectual and Artistic Works, amended by *Law No. 4630*, 2001, had ran into force in **Turkey**, it has been rather active when it comes to intangible heritage issue. Turkey has been the state with two Proclamations on UNESCO Lists: *The Arts of the Meddah, Public Storytellers*, as the Masterpiece of 2003 Proclamation, and as the Masterpiece of 2005 Proclamation, *The Mevlevi Sema Ceremony*. The *Department of Turkish Folklore* was founded in 2004 and has been admitting students to the program since then. The purpose of the department is to provide the scientific researches and evaluations on Turkish folklore and to support the projects of UNESCO about this field. The Convention for the Safeguarding of the Intangible Cultural Heritage asks for

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<sup>69</sup> Dr. Sabina Ispas, *Revista Mezeelor*, The Centre for Training, Continuous Education and Management in the Field of Culture, Bucharesti, 2004, pp 11.

<sup>70</sup> COMPENDIUM web site, Romania/4.2 Recent policy issues and debates.

researches and compilations of cultural elements, the foundation of archive and documentation centers to protect these elements, the foundation of museums, the knowledge and approaches of folklore in the middle and high schools national curriculum and also in mass media. The Department of Turkish Folklore has studies systematically on all the areas the contract proposes. *The Intangible Cultural Heritage Museum* established by the *Turkish Folklore Research and Application Center* is supported with the scientific studies of the department. MA students of the department are responsible for the upkeep, protection and presentation of the Museum and they keep it open everyday to the visitors. In addition to this, the periodical, '*Millî Folklor*' which is edited by the *Turkish Folklore Research and Application Center* and abstracted in five international indexes, has been contributed by the studies of the department. The graduates of Turkish Folklore Department become specialists on the various cultural fields such as oral narratives, traditions, beliefs, social practices and rituals, demonstrations, handicrafts. The graduates have been predicted to work as folklore teachers at the schools, as producers of ICH programs at media, as folklore researchers or open air museum specialists at the Ministry of Culture and Tourism, and as the manager of ICH at the culture centres sponsored by the private sector.

Turkey has also been among 95 Member State<sup>71</sup> of 2003 UNESCO Convention on Safeguarding and Protection of ICH. Turkey is elected for the Committee Member 2006-2010.

Within January through July 2008, the persistent search through Internet sources, cultural and museum's portals, as well as web portals of government's departments didn't result in any information regarding *Bosnia and Herzegovina* national cultural policy that is referring to intangible heritage issue. The author of the book has also conducted the research on the same issue during

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<sup>71</sup> As of June 2008, 95 States ratified, accepted or approved 2003 UNESCO ICH Convention.

the first half of 2006, as well as 2007, with the same results obtained. Unfortunately, the author of the book has not been in the position of conducting the adequate field research, which possibly would result the different outcome. However, through the Internet research, it appeared the *Living Heritage* initiative and project that was occurring in Bosnia and Herzegovina (as well as Romania and Macedonia) between 2001 and 2005. This was project that was originally initiated by *King Boudain Foundation*, supported by *OSF Bosnia and Herzegovina* as well as *Mozaik Foundation*, aiming at community development through cultural resources, namely in South East Europe region. The programme helped to total of 140 new projects which were developed, many of them in remote rural areas, as well in cities and smaller towns. Programmes were divided within groups and according to the field they referred, among which: festival projects whose primary aim was to revive interest in forgotten holidays and customs, or to bring people together in a new celebration of local culture and identity; the folklore projects which aimed to revive interest in traditional dance, songs, plays or other intangible cultural resources; then craft projects, which sought to pass on key local skills in pottery, woodwork, embroidery, weaving, metalwork, silversmith and similar products, linking often ageing artisans with younger members of the community. And finally, agricultural projects, which focused on traditional food and farming culture such as winemaking, plum growing, beekeeping and bean cultivation. *I remain constantly impressed by what people have done, with few resources and limited technical assistance, and by the results they have achieved. Above all, I am moved by the courage, vision and commitment of people who believe in their communities and are prepare to take risks and work tirelessly toward a better future for all those who live here....* is written by François Matarasso within the final report on the Project<sup>72</sup>.

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<sup>72</sup> Living Heritage Project, [www.kbs-frb.be](http://www.kbs-frb.be)

# ***THE EXAMPLE OF SERBIA***

## **WIDER SOCIO-CULTURAL CONTEXT**

Cultural situation in Serbia is marked by numerous and complex polarities between the inherited and (still) upcoming cultural system and its values. The old institutional structures need to be reformed in order to take more active public role, while the new cultural system is still in process of establishing itself within the civil sector. These turbulent circumstances are ongoing and I would say that it is rather difficult to predict the direction they are going to take in the upcoming period.

### **National cultural policies**

Governmental cultural policy in period 2001-2003 was ambitiously proclaimed regarding the new legislation and procedures. This would have provided modern relationships in cultural sector and, consequently, the ambience for cultural production adequate to social and political circumstances after turbulent period and democratic course for transition and Euro-integration processes.

Although Serbian Ministry of Culture made certain efforts in that period, namely by organizing consulting and expert exchange (conferences, consultations, seminars, debates, national evaluation of report on cultural policy), recent political and social situation has shown that lack of ideas and plans for qualitative change in cultural field is still huge. Lacking continuity due to the rather often change of governments, the main tasks of the cultural policy still remain unachieved: new legislation, new institutional models, new network of institutions which has to be developed. Also, procedures and operational instruments and methods have to

be created to assure this development, new ethical standards in culture, fighting xenophobia and nationalistic prejudices are being suppressed by growing traditionalism; although partly recovered, international cultural relations and inter-sectorial links still have to be developed. Proclaimed as the main task by all previous governments created since 2000 onward, decentralization in culture finally moved on by the outline of National strategy for decentralization in culture, created by Working Group formed in Ministry of Culture in 2007. However, it still lacks proper instruments for implementation; agreements/contracts in supporting cultural programs between ministries and municipalities are insufficient.

We can notice a huge inconsistency in cultural practice between Belgrade as Serbian capital and the interior of the country, both in public and civil sector, while the private sector is oriented towards the entertainment. Non-governmental sector has been very active in previous decade, developing new managerial and marketing skills, establishing new relations with neighboring countries, new social programmes and actions, linking new audience and targeting for yet 'untouched' social groups. The civil sector actively introduces diversity, innovation and different forms of linking culture with other sectors of society (doing a pioneer work in development of socio-cultural sphere through innovative approaches to various social programs – with minorities, migrant groups, youth, and to sectors: like tourism, education., etc). It has also good partnerships with independent media and active relations with other civic organizations, which contributes to their effectiveness. The predominance of public institutions in the cultural offer, however, is still evident.

Concerning the financing, situation is limited and rather worse than in the countries which are fully eligible for EU funds. Large scale projects are supported almost only by the state and city governments (in Vojvodina also by the regional government), while municipalities are allocating extremely small amounts, spending them mostly on keeping the infrastructure alive. The rest is spent more to festivities and material heritage protection (where

almost none has been allocated to intangible cultural heritage as such), less to the art production. However, in 2006, the government accepted a proposal of the Ministry of Finance concerning the realisation of the National Investment Plan in the period of 2006-2011. List of criterions for the selection of the applications included importance of the institution, importance of cultural heritage/goods, its level of endangerment, as well prepared feasibility study and documentation and stimulation of regional cultural development. Concerning 2006 and 2007, the support for cultural projects had a budget of 50 millions euros (in 2006 – 16.57 millions euros and in 2007 – 33.43 millions euros) which represents 3.97 % of the total budget of the National Investment Plan for the period 2006-2007 (1 649 millions euros).<sup>73</sup> Nowadays, a small, and certainly insufficient number of business companies use the sponsorship as a part of their marketing strategy, mostly supporting art production with in-kind sponsorships. It is necessary to create both economical and political frames for the revitalisation of the Serbian economy, as well as legal provisions, in order to establish more efficient partnerships between the business sector and culture. However, there are certain examples of the art/business partnerships created by foreign companies operating in Serbian market. The companies such as Aktavis, Telenor (Telenor Art Collection), Philip Morris (Phillip Morris Foundation), ERSTE Bank (ERSTE Foundation, aiming with its activities at mainly the inner Serbia regions) etc, continually support cultural programmes and activities within the framework of their "corporate social responsibility strategy". Unfortunately, the number of possible donors has been rather small since the law does not provide sufficient incentives to stimulate private investment in culture. Also, there are only few private foundations oriented toward the traditional cultural domains, while foreign foundations are still

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<sup>73</sup> The report of the Ministry of Culture of Serbia, 2006.

mostly supporting development of democracy and civil society.<sup>74</sup> Many of the foundations which were significantly present during the last decade, have faded out from the region or completely reformulated their priorities. The consequences could be fatal: the main sources of financing independent culture projects disappeared before we can say that needed cultural policy has been established. It is, however, important to underline that since 2005, cultural heritage became a financial priority of the Ministry of Culture of Serbia. In 2005, approximately 5.4 million euros was allocated for cultural heritage projects (e.g. reconstruction of Hilandar Monastery – 1.15 million euros; reconstruction of Palace Complex Dedinje- 1.44 millions euro; projects of archaeological research – 196 000 euros etc.). In 2006, the budget for cultural heritage projects increased by 25%.<sup>75</sup> Nevertheless, and again, none of these funds were allocated to intangible cultural heritage domain.

For 2007, the Ministry proclaimed more defined policies, focusing to projects and programmes that would contribute to systemic changes in the cultural field: “the approval of new laws and regulations (a new *Law on Culture* outlines the reconstruction of the cultural system), creation of new organisational structures such as National Book and Music Centres, Institute for Conservation and Restoration, creation of an Action Plan for the Roma Decade, a Programme for digitization of Serbian Culture, support to professional education prior to introduction of new methods of operation within the cultural system, such as strategic planning and evaluation, and especially support to education and training which would facilitate participation of projects from Serbia in European and international competitions<sup>76</sup> In terms of latter,

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<sup>74</sup> The third sector which used to be financed here was the independent media. Concerning the widespread commercialization of these medias, it is rather reasonable to assume that the financial support has been reduced or even quit.

<sup>75</sup> Source: COMPENDIUM web site, Serbia/3. General objectives and principles of cultural policy.

<sup>76</sup> COMPENDIUM, Serbia/4. Current issues in cultural policy development and debate.



there has been of importance the creation of national CCP – Cultural Contact Point as the consultancy point, as well as the one serves for various training activities of possible applicants for EU financial funds.

As one of its strategic priorities for period 2008-2011, Serbian Ministry of Culture proclaimed preservation of cultural heritage as well its inclusion in contemporary cultural systems. Among six points within the scope of this very priority, intangible heritage has been specifically mentioned in two: within surveying, revision and up-categorization of material and immaterial heritage, as well as strengthening of Institute for Protection functions, museum also (Historical Museum), as centres for intangible heritage preservation; and secondly, within the scope of digitization of cultural heritage processes.<sup>77</sup>

Economic situation provides no perspective to self sustainability of cultural institutions and civil sector in near future to come. However, this is not a problem only perceived in transition countries, but also in European countries and worldwide: therefore the idea of democratization of culture and after cultural democracy was assumed as crucial, and decentralization of culture actually represents a set of different mechanisms and tools for this idea to be implemented in practice.

Instead of conclusion, I would say that cultural policies, concerning the national level in Serbia, are in need of significant improvement within domain of organization, institutional network, human resource potential – new skills and knowledge need to be introduced soon, then the issue of decentralization and its implementation. There are also present problems of an economic, political and administrative character. One would say that there's rather a lot of rather demanding tasks in front of the newly introduced Ministry of Culture.<sup>78</sup>

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<sup>77</sup> Ministry of Culture web site/ Strategic Priorities: 2008-2011.

<sup>78</sup> July 2008.

## HERITAGE POLICY CONTEXT

### Main actors

Within state of Serbia (88.361km<sup>2</sup>, close to 8 million inhabitants), the Ministry of Culture of the Republic of Serbia has overall responsibility for culture. This responsibility has been partly shared with the Secretary for Culture in the autonomous province of Vojvodina. Being such, ***Ministry of Culture of the Republic of Serbia*** is the main body responsible for several basis issues: policies and strategies for cultural development, support for 34 cultural institutions, then legal issues in the field of culture, as well as protection of the cultural heritage, and both regulating and preparation of the laws relevant to the media space.

Activities that directly concern the protection of immovable, and thus tangible cultural heritage are carried out by institutes, including the Institute for Protection of Cultural Monuments of the Republic of Serbia (central body) and 11 Regional Institutes with territorial jurisdiction over funds for monuments located in their own territory.

However, there has been established none of the institutions whose fully competence would exclusively concern the inventorying, valorization, safeguarding and protection activities toward intangible cultural heritage within the territory of Serbia. Thus, there is no national institution that would take care of appropriately applying of international conventions and treaties concerning ICH or that would evident and document overall of intangible heritage which is considered as of the great important for the history and culture of Serbia.

The *Ethnographic Institute* within Serbian Academy of Science and Arts has been recognized as national and central institution with primary activities that would include systematical researches on traditional culture, way of life, social practices, as well as on ethnical identity of both Serbs and other nations and ethnic minorities that have been living in Serbian state territory.

Bearing in mind the great importance of digitization processes when it is about preserving and protection of intangible heritage and within national level institutions whose activities tangent intangible heritage issue, I would emphasize the consortium, named *The National Centre for Digitization* that includes Mathematical Institute Belgrade, National Library of Serbia, National Museum Belgrade, Archaeological Institute Belgrade, Archives of Republic of Serbia, Serbian Institute for Monument Protection, and Mathematical Faculty Belgrade. As its main activity National Centre for Digitization proclaimed coordinating efforts of national institutions involved in the cultural and scientific heritage digitization, then establishing and promoting a national strategy for the cultural and scientific heritage digitization in Serbia, exploring, adapting and applying international standards and protocols for the cultural and scientific heritage digitization and preservation, as well as developing the new standards in the areas where none exist.<sup>79</sup> Centre has been rather active in organizing several national conferences on digitization of cultural heritage issue, as well as it has established and developed cooperation within region, e.g. with Bulgarian Institute for Mathematics and Information Technology, the part of

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<sup>79</sup> Following the decision of proclamation of digitization of CH as one of its 2008-2011 priorities, the Ministry of Culture formed *Working Group for Digitization of Cultural Heritage* whose main task supposed to be the construction of the outline text of the National strategy for digitization of CH and the Action Plan that would follow the Strategy. Working Group also supposed to contribute to defining the frames of national standards for digitization and to suggest to the Ministry of Culture its own list of priorities. It is, however, remained unclear the distinction line between earlier proclaimed activities of National Centre for Digitization and the newly proclaimed tasks of Working Group for Digitization of Cultural Heritage, where both of them concern introducing and promoting a national strategy for the cultural heritage digitization.

national Academy of Science in Sofia<sup>80</sup>. Through its so far activities, National Centre for Digitization identified the main problems within the process of applying digitization in Serbia: non existence of clear national strategy and legislative that concern digitization of cultural heritage – it is of high importance to introduce standards at the national level in the area. It is also identified that management team often do not understand the importance of the process as well as there are insufficient number of employees trained; the matter of financial sources in need for technical infrastructure appeared as important, too. And finally, there is serious lack of trained individuals for the work demanded by digitization process – it is of great importance to change the job positions nomenclature within cultural institutions in order to create places with job description refers digitization.

There have also been several both regional and local level institutions, mostly museums that are concerned about intangible heritage issue. The prominent one is the Museum in Majdanpek in Eastern Serbia with its team consists of scholars of different domain: ethnology, artists, cultural workers, etc. rich ethno collection that Museum possesses, scholars' works, as well as several important projects the Museum expert(s) are working on – they are all available on the well organized site of the Museum.<sup>81</sup> I would emphasize two projects of the Museum which I consider as of great importance, regarding enthusiasm and possibly good practice in the country: *The Last Orpheuses of the Balkans* and *The Customary Vlachs' Bread*<sup>82</sup>. The first project could be the prototype of *Living Human Treasures* UNESCO project, since it focuses to preserving Vlachs' oral culture that is rapidly disappearing with turbulence of contemporary way of life – the Vlachs language is, unfortunately,

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<sup>80</sup> One of the projects realized by the Institute was digitization of 6000 proverbs collected by Serbian reformator and writer Vuk Karadzic, 19<sup>th</sup> century.

<sup>81</sup> [www.muzej-mpek.org.yu](http://www.muzej-mpek.org.yu)

<sup>82</sup> The original title of the projects: *Poslednji Orfeji Balkana i Vlaski obredni hlebovi*.

spoken only by middle aged and elderly members of the community nowadays. The second project on customary breads deals with preserving collective memory of Vlachs people; within cultures without written documents and monuments that is mostly grounded to oral tradition, this type of artifacts and concomitant social rituals primarily testify about collective memory and ethnical identity of the community. Both projects significantly support and contribute to multiethnic identity and the structure of Serbian society.

When it comes to civil sector, certain level of activities and initiatives has been notable. There is a number of non-government organizations which through their activities put an effort in preserving traditional techniques of handcrafts, as well as there are several citizens' societies devoted to recognition of intangible cultural heritage. Naming just a few of them here: *Balkankult*<sup>83</sup> has been the cultural foundation which, in collaboration with Majdanpek Museum and National Museum from Zaječar, initiated the one year long project on creating the *Photomonography on Vlachs' Traditional Culture*, aiming at photo documentation of everyday life and customs in Vlachs' villages. UG *Kulturna mapa* has been engaged in cultural tourism sector, emphasizing the North East region of Serbia rich in synergy of tangible, intangible and natural heritage. Association *Grlica*<sup>84</sup> has been devoted to preserving traditional handicrafts techniques typical for Southern Serbia region, such as weaving, pottery and hard cheese production that is typical for region around town of Piroć. This Association organizes courses on traditional handcraft techniques such weaving of famous *pirot cilim*, in order to educate mostly unemployed women from the area. *Ethno Network*<sup>85</sup> project has been designed to promote production of handcrafts and antique, almost-forgotten craft techniques applied in the production of

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<sup>83</sup> <http://www.balkankult.org>

<sup>84</sup> <http://www.grlica.org>

<sup>85</sup> <http://www.ethnonetwork.com>

garments, souvenirs and household items. It grew to include some 40 groups with more than 800 craft producers throughout the country. Non government organization *Big Family* initiated the project *Vlachs oral culture*, aiming to document and preserve Vlachs', as well as other minorities' traditional culture in the region. Serbian *Ethno-Musicology Society*, Belgrade, established in 2002, has been trying to document and thus to preserve the old Serbian music. Numerous cultural-artistic societies, such e.g. *Smilje* from Kragujevac put an effort to preserve and keep in pace national dances and songs, or KUD *Stanko Paunovic* from Pancevo whose efforts are mostly focused to traditional clothes preservation. Old national chants are the matter of activities of *Female Vocal Group Moba*. They have devoted their work to preserving traditional, rural demotic song, *arose out of the authentic need of its members to play the small part in the transmission of the message of their ancestors' age-old experience and creative work*.<sup>86</sup> It is perhaps interesting to emphasize that all members of this group was born and grown up within the very urban surroundings. There is also another significant and important initiative, such as the one in Sivac, Vojvodina province, where in KUD *Slavica Mihajlovic* has been nurtured one of the last bagpipe players in Serbia, putting an effort to transmit his knowledge to younger members of the community. Finally, I would mention one of the most significant initiatives, focused to preserving the specific, archaic way of ceramic dishes' production, remained only in *Zlakusa* area, Western Serbia. The initiative has been of extraordinary significance for preserving the tradition and identity of this part of Serbia, as well as for the continuity of ceramic production in this region easy to follow from prehistory till nowadays<sup>87</sup>. It is important to underline that the technique of wooden, hand oriented pulley (winch, wheel) has been preserved on the Balkans' and Iberian Peninsulas only, unlike the rest of Europe where it had

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<sup>86</sup> Foreword at CD coverage *Вазда жњајеш Јано*, GM3, 2001, Moba, Belgrade.

<sup>87</sup> <http://www.keramika-zlakusa.org.yu/>

disappeared and been forgotten, and therefore, the necessity for preserving this ancient technique exceeds local frames, becoming widely significant.<sup>88</sup>

We would also notice the activities of public service – Radio Television Serbia, with its Belgrade, Novi Sad, Vranje, Nis, and Kragujevac studios, whose productions often include ethnographical and films on anthropology subjects. They are present at festival on ethnology films in country and region, as well as they broadcast these films mostly at Channel 2 of National television. There are certainly numerous of ethnologists and enthusiasts, private and local production houses, local TV studios and companies, as well as individuals who invest their personal efforts and resources in order to produce films covering ethnology, anthropology and ecology fields. These films involve a lot of intangible heritage issues, but rarely naming them in such particular way.

Educational sector has also begun to be rather active when it comes to preserving traditional knowledge, mostly from dance/music domain: Faculty of Music, University in Arts in Belgrade has established Ethnomusicology Department (former Musical folklore) back in 1973 so it was possible studying of choir national tradition, and collecting, preserving and researching of folklore and art tradition. Phono-archives are also a part of Ethnomusicology Department. Within the scope of Faculty had been founded the Centre for studying folk dances of Serbia – the only institution that archives dance heritage, and that invests the efforts in introducing an appropriate strategy concerning the archiving of video recordings and system of dance notation. The Center is, however, in great need of computer processing of field

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<sup>88</sup> See: Đorđević-Bogdanović, B., *O zlakuskoj keramici i njenom značaju za etnološka i arheološka istraživanja*, Prva međunarodna likovna kolonija keramike „Zlakusa 96“, Zlakusa, str. 13-15, 1996; Peruničić, B. *O izradi lonaca u Zlakusi kod Užičke Požege*, Etnografski muzej, sveska 6, Posebna izdanja, Prilozi proučavanju naše narodne keramike, Beograd, 1936, 42-47.

material that would facilitate the systematization and use of the material. In Music School *Mokranjac* in Belgrade was set up the Department for Ethnomusicology Studies, too. This High School has also put an effort to preserve traditional knowledge on playing *gusle*, that is considered traditionally and typical following instrument when it is about Serbian oral heritage and epic poetry corpus. Although that there has not been established the appropriate governmental institution which would educate professional dancers and ethnochoreologists yet, from October 2006 there have been improvements in education system since the new department for pedagogues of traditional dance was opened in Kikinda, Vojvodina province.

### **Legislation on Intangible Cultural Heritage**

The cultural heritage field in Serbia is still being regulated by the 1994 *Law on Heritage Protection* that defines public services in the field. A number of special decrees and regulations have further outlined rules on how to conduct inventories, to valorize and categorize cultural heritage as well as define the responsibilities of archives, museums, film archives and libraries. It is also declared that cultural heritage protection is one of the top priorities of the Ministry of Culture since it represents the national traditions and identities of all people and cultures in Serbia.

The system and means of heritage protection is regulated by the *Cultural Properties Law*,<sup>89</sup> which is also dating back to 1994. According to this law, the activities to be carried out by the heritage protection institutes consist of: research, registration, valorization, proposing and determining cultural properties, categorization, maintaining registers and the Central Register, preparing studies, proposals and projects, providing owners and

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<sup>89</sup> This Law had been outdated even before it was introduced, being not harmonized with European Convention on Architectural Heritage, Granada, 1985, Gavrilovic Lj. , *Kultura u izlogu: ka novoj muzeologiji*, Etnografski Institut SANU, Beograd, p. 12.



users with expert assistance in preserving and maintaining cultural properties, proposing and overseeing how technical protective measures are carried out, publishing the results of cultural property protection activities, and participating in the preparation of urban and territorial plans.

Both the present law and regulations are outdated and certainly do not correspond with changes in the theory and practice of conservation and protection of cultural and natural property. The new *Law on Heritage Protection* is still in the process of being enacted, while certain efforts have been made to prepare it since 2002.

None of above presented laws directly concerns the intangible cultural heritage, nor it is done so within Draft document of the new *Law on Culture* – Art. 6, Point 1 recognizes the ‘cultural heritage’ without distinguishing intangible and tangible heritage, although most of other domains are precisely specified.

Serbia has been the unique state within South East Europe, excluding Bosnia and Herzegovina and Montenegro, which has not ratified 2003 UNESCO Convention for Safeguarding and Protection of Intangible Cultural Heritage so far.<sup>90</sup> The ratification of UNESCO Declaration of Cultural Diversity, also being of great significance concerning intangible heritage issue, has been ‘in process’ of ratification in Serbian Parliament.<sup>91</sup>

## Inventories

There are several inventories concerning tangible heritage in the sector archives, historical buildings and archaeology. The function of these inventories differs and depends on the respective

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<sup>90</sup> The information on Ministry of Culture web site says that process of adjoining to this, among several other international conventions and agreements, has been one of the upcoming obligations.

<sup>91</sup> The data on this issue belongs to June 2008.

law. There are no inventories of the kind with regard to the intangible cultural heritage, referring to national level.

### **Priorities concerning Intangible Cultural Heritage in Serbia**

In his editorial (*MUSEUM International* N°221-222), Mounir Bouchenaki states clearly:

Taking into account the different needs for conservation of monuments, cities or landscapes on the one hand and for safeguarding and transmission of cultural practices and traditional knowledge on the other hand, it will therefore be necessary to develop a threefold approach which will (i) put tangible heritage into its wider context, (ii) translate intangible heritage into “materiality” and (iii) support practitioners and the transmission of knowledge and skills.

Aside his point (i) i.e. putting material into its wider context – which should be the implicit job of each and every institution dealing with cultural heritage – we should reflect on which are the priorities in the stewardship of the Serbian immaterial heritage.

For *the support practitioners and the transmission of knowledge and skills*, we would suggest establishing of centres for the conversation and promotion on popular culture traditions, which will, together to ethnographic museums be in charge for the job. It is certainly possible these centres to find within already existing local museums in order to reduce administrative costs. It has also been important to establish the network among them, possibly informal, in order to spread good practices and to co-ordinate transcountry actions. Using the Internet for this purpose is a must.

For the translate intangible heritage into ‘materiality’ part, we dare to suggest some action lines, as 2003 UNESCO Convention, in Art. 12.1. states:

To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.

Although Serbia hasn't ratified 2003 ICH Convention so far and thus, has not been the Member Party to it, it is of great importance to set-up an inventory list of the intangible cultural heritage within its territory. This is, I think, a priority. The Convention also states in Art 16.1.: *in order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.* It is possible to use a model of UNESCO's *Guide for the Presentation of Candidature Files*, in order to prepare the candidature files for the manifestation of immaterial heritage to be included in the future national inventory.<sup>92</sup>

Will the institution that supposed to be in charge for the matter is already existing Ethnographic Institute, Ethnographic Museum, Institute for Serbian Language or some just freshly established institution, that is of less importance. As the most desirable approach, this institution supposes to serve as a national centre, having academic level devoted to the modern and interdisciplinary scientific research of the history of traditional cultures and way of life, aiming to discover and define, register and valorize and thus to begin the process of safeguarding and protecting of intangible heritage in Serbia. It is also important this institution to serve as the national centre of reviving the traditional

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<sup>92</sup> Appendix 1 contains UNESCO based *Standard model for candidature form.*

artistic handicrafts (weaving of *pirotski cilim*, e.g.), costume and poetry, choreographically, musically and culinary skills and knowledge from Serbia, the observances connected to traditional festivities that are related to the life and work cycle. This centre supposed to be concerned – by means of the whole system of organized events and of structures created at national level – to contribute to the continuation of cultural traditions, in authentic forms to the new generations, to recover the awareness and the feeling of national cultural identity. It is of great importance to move things from pure factualism towards cultural and traditional phenomenology. (*How the things have actually become what they are* and not just *How the things are*). One of the duties of this institution would also be the part for the production and archiving documentary anthropological film that would especially regard the culture and traditional way of life<sup>93</sup>. We would also suggest already existing National Centre for Digitization of cultural heritage to be the integral part of this future centre; mass digitization is still more the exception than the rule in cultural heritage domain<sup>94</sup>. The institutions dealing with cultural heritage currently are on various level concerning expertise and these factors lead to heterogeneous setting in the country. It is of great importance to establish and harmonize national standards and set of instruments. We also suggest the harmonization of collecting and archiving methods as well as we stress out the importance for training the collectors, archivist, documentarists and other specialists in the protection of intangible heritage, from its physical preserving to analytical work. And because of the shared cultural heritage in the region, the

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<sup>93</sup> It is also necessary to keep up already existing Festival of Ethnological film. This Festival has established good practice, developing regional and wider cooperation, but with rather different approach than the one I suggest: it is about establishing an archive on ethnological films that would be produced on purpose in order to primarily preserve traditional knowledge, skills, ritual and social practices.

<sup>94</sup> By saying this, I do not refer here to so-called *umbrella organizations*, such as e.g. National Library or National Archive, which are deeply and long-termed involved in digitization processes of their valuable archives.

cooperation on national and regional level appears as a key issue. This cooperation should be carried out through pooling of human and material resources in order to collaborate in the field of knowledge, dissemination and protection of immaterial heritage. The focus needs to be at the exchange of information of every kind, through promotion of bilateral or multilateral projects in the field of documentation of living heritage, as well as through the organization of meeting between specialists, of study courses and of working groups on particular subjects, especially on the classifying and cataloguing of immaterial heritage data and expressions and on modern methods and techniques in research. And last, but not the least, we would suggest this institution to serve as a centre for improving the knowledge of restorers and conservatoires from the country museums, regardless of the type. In a word, this institution supposed to be engaged in introducing in practice, based on contemporary theories having a large acceptance world-wide for integral description of traditional culture, in its material and spiritual expressions, the modern concept of *alive museum*, by developing a real national system for research, emphasizing, consolidation, acceleration and introducing to the new generations of the events connected with the intangible cultural heritage.

On the other hand, we are still lacking sizeable digital libraries with the most important textual works of Serbian culture. National Library invests serious efforts on digitization projects, but it is of great importance to incorporate to this process all other institutions involved with Serbian language. An equally important resource to be initiated is the *Serbian Language Digital Dictionary*, which could be done via digitization of the *Thesaurus of Serbian Contemporary and Traditional Language (Tezaurus savremenog književnog i narodnog jezika – 17 books published so far)* and the digitization of Dictionary by Đ. Daničić that refers to the old Serbian language and terms (*Rječnik iz književnih starina srpskih*).

Due to the matters presented above, one can conclude of not so bright situation when it comes to cultural policies in Serbia. In this particular case, it is relatively easy to assume that due to

almost non-existence of nationally proclaimed and established cultural policies, public institutions, as well as regional and community level cultural institutions are taking over the matter of establishing cultural policy segments within the domain they belong to. Activities very often depend up to even private initiatives and individual efforts and invested resources. Which wouldn't be considered as of bad, if there hasn't been present the serious lack of system and organizational solutions. It is the obligation of Serbian state to establish the environment and institutional framework for preserving and protecting of cultural heritage. This means for all types of cultural heritage and not only the material. It is also the obligation of Serbian state to create both legislative and organizational structures, as well as the proper ambience where the new and strategic vision of sustainable cultural development could be established. When it will be the case, it will be rather easier for cultural institutions to act together, through synergy and common efforts: desired results are easier to obtain working together, than through investing a singular effort.

## **VLACHS' CULTURAL HERITAGE – PART OF BOTH SERBIAN AND WORLD'S INTANGIBLE HERITAGE**

### **Introduction**

Minority cultures do matter. For every language that is lost, a world perspective vanishes. For every group uprooted or assimilated, a culture disappears, taking with it knowledge of the environment, unique ways of living, irreplaceable skills, artistry and ancient wisdom – in a word, the richness of diversity of humanity. Each time a minority culture disappears, it is as if a species becomes extinct.

Minority cultures face growing threats on external and internal fronts. Externally, they face economic, trade and capital domination by developed nations, as well as imposed pressure by

the governments of their own countries that often lead to poverty, disease, conflict, land appropriation and in appropriation technology.

Maybe even more harmful are the internal threats created by global monoculture. Youth are migrating to the cities and abandoning their traditional languages. In the rural parts of Serbia, the population decrease for about a town of around 50 000 inhabitants each year. The ancient relationship between people and their environment are breaking down without enough time for traditional processes, social dialogues or natural adaptation. These threats are urgent: minority cultures are disappearing at an accelerating rate.

### **Ethnic specificity of East region of Serbia<sup>95</sup>**

Eastern Serbia has been situated within the central part of Balkans` peninsula, being at both the crossings of the roads and different influences arriving from the North and South, the East and West, since the ancient times. Balkans` people posses common historical origins: one millennium of Byzantium reign and five hundreds years long Ottoman Empire`s rule. After deliberation from Turks, almost all of Balkan` nations, including Serbs, established their national based states (Berlin Congress in 1878). Over the centuries, Serbia has been transitioning through different legally and internationally recognized states, remained multiethnic state, with various ethnic communities living on its territory: Hungarians, Romanians, Slovaks, Albanians, members of Roma community, Croats... Special groups of population are

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<sup>95</sup> Community of Vlachs is spread in inner Serbia, mostly between mountain Rtanj and river Morava, as well as between Danube and Bulgarian state border. Here, the focus is to the part of the community living mostly in Homolje Mountains and the area of towns Negotin, Zaječar and Bor. Acording to Paun Es Durlić, ethnologist in Majdanpek Museum, using existing geographical terminology, the area of their settlement is called *Capratian Serbia*, that is, however, not being used withinin the corpus of ethnology.

completely autochthonic. They live in the defined territory, often in the community with others, and they have their own language, customs, name, religion and cultural tradition. Community of Vlachs in the East Serbia is somewhat like that.

The historical origins of this people has not been questionable, as well – they belong to old Romanian settlers of the Balkans' Peninsula...The word *Vlach* appeared in Byzantium's written sources something after 1000 b.c. *It concerned Romanian nation, who is after 1000<sup>th</sup>c, and with finished process of ethno genesis, meant well precized reality in South East Europe. The word Vlach was the name for population who were living together to Slavic people, Hungarians, etc., and which was called Romanians...it is the term where the name Vlashka was meaning the state of Romanians.*<sup>96</sup> Rarely, this term related to cattle keepers who actually presented social class itself in medieval age. In former Yugoslav lands, this term mostly relates to ethnical, then social (not any more nowadays) as well as confessional, but always inferior, mark. *In Macedonia, Vlachs are the oases of non-assimilated Romanian population, which are present in neighboring Northern Greek and Albanian regions. Italian, as well as Furlans are for Slovenians Lahs. In Croatia, Bosnia and Herzegovina and Sandzak, orthodox Serbs were named after Vlachs. In both Dalmatia and Istria, inhabitants living in inner land are usually called in this way.*<sup>97</sup>

*After Christianity arrived to the Balkans, part of Romanians, who were living in less accessible areas, as it used to be Timok region, managed to preserve their own ethno-linguistic specificity...unique Romanian language divided to four different dialects through its development: Dako-romanian, Aromanian, Megleno-romanian and Istrian-romanian.*<sup>98</sup>

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<sup>96</sup> Zbucea, G. *Rumuni u Timočkoj krajini*, Mirton, Timisoara, 2002, str. 11

<sup>97</sup> Petrović, D., Vlasi severoistočne Srbije, u *Položaj manjina u Saveznoj republici Jugoslaviji*, SANU, Beograd 1996, 2.

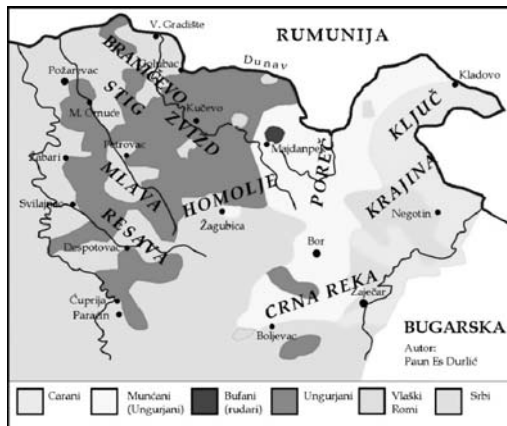
<sup>98</sup> Zbucea, G. *ibid*, pp 27.



Without their own insitutions, schools, churches, etc., Vlachs adopted and fully share the destiny of Serbs. During 19 and 20<sup>th</sup> century, their national integration with Serbian nation on the territory of Serbia is almost complete, still remaining with numerous and vivid ethnographic characteristics.

### Cultural specificity of East region of Serbia

Geographical isolation of Eastern Serbia, remoteness of the places with Vlachs settlements in Homolje, Krajina, Poreč and Zvižd, were conditions in favor of preserving cultural distinctions of Vlachs`, as well as it significantly had slowed down the assimilation processes in this region. *Vlachs are speaking in dialect that is Romanian according to its essential linguistic attributes*<sup>99</sup>. That language has received numerous Slavic as well as Serbian words throughout the time. East Serbia has been inhabited by two groups of Vlachs: *Ungureans and Carans*.



Paun Es Durlic, Ethnic map of Eastern Serbia, Majdanpek

<sup>99</sup> Petrovic, D., *ibid*, p 7.

They are distinguished by the dialect they use between themselves as well as by certain beliefs and social practices. Carans are inhabited smaller urban area, mostly around towns *Negotin* and *Zaječar*, and do consider themselves as noble compared to Ungureans, who have traditionally been cattle keepers, living in highlands in Homolje mountains.

Starting 1846, when there was the first official inventory list on Serbia population introduced, the numbers of Vlach population have been varying over the time: from some 100.000 (1846)<sup>100</sup> up to 150.000 (1895)<sup>101</sup>. However, after WW2, the number of population declared themselves as Vlach begun to decrease, even drastically. There were only 19 000 person declared themselves as Vlachs in 1991. Last inventory from 2002 says that number has been slowly increasing. Thus, there are a bit over 40 000 inhabitants declared themselves as Vlachs in East Serbia.<sup>102</sup>

The image of a traditional way of life can be viewed in the relationship between man and nature, and through certain industrial branches. From a general historic point of view, the economic development in this part of Serbia rested on the fields of mining, agriculture, and cattle raising. The traditional cattle raising is of the type that only uses the pastures within the individual village districts. This part of the country is rather rural area of Homolje mountains, in close-set villages with stables situated on farms outside villages, where cattle were usually kept throughout the year. Mining tradition in the central Balkans` zone is also very old – the mining of copper and gold *Rudna glava* is considered as one of the oldest in Europe, originating from the early neolit era. Mining *Rudna glava* is recognized after introducing the new, improved technology that contributed to establishing *patriarchate*

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<sup>100</sup> Dorđević T., *Kroz naše Rumune*, Srpski književni glasnik, Beograd, 1906, 7.

<sup>101</sup> *Državopis Srbije*, Knjiga XIII, Beograd, 276.

<sup>102</sup> Republički zavod za statistiku, <http://webrzs.statserb.sr.gov.yu/axd/popis.htm>

instead of *matriarchate* period of human civilization. During a period of stagnation in mining industry in the late 18th and early 19th centuries, a large number of people tried up gold panning in rivers and springs – river *Pek* is being known after this particular activity even nowadays.

Vlachs' language is mostly oral, i.e. verbally reproduced. Being the dialect of Romanian language, it distinguishes from its official literate version. Vlachs culture, customs and social practices were transmitted from generation to generation: their folk music, poetry, dances, their folk clothes, beliefs, their magic cult and rites within in...Originality and particularity of their authentically archaic culture has motivated the work of ethnologists, linguistics, historians. However, Vlach heritage in the European region is special and thus even unique in this part of the world because this ethnos can be defined by its archaic traditional religion with the cult of dead as its central structure and core.

The postulates on which UNESCO builds the definition of intangible heritage and creation of *Living Human Treasures* as its guardian are: namely oral tradition and language, unwritten music, rituals, knowledge and applied knowledge about the nature and universe and traditional art.

In this book, I am strongly arguing that Vlachs' cultural heritage of the East Serbia, with the existing customs and cult ceremonies, satisfies all the propositions for both soon and fast recognition and creation of the *Living Human Treasures* and the nomination for the list *Masterpiece of Oral and Intangible Heritage of the Mankind* that dictates the UNESCO 2003 Convention and 2004 Document of ICOM. Since the 2003 Convention entried into force in April 2006 and thus there officially will be no further Proclamations for Lists of Masterpieces by UNESCO, it is the high time for state of Serbia to act accordingly valorization, prevention and safeguarding of intangible cultural heritage significantly present at its territory.

## Vlachs' immaterial heritage

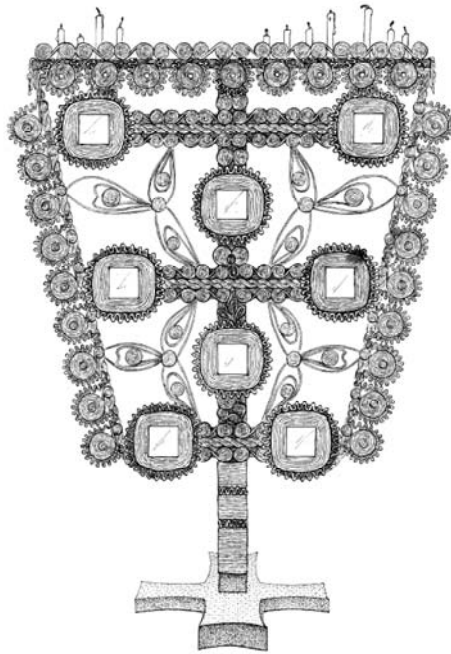
As already mentioned above, Vlachs' heritage in the European region is specific and thus particular because this ethnic community can be especially defined by its traditional religion where the cult of dead has been centrally positioned. Although partially interlaced with preanimism religion – Vlachs have converted into orthodox religion – the Vlachs' cult of dead defines this traditional religion as *animatistic-fatalistic* and as one of the most archaic religions in the European region.<sup>103</sup> In *animatism* soul and body are not separated by the death. Afterlife has been only the extension of temporal life, but with vital functions that slightly differ. Consequently, burial customs suppose to equip deceased for the 'other world' (*tamni vilajet*) that is dark, cold and waterless. Within burial cycle the person has been served as he is still the regular member of the community, with active body needs that suppose to be pleased. The family did not break its ties with him, but maintained them in various ways instead<sup>104</sup>. The paganism of the Vlach traditional religion is the core itself of many traditional customs and ceremonies that exist even today. It was probably the dispersion of the Vlach villages in rural surroundings that contributed to the survival of authentic customs of this traditional religion that lives through magic ceremonies, idolatry and believing in forces of nature incarnated in several gods. Vlachs are rather closed ethnic community, where cult of dead has firmly defined rules depending on the fact whether the deceased died with the candle (light) in his hand, that is considered as 'regular, normal' death, and when the deceased as well as the members of his family are "prepared" for his death. The core elements of this death are: dying at home, in own bed and with

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<sup>103</sup> Дурлић Е. П., *Култ мртвих као основа за одређивање религије Влаха*, Етно-културолошки зборник, књ. 1, Сврљиг 1995, 232. Also see: Ђокић Д., *Самртни ритуал код Влаха*, Viminacium, Пожаревац, 1988, 149-168; Ђокић Д., *Биље у самртном ритуалу Влаха североисточне Србије*, Етно-културолошки зборник, књ. 3, Сврљиг 1997, 257-262.

<sup>104</sup> Дурлић Е. П., *ibid*, p. 234.

candle in his hands, surrounded by his family members. On the other hand, there is “unexpected, irregular” death caused by different reasons, when deceased died away from home and *without* candle, which represents the *personal light* that deceased needs to carry all the time, and not only on the way to after life. In this very case, the family has been obliged to send to deceased the candle as soon as possible- the best is during the night before the funeral – in order to help him find his way through the dark and thus, to reach the paradise.<sup>105</sup>



Elysian candle, Majdanpek Museum, drawing A. Radovanovic  
Photo credit Paun Es Durlic

<sup>105</sup> Дурлић Е. П, *ibid*, p. 236.

The ceremony of making and lighting the elysian candle – *lumanarja rajuluj* – locating "the other world" as the area a little bit away from the village. Latent function of this cult is permanent maintaining and keeping of ideal community full numbered, since the ideal community consists, beside its living members, of deceased members of the family where the blood relations are kept in the same manner as within regular human community. "The other world" is only symbolically dislocated community structure. That is the reason why even nowadays happens sometimes that Vlachs, mostly living in Zvižd area, bury their family members in their own yards or gardens near homes, and not within regular graveyards.

As one of doubtlessly animatistic marks of Vlachs' religion serves the ceremony of serving the deceased through the *pomana* custom – a meal in honor of the person who died, where are included small mirrors for the deceased to watch *pomana* and the way his alive family members are putting effort to please him.<sup>106</sup> The *pomana* days are: the day of the funeral, the following Saturday, then fortieth days after death, half a year and a full year after the dying day. Vlachs then stick to this pattern for the next seven years! As the very significant has been considered the role of *priveg* – one of the most complex rituals within the cult of dead, with luminal character and with its core function to provide deceased person who died with "irregular" death with warmth and light. Because, apart being dark, the other world is very cold, too.<sup>107</sup> The possibility of communication with the deceased through the magic and possessed members of the community, then the *Black Wedding* – burial of deceased fiancé or the young person who was about to get married, with certain elements of regular wedding customs, the custom called *Kolo*

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<sup>106</sup> See also: Ћокић Д., *Орнаментика и симболика обредних хлебова Браничевског краја*, Етно-културолошки зборник, књ.5, Сврљиг 1999, 231-235

<sup>107</sup> Дурлић Е. П., *Породични привег у Лазници*, Развитак бр. 200, Зајечар, 2004, 157.

for Dead – dance as the way of returning the family to social life of the community, the custom of placing the board over the river in order to help deceased to reach his home if died away from it – in that very sensitive moment, the contact with the water would desingrate body and the soul... – all these are traces of the ancient religion where *man is created as immortal being, who doesn't change its nature after life, but only the residence, and who can pass into the Paradise from the dark and waterless world only with the help of alive family members.*<sup>108</sup>

Unfortunately, only the middle-aged and elderly inhabitants know and speak the Vlach language today. The effort of the Museum of Majdanpek to actualize the long-term project "Assembly of the Vlach Story Tellers" with the idea gathering to be held once a year, was not financially supported. Thankfully to the Museum's team, folk songs, narrative stories, riddles and proverbs were placed on record, mostly by audio technique. Some of them were also published in the magazine "Development" in Zaječar. Nevertheless, the songs of *laptars* are almost vanished<sup>109</sup>.

Their strong belief in fate gives to Vlach ethnos one melancholic and often described as even fatalistic character. As of significant attribute of the Vlach traditional religion there could serve the demons of the fate, *scrisa*, who have written everything in the Big Book, *kondjej*, that is absolute and cannot be erased<sup>110</sup>. *Kondjej* has been one of the oldest tools that enables drawings and writing<sup>111</sup> with grime dissolved in melted wax and

<sup>108</sup> Дурлић Е. П, *ibid*, p. 1

<sup>109</sup> Milojkovic M., Conservation of Intangible Heritage – The view from Civilian Sector, in *DIANA – Journal of Department for Preventive Conservation*, National Museum, Belgrade, 2006, pp 66-70.

<sup>110</sup> According to Durlic, the most frequent expression has been *urasuorilji* that actually represents three *sudjaje* with similar functions as of in Serbian and the Balkans' folklore.

<sup>111</sup> Vlachs believe that two worlds, the world of living and the other one are two sides of the same mirror, so they present this belief through drawings they make on these sticks.

then applied to wooden stick<sup>112</sup> and used in order to help deceased to defend the food he received from his own family from hungry persons always present in 'other world'.<sup>113</sup>

Ethnologic and cultural analysis of the Vlachs' magic explain that even the black conjurers consider themselves the ministers of fate who are here in order to help the Destiny to be fulfilled. The authority of what is written is unquestionable and unlikely to be changed.<sup>114</sup> Considering so vivid and numerous customs related to cult of dead, one could conclude that Vlachs are not enjoying fulfilled life. This has been wrong – because they are. All of holidays they celebrate, Vlachs are doing so with feast, joy and delight.



Stick that is part of project "*Vlaski obredni hleb i pomane*", village Jasikovo in Gornji Pek, 2007. Photo credit Paun Es Durlic.

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<sup>112</sup> [http://: www.muzej-mpek.org.yu/forum.vlas.srbije/index.php?topic=266,0](http://www.muzej-mpek.org.yu/forum.vlas.srbije/index.php?topic=266,0) – the numerous examples of sticks made with pre-historic motifs.

<sup>113</sup> Дурлић Е. П., *Породични привез у Лазници*, Развитак бр. 200, Зајечар, 2004, 160.

<sup>114</sup> Дурлић Е. П., *Култ мртвих као основа за одређивање религије Влаха*, Етно-културолошки зборник, књ. 1, Сврљиг 1995, 239.



As in the most of other religions, trinity of birth, marriage and death are those key events that matter in the life of every individual. Emphatic and intense sexuality present in their lives, supported by customs, provides very interesting parallel with the world of incorporeal creatures mostly expressed through human form. Two of them while having no human origin, however expressing themselves through the human body, are the daemons *muma paduri* (Forest Mother) and the dragon. Forest Mother can be both good and evil, but she often transforms herself into a female who then takes advantage of lonely men, especially if occasionally they happen to meet her in the forest. Vlachs also intensely believe in the sexuality of a dragon, who possesses village women and depletes them<sup>115</sup>. *Ten years ago as it was recorded in the ethnologic collection of the Museum of Majdanpek, in the village Klokočevac the family of a possessed woman set off in a pursue for a dragon, found it in the woods, burned it and the beech where he lived, which left only grease that the villagers took as it has the magical power to defend the young girls and widows from the dragon and its potency and thus creating the useless members of household.*<sup>116</sup>

Folk music is also an indispensable part of Vlachs' customs. When it is about vocal tradition, singers are mainly women and girls. Rhythm is almost always connected to lyrics. All types of musical instruments are present in these parts: *rikalo* – a long, funnel-shaped mouthpiece drums, ocarina, Jew's harp, then beech leaf... Many categories of both Vlachs and Serbian vocal and instrumental music have similar characteristics, such as chants, dances and musical instruments; the musical tradition is imbued with a great number of similar elements.

There have also been preserved numerous of archaic elements in customs maintained throughout the year; how

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<sup>115</sup> The author was in occasion personally to listen to the stories of a kind from Majdanpek inhabitants.

<sup>116</sup> Milojkovic M., *ibid.*

successful one will be in providing the life's necessities through the year depends on the outcome of activities in various seasons: e.g. in winter when people strove by magic rituals to secure a good yield of their sowing, as well as a lot of cattle and good health for their family members; both in spring and summer when Serbs and Vlachs avoid for any reason to do any work on certain religious holidays – *crveno slovo* – so as to prevent thunders, hail and storms from causing damage, as well as different and possibly numerous types of diseases and bad luck.

The enormous richness of the cultural heritage, including intangible heritage resources in Europe – particularly in South East Europe, namely the Balkans, forms the collective and evolving memory of our diverse societies. That is therefore demands the highest attention to be paid to its knowledge, valorization, preservation and certainly, the promotion. One of the ways for doing so is to follow set of standard instruments already established by UNESCO and its 2003 Convention for Safeguarding ICH. Vlachs cultural heritage, their culture which is mostly oral, their vivid customs, their autochthonic and archaic animatistic religion based on the very strongly rooted cult of dead which is again fulfilled with numerous and complex rituals, their knowledge on nature and its processes..., all this doubtlessly can contribute to the decision of forming the multidisciplinary team who would analyze the identity of Vlachs and thus help to verify the existence of living human treasures who are actual bearers of Vlachs' ancient and almost unique tradition and culture. As the solid foundation for the task could serve activates that already exist within very agile community Majdanpek Museum. It is the truth that local authorities and communities are better equipped to identify and inventory the cultural areas that should be safeguarded and protected. However, to make this initiative truly successful and sustainable over time, there are several elements that need and supposed to be obtained. There has been certainly the necessity of the establishment of political, legislative and institutional strategies, as well as their mutual harmonization. This needs to be followed by providing of material and expertise support, namely for field research projects,

as well as for presentation and multimedia records. There is also need for the guidelines and examples of best practices in order to improve cost effectiveness and quality of identification, valorization, inventorying and preserving initiatives. In the meantime, it is certain that there is the great need for strong coordination at national level at both policy and project segments.

Vlachs unique archaic and autochthonic cultural heritage has been the indispensable part of Vlachs', Serbian, regional, European and thus, world's heritage. I would say that it is in human nature to fear from unfamiliar. But then again, have we done everything we could to get known and meet that unfamiliar?

In a way it is for the moment, Vlachs' cultural heritage does satisfy all the propositions for the quick recognition and the creation the system of *living human treasures* in order to preserve and safeguard it. It is up to state of Serbia to recognize this matter as well as to act accordingly.



## *CONCLUSION*

As it was discussed here, the material remains of certain culture has not been the only scientific notion referring to the concept of testimonies of the particular culture: from orally expressed languages through social practices and rituals, to traditional knowledge and skills, a lot of types of these immaterial heritage has already been recognized and categorized by the UNESCO. The very focus of scientific researches moves, from typical museology approach in a sense of history of art, toward the ethnology and anthropology, fully encompassing them. The situation then refers to researches on cultural phenomenon from remote past and emphasizes another approach than the one dealing with historical schedules only. It then creates the situation where it is also possible to work on the meanings and functions within certain historical and socio-cultural context in the very similar way to the one we use when it comes to contemporary socio-cultural phenomenon.

Due to the impact and influence of globalization, the immaterial heritage have become an important element of human civilization. Subsequently, the adoption of the Convention for the Safeguarding of Intangible Cultural Heritage by thirty second session of the General Conference of UNESCO represents global consciousness concerning the importance of immaterial cultural heritage in histories of human beings. The immaterial space of human heritage is interlaced with tradition and values on one hand, and on the other with language, performing and fine arts, music, theatre., being the functional part of everyday life of certain communities. Besides these creativity approaches, customs, behavior, customary laws, beliefs and practices, collective memory – they are all included in the intangible forms, so these forms significantly contribute to the development of the humanity.

It is legitimate to ask if it is truly likely to have the immaterial equivalent of Angkor Wat complex, or of the great monuments which testify on ancient Greek civilization such Epidaurus or Knossos palace? Has it actually been expected that someone's orally transmitted heritage can 'compete' to the old pyramids of Egypt in the first place, or that some marital rites can be compared to the Great Chinese Wall...? Well, it is possible so. Those three already established UNESCO lists with proclamations of immaterial heritage of the world, as well as that heritage which has not been proclaimed yet, certainly support and speak in favor of the viewpoint arguing for equal significance of these heritage. Here, within the frame of their diversity, as well as global geographical spread, we would name just a few more examples that have been honored so far: Japanese traditional forms of theater *nogaku* and *kabuki*, the extraordinary swirling dance of dervishes in Turkey, Bulgarian traditional way of singing within *Bistrice Babi* area, hundreds years old *Shadow Khmer Theater* from Kambodia, just astonishing blue ceramic ware from *Samarkand*, Uzbekistan, the intricate woodcarving skills of the *Zafimaniry* population of Madagascar, *Fujara*, the long three-holed Slovakian flute, *Oxherding* and *Oxcart* traditions in Kostarika and many, many other examples of immaterial heritage belonging to the nations from all over the world. And to contribute to, we would quote the most prominent French chefs who have responded that surely really good cassoulet or Béarnaise sauce should rank up there, too. *It is not the question of claiming that our cuisine is more exceptional*, said François Chevrier, one of the leaders of the movement, *but to state that for us, cuisine is intimately tied to our culture, our heritage and our own identity.*

When it is up to term of immaterial heritage, the real emphasizes are on terms and ideas that shape it and not to its material manifestations. UNESCO sees this heritage as *a vital factor for cultural identity, the promotion of creativity and the preservation of cultural diversity. It plays a crucial role in national and international development, in tolerance and harmonious interaction between cultures.* Those are processes, together with

knowledge, skills and creativity, that interact them. These processes actually enable to living communities the sense of continuity.

The enormous diversity of different ethnical communities across the world led to the situation where their needs and agendas also vary. The cultural and spiritual values of the community must shape the museum if it is to survive and provide a significant role in future cultural preservation practices. The parallel processes of globalization and indigenization of the museum offer communities and the museum profession new models of preserving, presenting, and transmitting culture, challenging conventional models of what constitutes a museum and how knowledge is preserved and transmitted. Through the incorporation of indigenous concepts of cultural heritage, curation, and preservation, the idea of the museum is evolving to accommodate the needs of diverse cultural groups, both as audiences for museums and as presenters of culture and custodians of tangible and intangible heritage. And while these developments can possibly be seen in a number of mainstream or public museums, they are essential elements of the local museums. The forms which museums take in indigenous communities actually reflect the limitations of customary beliefs and economic factors, and alternative perspectives illustrate the transformative nature of the museum and the complex lives of objects. Such developments extend the notion of the museum from an institution that only collects and preserves *objects* to the one which also assists in the preservation processes of traditions and cultural *practices*. In other words, its concerns are not just with the *artifacts or material heritage* of cultures but also with immaterial heritage and the *peoples* of those cultures.

We also face many paradoxes when discussing cultural preservation, such as: who decides what should be preserved: outsiders or insiders – locals? And what defines 'outsider' and 'insider', anyway? Do cultural artifacts carry cultural meaning if they are separated from the culture and thus being taken away from their original context? Does the preservation ultimately support diversity; if the preserved materials aren't truly living? These

questions do not have easy answers, but what is clear is that threatened cultures can be supported if their members have means to sustain their culture in their daily life and evolve singularly.

In this book, we have established that minority cultures bring precious value and creative diversity to the world stage, even as they are influenced by the dominant cultures from the world. Their oral cultures, while no longer the prevailing archetype for cultural transmission, allow an intimacy and capture subtleties and different world views that written and electronic cultural transmission may not. But, what tools are available to strengthen and support the oral traditions of these cultures? Can one single widespread solution actually encourage and support diversity? What procedures should be put into a technology and what retained in traditional cultural processes via rites, status, etc?

Digital technologies can strengthen the oral traditions of endangered minority cultures, if they provide appropriable systems that support a dialogue in the local language linked to content. Many anthropologists or ethnologists over the years have collected, and still do, some of the rich stories from elders of indigenous, local communities – something like *last chances to preserve* the oral heritage for outsiders. These collections supposed to be vibrant and accessible digital repositories of cultural knowledge that offer a means to gather, search, connect and access the cultural life of certain community. Spoken stories and visual material might be celebrated by both old and young, so they can record and contribute further content and better understand their own identity within the context of their unique cultural system. This core of cultural material might possibly become the seed to stimulate community conversations about their own heritage and the development choices they face in reconciling new aspirations with ancient cultural memory.

It has been rather easy to conclude that new technologies could and will present new challenges for orally based traditions, e.g. in the ability of a non – synchronous communication to



compare shared experience. Or, another challenge could be how to co-design digitization's tools with indigenous people so they are easy to understand, as well as accessible, acceptable and in accordance with their traditional way of life. As of great importance appears the act of necessity of balancing free information for all against privacy and intellectual property rights. Whatsoever, these technologies also offer greater ease for cultural connections and the transmission of knowledge across boundaries. That is certain and possibly the very good starting point where to begin from and when it comes to decision on the digitization mean and way.

There are no "clean" and homogeneous national cultures on the Balkans – the film directed by Bulgarian Adela Peeva "Čija je pesma?"/Who's song is it? speaks of this diversity in rather inspiring manner. Thus, cultural diversity and variegation of societies on the Balkans represents its enormous richness. However, all less or more new democracies of the region are facing the duty to reform their national legislation by introducing modern approaches for the valorization, preservation, protection and management of cultural heritage. Regional cooperation is seen as a mean and possibly the proper tool for responding to common challenges through an intensive collective effort that is more effective than undertaking individual national initiatives. And in turn, fruitful cooperation in this area can be a medium for promoting the notion of the Balkans' region as a common cultural region.

All above presented certainly has been the case in Serbia, as well. But what appears as of great importance here, has been legally framed notion of intangible cultural heritage which seems as of not a high one. It is not important which level of extraordinarity and specialty should possess some local ethno classification compared to another's one to enable that particular ethno classification to become 'candidate' for proclaiming it as of world's intangible heritage. It is actually important this 'candidate' to satisfy all the criterions of UNESCO definition – because each of these artifacts represents the genuine heritage for those who

actually are using it. Looking from this point of view, it is possible to say that term of intangible heritage has been already existing within Serbian ethnology corpus so far. It has been the part of researches conducted on so-called *national culture* and *spiritual culture*. This is also the case when it comes to certain material artifacts that actually testify on the local knowledge and skills which are necessary for producing these artifacts. We have seen that there are certain efforts invested in preserving different domains of Serbian immaterial heritage – institutionally framed as well as through number of local, individual and private initiatives. But what comes as crucial and the first priority for Serbian state at this very moment is setting a new legal framework for culture, including cultural heritage sector – it is of high importance the process of harmonization with European and UNESCO standards. And as the very first priority for cultural heritage institutions, I would emphasize their effort to realize the importance and value of the intangible cultural heritage. Being done that, I trust them for finding imaginative ways to safeguard it.

## CONCLUSION

En avançant l'idée selon laquelle le domaine du patrimoine culturel a été élargi pour embrasser non seulement les édifices architecturaux et sites historiques mais aussi l'artisanat traditionnel, la connaissance de la nature et de l'univers ou encore une terminologie traditionnelle de la botanique et de la zoologie, nous pouvons parler d'un patrimoine intangible, un patrimoine culturel vivant dans tous les sens du terme, qui se retrouve par exemple dans l'aspect pratique de la vie quotidienne de certaines communautés.

Il est possible de se demander ce que serait l'équivalent immatériel du Taj Mahal ou du complexe d'Angkor ou d'autres grands monuments témoignant d'une civilisation grecque ancienne comme l'Acropole ou le palais de Cnossos. Est-il possible qu'un patrimoine transmis oralement rivalise avec les Pyramides d'Égypte ? Ou encore est-il possible de comparer des rites matrimoniaux à la Grande Muraille de Chine ? Eh bien oui, c'est possible. Les trois listes existantes de l'Unesco qui comprennent les notions d'un patrimoine mondial immatériel ainsi que d'autres patrimoines encore non reconnus, accordent sans aucun doute une importance égale au patrimoine immatériel par rapport au patrimoine de type matériel. Pour n'en nommer que quelques uns, voici certains exemples honorés jusqu'ici : Le carnaval bolivien *Orura*, les formes traditionnelles de théâtre japonais *Nogaku* et *Kabuki*, les danses des derviches tourneurs turques, la façon traditionnelle de chanter dans la région de Bistrica Babi en Bulgarie, les siècles du Théâtre Khmer de l'Ombre au Cambodge, les remarquables articles de céramique bleue de Samarkand en Ouzbékistan, les techniques très élaborées de sculpture sur bois des

*Zafimaniry* de Madagascar ou encore la *fujara*, flûte slovaque à trois trous, les traditions *Oxherding* et *Oxcart* du Costa Rica et encore bien d'autres exemples de ce patrimoine immatériel appartenant aux nations du monde entier. Nous pouvons citer un chef français qui avait répondu que pour sûr, la sauce béarnaise et un bon cassoulet devaient aussi figurer sur cette liste. « Il ne s'agit pas de dire que notre cuisine est exceptionnelle » dit François Chevrier, un des meneurs du mouvement « mais d'affirmer que pour nous, la cuisine est intimement liée à notre culture, notre patrimoine et notre identité ».

Lorsque nous parlons de patrimoine immatériel, on insiste sur les mots et les idées qui le définissent et non sur les manifestations matérielles. L'Unesco voit ce patrimoine comme un « *facteur vital pour l'identité culturelle, la promotion de la créativité et de la préservation d'une diversité culturelle. Il joue un rôle crucial dans le développement national et international, dans la tolérance et l'interaction harmonieuse entre les cultures.* » Ce sont les processus, en plus des connaissances, des compétences et de la créativité, qui les met en interaction. En fait, ces processus permettent de faire vivre chez ces communautés le sens de la continuité.

L'immense diversité en matière de communautés ethniques dans le monde a conduit à la situation dans laquelle leurs besoins et intentions varient. Les valeurs culturelles et spirituelles de la communauté doivent modeler le musée s'il doit survivre et fournir un rôle important dans la préservation future des pratiques culturelles. Les processus parallèles de mondialisation et indigénisation du musée offrent aux communautés et aux professionnels du musée de nouveaux modes de préservation, présentation et transmission et transmission de la culture, défiant les modèles conventionnels qui constituent un musée ainsi que sa préservation et la transmission du savoir. A travers l'assimilation des concepts indigènes sur le patrimoine culturel, la curation et la préservation, l'idée de musée évolue pour s'adapter aux besoins des divers groupes culturels en tant que public du musée aussi bien qu'en tant que représentants de la culture et gardiens d'un

patrimoine tangible et intangible. Alors qu'il est possible de constater ces changements dans un certain nombre de musées grand public, ils sont un élément principal des musées locaux. Les formes que peuvent prendre les musées au sein des communautés indigènes reflètent les limites des croyances habituelles et les facteurs économiques et d'autres perspectives alternatives illustrent la nature transformatrice du musée et les vies complexes des objets. De tels développements élargissent la notion de musée en tant qu'institution qui ne fait que collectionner et préserver des objets à une autre qui aide dans les procédés de préservation des traditions et pratiques culturelles. En d'autres termes, leurs priorités ne se résument pas qu'aux artefacts ou au patrimoine matériel des cultures mais aussi au patrimoine immatériel et les personnes de ces cultures.

Nous faisons aussi face à de nombreux paradoxes lorsque l'on parle de préservation culturelle, comme: Qui décide de ce qui devrait être préservé, des étrangers ou les personnes concernées, les locaux? Les artefacts culturels portent-ils un sens culturel s'ils sont en dehors de cette culture, de leur contexte original? En définitive, la préservation aide-t-elle la diversité; si les matériaux préservés ne vivent pas réellement? Ces questions n'ont pas de réponses faciles. En revanche ce qui est clair est que les cultures menacées peuvent être aidées si leurs membres ont les moyens de garder leur culture dans la vie quotidienne et d'évoluer. Dans ce livre, nous avons développé l'idée que les cultures minoritaires apportent une valeur précieuse et une diversité créative au niveau mondial, même si elles sont influencées par les cultures dominantes de ce même monde. Leurs cultures orales, où la transmission orale n'est plus aussi courante, permettent une intimité et captent les subtilités et points de vue sur le monde, ce que ne ferait pas forcément une transmission écrite ou électronique. Mais, de quels outils dispose-t-on pour renforcer et aider les traditions orales de ces cultures? Une solution très répandue peut-elle vraiment encourager et aider la diversité? Quelles procédures mettre en technologie? Et que retenir des procédés de la culture traditionnelle à travers les rites, etc.?

Les technologies numériques peuvent renforcer les traditions orales des minorités culturelles en danger s'ils fournissent des systèmes appropriés qui défendent un dialogue dans la langue locale et liés au contenu. De nombreux anthropologues et ethnologues ont collectionné au fil des années, et le font toujours, quelques riches histoires contées par les plus vieux des indigènes-quelque chose comme les dernières chances pour la préservation du patrimoine oral pour les étrangers. Ces collections, de véritables mines numériques vivantes et accessibles de culture générale offrent un moyen de rassembler, chercher, connecter et accéder à la vie culturelle de certaines communautés. Les histoires contées et la matériel visuel peuvent être célébrées par les anciens et les jeunes pour qu'ils puissent se souvenir et contribuer sur le fond ainsi que pour mieux comprendre leur propre identité en tant que système culturel unique. Ce noyau de matériel culturel pourrait devenir la graine qui stimulera les conversations de la communauté à propos de leur propre patrimoine et des choix de développement qu'ils ont pour faire réconcilier nouveaux espoirs et ancienne mémoire culturelle.

Il a été facile de conclure que les nouvelles technologies peuvent et vont présenter de nouveaux défis pour les traditions orales-une communication synchrone pour comparer une expérience partagée. Egalement, comment co-crée des outils de numérisation avec les indigènes pour qu'ils soient faciles à comprendre mais aussi accessible et acceptables ? La question du besoin de réguler la libre information contre la vie privée et les droits de propriété intellectuelle est d'une grande importance. Quoi qu'il en soit, ces technologies facilitent grandement les connections culturelles et la transmission du savoir à travers les frontières. Cela est sûr et constitue un bon point de départ quand il s'agira de décider de la numérisation, de son sens et de ses emplois.

Ce qui a été présenté ci-dessus a certainement était le cas en Serbie. Mais ce qui apparaît important ici, c'est que cette notion de patrimoine intangible ait été légalement définie.

N'est guère important combien extraordinaire et spéciale la classification ethnologique devrait être par rapport à une autre pour être « candidat » et se définir patrimoine intangible mondial. Il est en revanche important pour ce « candidat » de satisfaire les critères définitoires de l'Unesco car chacun des ces artefacts représente un patrimoine authentique pour ceux concernés. De ce point de vue, il est possible d'affirmer que la notion de patrimoine intangible est présente dans le corpus ethnologique serbe. Cela faisait partie des recherches conduites sur la prétendue culture nationale, culture spirituelle. C'est aussi le cas lorsque sont concernés certains artefacts matériels qui témoignent de la connaissance locale et des compétences nécessaires à la production de ces artefacts. Nous avons remarqué certains efforts dans la préservation de différents domaines du patrimoine immatériel de Serbie, grâce à des institutions, aux localités et aux initiatives publiques et privées. Ce qui est crucial et aussi la première priorité pour l'état serbe en ce moment est d'établir un cadre légal en matière de culture, y compris un secteur de patrimoine culturel qui soit en harmonisation avec les normes de l'Europe et de l'Unesco. Etant la première priorité pour les institutions de patrimoine culturel, je mettrais l'accent sur leurs efforts pour comprendre la valeur du patrimoine culturel intangible. J'ai maintenant confiance en eux pour trouver des moyens imaginatifs pour le sauvegarder.

Je suis convaincue que les mesures concrètes pour sauver ce patrimoine sont *choses indispensables*. Sachant combien fragile et sensible ce patrimoine pourrait être, je considère ces mesures plus que jamais *indispensables*. Je pense que le patrimoine immatériel peut contribuer à définir notre futur d'une façon intégrée et holistique. De cette façon, ce patrimoine pourrait devenir ce même pont reliant des passés riches et lourds de sens à nos espoirs futurs.





## ЗАКЉУЧАК

Појам нематеријалне баштине је изузетно комплексан, док је у исто време релативно једноставан. Нематеријална баштина се у основи односи на појмове које не можемо да видимо, или физички додирнемо, али смо зато у стању да их осетимо. И свакако укључује категорије сећања и памћења. Веома је важан начин на који људи памте или како размишљају о прошлости и стварима из прошлости које су лишене физичког присуства, а које и у садашњости утичу на њих на посебан начин. То су појмови који се непосредно односе на усвојене системе знања и поимања света који их окружују. Истовремено постоје и друге „неопипљиве“ категорије каква је језик, који је могуће чути, али не и видети. Ту су и музика, разноврсне форме театарског израза, игре, многобројна веровања и обичаји директно проистекли из људске повезаности са природом и универзумом, традиционална знања везана за биљни и животињски свет постепено усвајана током времена, занати и скоро нестале уметничке технике..., а који нису перманентни у свом постојању. Све су ово нематеријалне и физички неопипљиве категорије људског памћења.

Већина људи нематеријалну баштину перципира као супротну материјалној, што је, према мом личном схватању, скоро у потпуности погрешно, првенствено из разлога блиске међусобне повезаности и испреплетаности два појма. Кључно је мишљење према коме нематеријално обезбеђује *значање* свему материјалном. Јер, уколико говоримо о некој згради, заправо не мислимо на цигле и зидове, врата и прозоре, бетон и мермер који су употребљени за њену изградњу. Суштински важна су *значања* која та зграда садржи и носи са собом, симболи уграђени у њено физичко постојање... Без тога, то је само обична гомила цигала и мермера... Понекад додуше, лепа

и оку пријемчива гомила цигала и мермера, али никад више од тога. На жалост, наша западна цивилизација фокус и акценат скоро увек ставља на материјално и оно што људи могу тактилно да осете и непосредно дотакну, да би га затим перципирали као нешто јединствено. Али *истинску јединственост* сваком чину или предмету обезбеђује оно нематеријално и физички неопипљиво садржано у њему.

И због тога је од суштинске важности проширење појма баштине и почетак краја схватања нематеријалног наслеђа као наслеђа слабо образованих људи, наслеђа оног дела света за који се често каже да је неразвијен и где се појам *фолклор* користи у пежоративном смислу. У сваком друштву постоји неопипљива, а истинска, суштинска вредност, која у великој мери доприноси разумевању других људи и поштовању њихових достигнућа. Без те нематеријалне, руком неопипљиве и оку невидљиве вредности, разумевање света и људи око нас постаје много компликованије. Понекад и немогуће.

Због интензивног утицаја који процес глобализације има на људску цивилизацију, нематеријална баштина се својим значајем дефинисала као њен релевантан сегмент. Као последица оваквог става и начина размишљања, у Паризу је 2003. дошло је до усвајања Унескове *Конвенције о заштити нематеријалног наслеђа*. Конвенцијом се изражава општа забринутост за нематеријалну баштину и истовремено наглашава њен значај и важност за даљи ток људске цивилизације. Нематеријални простор људског наслеђа је директно испреплетен са традицијом и вредностима које оно носи са собом на једној страни, док је на другој присутан језик, плес, занатство, музика, театар... Посматрано све заједно као јединствена целина представља функционални део свакодневног живота људске заједнице. Поред овог мноштва креативних активности, такође и обичаји, одређени специфичан вид понашања који се практикује у појединој заједници, веровања, обичајни закони – сви они припадају

корпусу нематеријалног наслеђа који овако свеобухватно посматрани доприносе даљем развоју човечанства.

На другој страни, смислено је упитати се да ли је заиста могуће да постоје нематеријални еквиваленти грандиозних споменика материјалне културе какав је Ангкор Ват или величанствених дела старе грчке цивилизације као што су Епидаурис или палате у Кнососу? Да ли је истински вероватно за претпоставити да је уопште могуће да нечије говорно наслеђе, ма колико богато, изузетно и специфично било, може да се „такмичи“ са пирамидама старог Египта? Или да је брижљиво неговане ратне обичаје често малобројних припадника неке од култура која је практично у процесу нестајања могуће упоредити са монументалношћу какву несумњиво поседује споменик какав је Кинески зид? Одговор на свако од ових питања је потврдан. Три листе светске нематеријалне баштине које су до сада проглашене у Унеско-у, а на којима се налазе ремек дела светског нематеријалног наслеђа на једној страни, као и сва она нематеријална баштина коју осим припадника заједнице за коју је она једина постојећа, још увек нико од званичника није прогласио ремек делом на другој, сведоче да је итекако, колико могуће, толико и пожељно избалансирати важност, значај и допринос нематеријалне и материјалне баштине. Навођењем неких од примера које је Унеско до сада прокламовао за ремек дела, желим да истакнем њену разноврсност и богатство, као и чињеницу да је нематеријално наслеђе присутно у различитим, како мањинским, тако и доминантним културама које су географски веома удаљене једна од друге: од традиционалних, вековима старих форми јапанског позоришта, *ногаку* и *кабуки*, фасцинирајућег вртложног плеса турских дервиша, преко традиционалног начина певања који се практикује у бугарском региону *Бистрица Баби* и стотинама година старог кмерског *Театра сенки* у Камбоџи, до засењујуће лепе плаве керамике из *Самарканда* у Узбекистану, изузетно компликованих ремек дела изведених техником дрворезбарства *Зафиминари* народа који живи на Мадагаскару, до *фуцаре*, дугачке фруле са

троструким рупама пореклом из Словачке, или специфичне традиције украшавања воловских кола и самих волова у Костарики...Овим досада прокламованим примерима нематеријалне баштине, додајем и мишљење групе најугледнијих француских куvara који тврде да је на сваки начин пожељно да се међу званично прокламованим ремек делима светске нематеријалне баштине нађе и мајсторски справљен *касоле* и *сос Бернис*. „Јер, овде није реч о нашој (произвољној) тврдња да је француска кухиња на било који начин боља, квалитетнија или више јединствена од неке друге кухиње света, каже Франсоа Шеврије, један од вођа покрета, већ се ради о аутентичном и непосредном унутрашњем осећају који сведочи о дубокој, интензивној и интимној повезаности наше гастрономије са целокупном нашом културом, баштином, и коначно, са сопственим идентитетом.“

При покушају дефинисања нематеријалне баштине, нагласак је у потпуности на терминима и идејама који је обликују, и ни у ком случају није реч о њеним материјалним манифестацијама. Унеско нематеријално наслеђе препознаје као *суштински важан чинилац културног идентитета, промоције креативности и очувања културне разноликости. Оно има круцијалну улогу у процесима националног и међународног развоја, толеранције као и у хармоничном суживоту различитих култура. Процеси, заједно са знањима, умећима и креативношћу су ти који га покрећу. А управо процеси су ти који омогућавају људској заједници преко потребан осећај континуитета.*

Изузетна разноликост етничких заједница широм света је довела до ситуације у којој се препознају појединачне, различите потребе и планови сваке од њих. Културне и духовне вредности одређене заједнице морају да буду те које ће обликовати музеје уколико се жели да они „преживе“ и у некој значајнијој мери доприносе будућем процесу очувања културних пракси. Упоредни истовремени процеси глобализације и осиромашења музеја нуде и омогућавају локалним заједницама у музејској професији нове моделе за

очување, презентовање и преношење различитих културних образаца, доводећи у питање постојеће конвенционалне методе и начине на које се знање и културни артефакти чувају и преносе генерацијама које долазе. Укључивањем локалних концепата културног наслеђа, кустоских пракси и чувања, идеја музеја добија могућност да успешно еволуира са циљем да удовољи потребама различитих културних групација и чувара – како материјалног, тако и нематеријалног наслеђа. И док је ову врсту промена данас колико-толико могуће уочити у једном одређеном броју великих јавних музеја, она представља основни елемент пожељног начина функционисања управо мањих локалних музеја. Облици, форме и задаци које музеји преузимају у оквиру староседелачких заједница рефлектују ограничења обичајних веровања и економских чинилаца, док алтернативне перспективе илуструју мењајућу природу музеја и комплексних животних циклуса културних артефаката и процеса. Овакав развој је у великој мери проширио до сада постојећу свест о музеју : од институције која сакупља и чува објекте од могућег физичког пропадања, ка институцији која активно помаже у процесима очувања традиције и културних пракси. Другачије речено, то је сада институција која није искључиво фокусирана на артефакте материјалног наслеђа, већ такође своје активности усмерава и ка нематеријалној баштини, као и људима који је стварају .

Кроз разговоре и дискусије о примереним начинима помоћу којих ће бити могуће сачувати различите културе, сусрећемо се са бројним парадоксима и дилемама : ко је пожељно да одлучује шта ће бити сачувано – неко од стручњака који долазе са стране или пак локални чланови заједнице ? И шта тачно разликује став стручњака са стране од става припадника локалне заједнице ? Затим, да ли културни артефакти још увек у себи носе релевантна културна значења уколико су прошла кроз процес одвајања од културе из које иницијално потичу и самим тим су издвојени из свог оригиналног контекста ? Да ли пуко чување са собом *априори* подразумева очување друштвене и културне разноврсности,

уколико физички сачувани материјали нису заиста „живи“ ? Сигурно је да оваква и слична питања немају једноставне одговоре, али несумњиво је да је угрожене културе могуће очувати, и то уколико њени чланови поседују средства и начине да одрже своју културу као саставни део свог свакодневног живота док је истовремено еволуирају својим сопственим ритмом.

Установили смо да културе мањина омогућавају и доприносе драгоцену креативну разноликост на светској позорници, па чак и уколико су под јаким утицајем неке од доминантних култура. Ове културе, често засноване на богатом говорном наслеђу, и иако нису више преовлађујући архетип културне трансмисије, омогућавају одређени степен тоpline, посебности и интимности, успевајући да ухвате и забележе различите погледе на свет на начин на који то писани и електронски медији нису у стању. У овом случају се, међутим, поставља питање, која су нам средства на располагању да бисмо били у могућности да на одговарајући начин подржимо говорне традиције ових култура ? Да ли је могуће да је једно универзално и широко распрострањено решење заиста у стању да охрабри и подржи културну разноликост данас? Које су то могућности високе технологије које је пожељно активирати, а које би допринеле очувању обичаја, статуса, веровања, итд.. ?

Дигиталне технологије свакако поседују техничке могућности да подрже, макар делимично, очување говорног наслеђа и традиције угрожених културних мањина, али искључиво уколико обезбеде одговарајуће системе који подржавају дијалог на локалном језику који ће бити непосредно повезан са садржајем. Многобројни етнологички и антрополошки су током година сакупили, још увек чинећи то, неке од богатих, живописних прича старијих чланова староседелачких локалних заједница – нешто као *последња шанса за очување оралних традиција за људе са стране*. Ове колекције би требало да буду вибрантни и лако доступни дигитални репозиторији културних знања који нуде

одговарајући и прихватљив начин сакупљања, истраживања, повезивања и приступа културном животу одређене заједнице. Око испричаних прича и сакупљеног визуелног материјала би и млађи и старији чланови заједнице могли да се окупе, да допринесу даљем проширивању садржаја и самим тим, бољем разумевању свог сопственог идентитета у оквиру контекста јединственог културног система који су створили. У том случају, ово језгро културног материјала може да постане семе које ће плодносно стимулирати разговоре унутар саме заједнице, разговоре који ће се односити на њихово сопствено наслеђе и развојне могућности са којима се непосредно суочавају у покушају помирења нових аспирација са древним културним памћењем које поседују.

Било је релативно једноставно да се закључи да процес дигитализације и технологије које он собом носи постављају нове изазове за културе засноване на оралној традицији. Један од тих изазова би могао да буде начин конструисања алатки које би биле се користиле кроз процес дигитализације говорног наслеђа, а да те алатке истовремено буду једноставно дизајниране и лако разумљиве, доступне у сваком погледу и прихватљиве за припаднике локалних заједница у односу на њихов традиционалан начин живота. Такође је од изузетног значаја успоставити неку врсту избалансираног приступа слободном коришћењу информација који ће се односити на све на једној страни, и приватности и поштовања ауторских права на другој. Како год да било, нове технологије умногоме олакшавају културне везе и контакте, као и пренос знања преко упостављених граница. Правилно коришћење високе технологије представља сигурну и потенцијално добро изабрану полазну тачку приликом одабира пожељног средства и начина дигитализације културних садржаја, било да се ради о мањинским, било традиционалним староседелачким културама.

Много пута је константовано да Балкан није подручје у коме живе чисте и хомогене националне културе – у светлу ове констатције је изузетно занимљив филм бугарске ауторке Аделе Пееве „Чија је то песма?“, који на инспиративан и

живописан начин говори о заједничком културном наслеђу народа са простора Балканског полуострва. Културна разноврсност и шароликост Балкана представљају његово огромно богатство и предност, иако се у прошлости често догађало да управо хетерогеност нација које живе једне са другима на овом подручју изазива наизглед нерешиве проблеме. Све новоуспостављене демократије у региону се више мање суочавају са неопходношћу реформисања свог националног законодавства, а што би резултирало увођењем и почетком примене савременог (интегративног) приступа процене, очувања, заштите и управљања културним наслеђем. Регионална сарадња би могла да послужи као убедљив одговор за изазове који су, де факто, присутни у свим земљама у окружењу. Ова сарадња би се огледала кроз интензивирање групног напора који је, без сумње, ефикаснији од појединачних покушаја и самосталних националних иницијатива. Такав приступ би довео до успостављања плодне сарадње која би затим била коришћена као ефикасно средство за промоцију свести и знања о пребогатом заједничком балканском културном наслеђу.

Све што је претходно речено се највећим делом односи и на Србију. Али оно што се у случају Србије појављује као њена (негативна, на жалост) важна специфичност је неопходност успостављања *законски* уоквирене свести о постојању нематеријалног наслеђа која, чини се, за сада није велика. И потпуно је ирелеватно који степен „посебности“ поседује одређена етно класификација у поређењу са неком другом, а да би била проглашена „кандидатом“ за стављање на листу ремек дела светске нематеријалне баштине. Једино важно је да „кандидат“ задовољи све критеријуме које је Унеско предвидео у процесу дефинисања нематеријалне баштине – ово је значајно нагласити с тога што буквално сваки од културних процеса или постојеће традиције представља истинско, и често једино могуће наслеђе за оне који га користе сада и овде. Уколико на ствари посматрамо са ове позиције, могуће је закључити да је



појам *нематеријалне баштине* у великом обиму већ присутан у оквиру српског етнографског корпуса. Нематеријално наслеђе каквим га данас дефинише Унеско је било присутно у истраживањима тзв. *народне* односно *духовне* културе у Србији. Ово се такође односи и на одређене материјалне артефакте који сведоче о локалном знању и вештинама неопходним да би артефакти били направљени. Видели смо да су присутни напори у очувању различитих домена српског нематеријалног наслеђа – како поједини који су иницирани од стране институција које по својој дефиницији инклинирају овој активности, тако и кроз релативно бројне (а ипак недовољне) локалне, појединачне и приватне иницијативе и покушаје. Као важан приоритет у овом моменту се истиче неопходност брзог успостављање новог законодавног оквира који ће се односити на целину културе, и где ће бити укључено и културно наслеђе – од највеће је важности покренути процес усаглашавања и хармонизације ових закона са стандардима који важе у ЕУ, а које подржава и Унеско. Али као апсолутни приоритет који се поставља пред институције задужене за очување културног наслеђа, истичем неопходан напор које је потребно уложити да би се спознала истинска вредност нематеријалне културне баштине у односу на нашу цивилизацију. Уколико се ово догоди, верујем да ће веома брзо бити пронађени нови и имагинативни приступи за њену заштиту и очување.

Дубоко сам убеђена да су мере које је неопходно предузети за спас и очување нематеријалне баштине за будуће генерације наш заједнички задатак и обавеза. Узимајући у обзир њену фрагилност и осетљивост, као и подложност тихом, брзом и нестанку који је најчешће без могућности обнављања, сматрам ове мере заједничком обавезом сваког од нас, и то више него икада пре. Искрено верујем да нематеријално наслеђе може да помогне у дефинисању наше сопствене будућности на хуманији и обухватнији начин, и тако постане мост који ће спојити важну и значајну прошлост са будућношћу какву прижељкујемо.



***APPENDIX I:***  
***Important ICH – South Korea good  
practice***

**INTRODUCTION OF IMPORTANT INTANGIBLE  
CULTURAL PROPERTIES**

The history of the important intangible cultural properties system started when Jongmyo jeryeak, the royal music for religious ceremonies of the ancestral shrine, was designated as the first intangible cultural property in 1964, and has continued for 40 years. Throughout those years, 109 items have been designated as Important Intangible Cultural Properties, and about 120 holders were authorized. Such growth has made both domestic and international interest concentrate on our distinctive intangible cultural properties.

Based on such accomplishments, UNESCO confirmed that Korea's intangible cultural properties system was exemplary in 1996, and adopted a resolution to promote the preservation of intangible cultural properties that are vanishing throughout the world. 'Jongmyo jeryeak' and 'Pnsori' now have become intangible properties loved and cared for by citizens of the world, as well as by Koreans themselves. 'Intangible Cultural Properties' containing the sentiment and the figure of our people's lives, have been passed down from generation to generation. These assets must be developed and transmitted to the heart and body of, not only designators of artistic gifts, but to every one of us. This booklet was written to look back on 40 years of the intangible cultural properties system, and I hope that every one of our people, schools,

families, business companies have a precious opportunity to learn, enjoy, preserve and develop the cultural assets.

Roh, Tai-Sip,

Cultural Properties Administrator,

The opening words within the *Booklet on Korea Intangible Cultural Heritage Properties*, published on the occasion of 2004 World Museum Festival in Seoul

## **DEFINITION OF IMPORTANT INTANGIBLE CULTURAL PROPERTIES**

Cultural properties are formed in the process of managing the lives of mankind along with nature. They include cultural assets that are worth preservation and natural heritages with superb scenic beauty.

According to the Cultural Properties Protection Act, which Korea enacted in 1962, cultural properties are classified into ‘tangible cultural properties’, ‘intangible cultural properties’, ‘folklore materials’, ‘monuments’, and ‘traditional structure’. The most essential cultural assets are preserved and designated as national treasures, important cultural properties, historical materials, or natural monuments, by the government. Since 2000, various attempts have been made for buildings that were built in modern times to be designated as cultural properties as well.

Intangible Cultural Properties are traditional products such as drama, music, dance, folk game and rites, marital art, handicrafts, and cuisine. They have high historic, academic, and artistic values and distinct local flavors. ‘Intangible’ in this case means artistic activity or technique that is formless. They are designated as cultural properties when actualized by the people or the organization that have artistic or technical ability. Simultaneously, such people are authorized as holders.

Intangible Cultural Properties selected as national assets are designated by the nation, and local cultural assets are designated by states or cities. Only 31 items were designated important intangible cultural properties by the nation in 1964. However, that number has significantly increased to 109 items in 2004.

Intangible Cultural Properties are learned, practiced and inherited by people and organizations. The authorized individual (holder) or organization with skill or ability is encouraged and supported to succeed in maintaining and preserving the traditional culture.

An Intangible Educational Centre has been established in order for people to easily become acquainted with intangible cultural assets. It is used as a tour resource by the local community, and is especially helpful for adolescents to experience traditional culture. Additionally, various cultural tour souvenirs have been developed and conventional performances are held with local folk festivals and are used as cultural tour resources; maximizing the opportunity for enjoying local cultural assets.

## **INHERITANCE SYSTEM OF IMPORTANT CULTURAL PROPERTIES**

For the stable and systematic activity of cultural properties, Korea's intangible cultural properties system maintains a consistent inheritance procedure from skill holder-apprentice-graduate-scholarship student (general student)

The main responsibility of holders is to spread traditional culture and inherit their property to the next generation. Once certain individuals or organizations are acknowledged as holders, they select student with their will and the ability to inherit their skill and property. When the selected students complete the course of three years and reach up to the definite ability, they are recognized as graduate. Among these graduate, the most excellent

will be selected as ‘apprentices’ by recommendation of the holder and the evaluations of cultural experts. These chosen apprentices have the duty to assist the holders, as well as learn their skills.

*Important Intangible Cultural Properties* have been designated and holders have been authorized since 1964. Over the last forty years, present holders have changed from first generation to second or third generation. When the authorized holders cannot normally initiate the skills due to old age or decease, they are acknowledged a honorary holders.

As explained above, Korea’s inheritance system of Intangible Cultural Properties has been providing and supporting a stable atmosphere for the inheritance of precious skills and properties.

## **DESIGNATION OF IMPORTANT INTANGIBLE CULTURAL PROPERTIES**

### **PROCESS OF DESIGNATION**

- 1) Apply for designation: Applications are submitted by local organizations, and the administrator of Cultural Properties Administration can also use his authority to apply items for designation as well. The artistic skills holders must be included in the application.
- 2) Investigate for designation: Based on the data submitted by local organizations, a thorough examination is executed by experts in the selected sector
- 3) Example for designation: After examination, the Cultural Properties Committee makes the decision whether the item is valid for designation or not.
- 4) Notice for designation: The Official Gazette announces notification of designation as an intangible cultural property for more than 30 days.

- 5) Deliberate for designation: The Cultural Properties Committee makes the decision after deliberation, whether the selected item is designated or cancelled.
- 6) Announce the designation: The result is announced by the Official Gazette to the applicants and local organizations and holders.

## PROCESS OF DESIGNATION

Designation of items as important intangible cultural properties and recommendation of holder

Possesors are recommended by city mayor or government

Investigation

More than three experts of the Cultural Properties Committee

Making investigation reports

Results of experts' investigation

Examination of Cultural Properties Committee

Item to be designated is examined

Notification of designated item and holder

The Official Gazette announces notification for designation for more than 30 days

Deliberation of Cultural Properties Committee

Evaluation of whether the selected item is designated or cancelled

Announcement of designation

The Official Gazette announces the result of designation

## CANCELLATION OF DESIGNATION

When a designated item has lost the value as national cultural asset, or if there is any special reason, the administrator of Cultural Properties Administration can cancel the designation through the deliberation of the Cultural Properties Committee.

## IMPORTANT INTANGIBLE CULTURAL PROPERTIES

### **1) Music**

Korean traditional music, often called 'national music', was popularly enjoyed and handed down from generation to generation long before Western music was introduced to Korea. Korean people enjoyed singing and dancing by nature, and developed their own music using a unique method. The culture of Korea was influenced by China in ancient times, but Korean music developed in an independent way, clearly distinguished from the music of China and surrounding countries. The most distinguishing characteristic of Korean music is unlike Western music's symmetrical structure, its distinctive structure of playing technique, 'put out, hoist, tie, and then loosen'. Such structure is not only found in music but is also commonly featured in the sectors of Korean arts such as dance, drama, storytelling, etc. Deep philosophical meaning is suggested from such forms of arts.

### **2) Dance**

Korean dance formed on the background of traditional rituals and folkways. It developed from the rise and fall of Buyeo and the confederation of Goguryeo. The dance performed during rituals, played a significant role in the mutual harmonization between tribes in order to preserve regional stability. This also has been one of the important factors that developed Korean culture and arts. Korean people used to put more priority on integrity than strength, and such concepts have been revealed in dance as well. In dance performance, the mind's spirit was emphasized more than



apparent technique. The beauty of empty space was emphasized, rather than splendid movements. Soft and curved lines were emphasized, rather than strong and straight lines, since natural beauty was regarded as the essential character.

### 3) Drama

Korean traditional drama basically consists of mask drama and puppet drama. Mask drama, often called *talchum*, was developed in the period of the Three Kingdoms and through the period of Goryeo and Joseon dynasties. It was inherited by various regions for a long time, and developed unique regional characteristics. In typical form of drama, dance is the main performance, with musical accompaniment. Drama is divided into two parts: *gamu*, with song; and drama, with speech. Buddhist invocation, musical tune, and dance for exorcism are basically used as accomplishment. Its contents are usually about priests, aristocrats, and commoners. Byeoksa ritual and exorcism are performed to start the show. Offenses of depraved monks, contempt against aristocrats; and the joys and sorrows of commoners, as well as confrontation and conflict between men and women are portrayed throughout the drama.

### 4) Folk Game

Folk game enjoyed by our ancestors have more than just a literal meaning of 'not working but having fun'. Folk game feature the highly valuable synthetic art forms of music, literature, and religion. Folk game might look similar to dramas, but unlike dramas, they are not only to be shown to an audience. Traditional Folk game are especially meaningful because they were meant for all local inhabitants to be the local subject who produce fun and enjoyment together. Folk game are generally divided into three big categories: Folk game that commoners share for amusement and enjoyment after finishing hard labor to wish for great harvest, Folk game for celebrating important holidays such as New Year's Day and the Dano festival, and lastly, Folk game in which teams match up against each other.

## **5) Rites**

A rite is a religious ceremony executed in definite formality in the dwellings of gods. Sacrifice to ancestors is commonly performed as well as religious prayers. Korea's ancient civil religion was based on shamanism. When advanced religions such as Buddhism and Confucianism were introduced, shamanism was harmonized with those two major religions and maintained its pulse in a complex form. The fundamental ritual conduct of shamanism was exorcism, but our ancestors turned such serious religious rite into a joyful, harmonious and entertaining ceremony. Since Confucianism, and Buddhism were accepted on the basis of the civil unconsciousness of shamanism, religion and shaman existed together historically. Such religious phenomena contributed to the development of the Korean culture of religion, in national and civil rites and sacrifices.

## **6) Martial Art**

It is known that there were numerous original Korean martial arts historically but unfortunately, most of them were forgotten or not preserved. However, archery, Korean wrestling, and Taekkyeon have been impressively transmitted from generation to generation up to the present. Taekkyeon is the only martial art designated as an important intangible cultural property.

A folk traditional martial art handed down from the ancient era of the Three Kingdoms. The actions of hands and feet are interacted with the muscles of the body to generate smooth movements to dominate an opponent and defend oneself. Taekkyeon also boasts artistic features, such as coreographed movements to music.

## **7) Handicrafts**

Our ancestors self-manufactured and used most of the necessary tools for daily life. They made vessels with clays, wove textures with glue and bark to make clothes, and lived in houses

they built of wood. When metal cultures of bronze and iron arrived, they started to produce accessories and weapons as well, as practical tools. The culture of crafts rapidly developed, especially in the periods of ancient states, when sovereignty needed to be consolidated. Buddhist culture introduced in this period also gave a great influence to the development of handicrafts. In this period, the foundation for various traditional crafts was provided in the fields of ornaments, such as golden crowns and earrings, which symbolized the authority of the royal family, and materials for Buddhist rites, such as altar fittings, temple bells, and moreover, architectural techniques in building temples and folk houses. Since the development of handicrafts was very necessary in the national system, the governments established organizations to be in charge of production and management of crafts firsthand. Numerous artisans were trained by this system also.

### *(1) Ceramic Crafts*

Ceramic crafts involve the technique of making porcelain, china, and tile out of fired clay in a kiln. Sagijang, onggijang, and jewajang are designated as important intangible cultural properties. Earthenware is made by firing clay with viscosity at a temperature of 600 to 800 degrees centigrade, or sometimes even 1,000 degrees centigrade. The oldest earthenware included those that were just dried under the sun without firing. This type of earthenware was only made for a certain period of time in a few regions. In early periods, filtering clays were not made, and earthenware was made by firing in the low 600 degrees without the use of a kiln. As man's ingenuity increased, not only was the way of kneading clay improved, but kilns also began to be built that could withstand the heat needed for firing. This heat ranged from 1,100 to 1,200 degrees centigrade. Gradually, the foundation to change from earthenware into china and porcelain was prepared.

### *(2) Metal crafts*

The beauty of metal crafts is expressed in material such as gold, silver, bronze and steel. Metal-craft is a technique to create

and ornament utensils by the methods of casting or forging with various metals. The measurement of technique depends on the handicraft skill and artistic ability of the artisan who dexterously handles the metals.

The metal processing technique is divided into three sectors: First, forging to make the form, by hammering heated steel. Second, casting to make a form by filling the melted rusty water into the gadget. Third, ornamenting to finish the decorations on the surface of the formed metal utensil. Various metal crafts produced by these procedures result in unique molded beauty depending on the characteristics of the materials and methods of manufacturing.

There are various metal-crafts products, from ritual suppliers that reprint historical royal ornaments, to practical tools used by commoners.

Eight significant metal crafts are currently designated as important intangible cultural properties.

### *(3) Wood crafts*

Wood crafts include techniques for building structures, manufacturing various utensils by cutting and sharpening woods, searing the surface of utensils and ornaments with shells, ox horn or varnishing with lacquer. From ancient times, wood was used for building houses and making practical tools, instruments, and various utensils. Due to such life conditions, the skill of handling wood also developed significantly. Wood crafts were founded in Korea's natural environment and reserved an important part of traditional culture even to the present day. Daemokjang is an artisan who make the essential part of architecture by creating pillars and putting rafters. Somokjang manufacturers supplementary materials such as equipment of furniture. Artisans used bamboo to manufacture Korean male traditional hats and soldered the surface of bamboo to decorate or create bows and arrows.

Shell and ox horn are often used to decorate various forms on the surface of utensils made of wood. Bamboo and sinew are used to manufacture bows and arrows. The Paulownia tree was carved to make instruments that create sound. After shaping by these methods, products are ultimately finished with the addition of varnishing with lacquer. This traditional woodcraft method is a very important technique in manufacturing furniture or instruments.

Numerous items are currently designated as important cultural properties.

#### *(4) Fiber Crafts*

Fiber crafts use various textiles and threads to manufacture suits, garments, ornaments and accessories. Since clothing has always been a fundamental necessity in human life, fiber craft took a major role in the making of clothes historically. In modern days, mechanical skill has developed significantly, and the traditional handicraft of manufacturing textiles is gradually vanishing. In fiber crafts, traditional skills of weaving, dyeing, sewing, knotting and embroidery are all performed. Jikjo is frequently used, which means to weave textiles by drawing out threads from ramie plant, cotton plant, hemp grass or cocoon. Various fiber crafts are designated as important intangible cultural properties.

#### *(5) Fur and Leather Crafts*

Fur and Leather craftwork include skills using leather or the fur of animals. Various crafts are currently designated as important intangible cultural properties.

#### *(6) Paper Crafts*

Paper craftwork includes skills to manufacture paper by traditional methods and to ornament or make various utensils using those papers. Baecheopjang is currently designated as an important cultural property.

*(7) Stone Crafts*

Stone craftwork includes skills to manufacture crafts from various kinds of stone, including jade. Jade is the most representative jewelry developed in oriental cultures with gold and silver. It was used as a material for various ornaments and handicrafts.

**8) Cuisine**

Clothing, food, and dwellings are regarded as fundamental elements in living. The most important one among these three is food. The cultural dispositions of Korea's dietary life differed according to the four seasons and regional conditions, such as mountain and plain, riverside and islands, etc. Food culture could also differ according to the temperature difference of north and south, wealth and poverty, and social position. It developed and declined depending on social changes. Cuisine for the Royal Court in the Joseon Dynasty period and provincial wine that was uniquely brewed with natural ingredients and local specialties were designated as important intangible cultural properties.

**PRESERVATION AND DEVELOPMENT OF  
IMPORTANT INTANGIBLE CULTURAL PROPERTIES**

Cultural properties are the essence of national culture. Intangible cultural properties are mental assets that represent the identity of our people. These are national properties that we must pass on to the next generation. Lately, rapidly changing lives and the trend of globalization are operating as dangerous elements, to gradually erode and destroy intangible cultural properties. Music and dance, which were public symbols of refinement, are now only stage performance, handicrafts which were essential in people's lives are becoming useless and skills, and folk games that created a festive atmosphere in local communities have disappeared one after another. Now, individuals, organizations, schools, society, and the

nation must cooperate more systematically and effectively to preserve and manage intangible cultural properties that contain national spirit. The Cultural Properties Administration is constantly focusing on opportunities for all people to enjoy traditional culture. Following the development of communication and the advent of the information era, we will record the original data of cultural properties in digital form and make global images of our cultural properties to raise Korea's mental prosperity.

## PRESERVATION AND INHERITANCE OF IMPORTANT INTANGIBLE CULTURAL PROPERTIES

### *1. Supporting for Inheritance*

- Provide monthly subsidy for inheritors
  - Holders, Apprentice, and scholarship students
- Special subsidies
  - Holders in disadvantaged areas receive additional funds
  - Additional funds for vulnerable items for inheritance
- Provide health insurance
- Provide subsidy for funeral expenses and hospital fees

### *2. Supporting Performance and Exhibition*

- Promote open events, overseas performances and exhibitions of Important Intangible Cultural Properties
- Promote exhibitions of holders of Important Intangible Cultural Properties
- Promote public performances of Intangible Cultural Properties
- Promote handicrafts tournaments
- Promote local festivals

- Promote international performances and exhibitions

### 3. *Establishment of Heritage Education Center of Intangible Cultural Properties and Additional Supports*

- Promote the establishment of Heritage Education Center
- Support inheritance equipment
- Support sister schools of organizations of Important Intangible Cultural Properties
- Support social educational programs
- Support production of textbooks

As both the closing and following, I will introduce the descriptions of some of important cultural properties designed over the period of more than 40 years in South Korea. These are the examples given in order to provide the overview in the variety, and how broadly has been the term of intangible cultural heritage perceived among the people and South Korea's authorities:

#### **Making horsehair hat**

Gat, the horsehair hat, was one of the formal hats that adult men in the Joseon Dynasty must wear when they go out. It was used to show the status of the nobility. The process of making Gat can be divided into three steps: making hat rim (Yangtae), making the cup-shaped upper part (Chongmoja), and assembling the hat rim and the cup-shaped upper part (Ipja). Yangtae is the process of slicing bamboo thinner than a hair and tying them up on the record-shaped plate so as to make a hat rim. Chongmoja is the process of making its upper part with the tail hair or mane of a horse. Once the rim and upper part of the hat are made, a craftsman draws the rim by making an oval shape, and checks that the upper part is tied up evenly. Finally, he assembles them by covering with silks and lacquer. The Gat is completed once strings are attached to it. (Designated Date: Dec 24, 1964)



## **Epic chant**

Pansori is a genre of musical story telling performed by a vocalist (Sorikkun) using narratives (Aniri) and mimetic gestures (Neoreumsae), with drum accompaniment. The drum player plays the instrument, saying exclamatory words called Chuimsae to the singer. There were once twelve Pansori. But only five Pansori, including Chunhyangga, Shimcheongga, Sugungga, Heungboga, leokbyeokga, were transmitted to the present. Loyalty to the nation, filial piety, integrity, or chastity is the theme of Pansori. As traditional art, Pansori humorously depicts the ups and downs of people's lives through music. Pansori was proclaimed by UNESCO as the Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. (Designated Date: Dec. 24, 1964)

## **Sword dance**

Jinju geommu is a female sword dance also called Geomgimu or Kalchum. It has the longest history among the Court dances. Jinju geommu preserves the original style movement sword-wielding technique of the sword dance performed at royal palaces. Although most of other sword dances have four dancers, this dance is performed by eight. Furthermore, Jinju geommu begins with Dodeuri rhythm, following Taryeong songs and its variation, unlike other sword dances starting with Taryeong rhythm and using only Taryeong songs. (Designated Date: Jan. 16.1967)

## **Victory dance**

Seungjeongmu refers to a dance of victory celebration. Four women dancers wearing colorful princess wedding clothes put Hansam, long sleeves, on their wrists. They dance and sing while beating drums in all directions. The victory dance, characterized by three step advance and three step retreat, magnificent and vivid performance, uses music including Samhyeon dodeuri and Taryeong of Yeongsan hoesang, with unsophisticated and antique tunes. The dancing outfit includes a red skirt, a white Korean traditional jacket, a black vest that a public officer would wear. a fur hat. a red sash, and Hansam, the long sleeves with colorful

strips. Dancers also hold one pair of swords. The victory dance is almost similar to Mugo performed in the royal court in tenns of garment instrument and dance step. Given its elegant movement and tune, and elaborate structure, it has a high value as a traditional art. (Designated Date: Dec. 21, 1968)

### **Decorative knotting**

Maedeup refers to a knot or the skill in making various kinds of knots and making the Sui that is attached on the lower part of a knot. Silk thread is the major material for the knot. Knots vary depending on colors, thickness and knotting method. The name of the knot is different by region. Knots were named after things, flowers, and insects easily seen in everyday life such as ginger, butterflies, dragonflies, and chrysanthemums. Knots, decorative item were also attached to musical instruments and palanquins. Even if knots are the same kind, where they are made or used determines the quality and the degree of elegance. (Designated Date: Dec. 21.1968)

### **Wood oxen game**

Yeongsan soemeoridaegi is a folk game using a wooden ox. It is also called Mokujeon (war of the wooden ox) or Namusoe (wooden ox). Originally, it was held at the first full-moon of the Lunar New Year. However, it is now one of events celebrating the March 1st Independence Movement. As the first full moon day comes near, people give offerings to mountain gods and cut trees to make Namusoe, the wooden ox. Before carrying the wooden ox on team members' shoulders for the game, both teams (the East and the West) uplift the atmosphere by performing Nongak or farmers' music and waving flags. On the top of each Soemeori or wooden ox head, three leaders: general, lieutenant-general, and major-general give commands to subordinates. Only if the team swiftly moves in line by the orders of the general, they can win the fight. Once the counterpart's ox head falls down or either side pulls down the other's ox head, the game is over. Yeongsan soemeoridaegi is precious heritage as a communal play to pray for good harvest. (Designated Date: Feb. II, 1969)

### **Tug-of-war game**

Juldarigi is a tug-of-war game in which villagers are divided into two groups, namely the East and the West, who then try to pull harder than the people on the other end of the rope to a certain point to win. It is also called Julssam (rope fighting), Julttaenggigi (Rope pulling) or Galjeon. The rope is so large and thick that people cannot pull the rope. So the participants make and attach side ropes to the main rope on the very day of the game. To ensure that the rope will not be cut off or untied, a large tree stump called Binaemok is inserted into the rope. When a leader rides on the rope and commands an order, Juldarigi or the tug-of-war game begins with the upbeat folk music of a Nongak band. As an agricultural ritual based on faith toward the dragon and snake, Yeongsan juldarigi is a communal folk game to forecast the harvest and pray for an abundant harvest. (Designated Date: Feb. II. 1969)

### **Cotton weaving**

Najuui saetgolnai means cotton-weaving skill in Saetgol Naju, Jeonnam. Cotton was first introduced by Mr. Ikjeom Mun in the late Goryeo Dynasty, from China's Won Dynasty. Since then, it was cultivated nationwide in the Joseon Dynasty, becoming a major resource for clothes. Cotton weaving involves cultivation and harvest, cotton extraction, cocoon rolling, spinning, and weaving. Cotton extraction is to remove seeds from cotton and soften cotton. Cocoon rolling is to rub cotton on a plate. Spinning is to extract yam by using a spinning wheel. Weaving is to determine how many pieces of string will be inserted in one frame, given the thickness of the yam, and then weave the starched yam to make the finished good. (Designated Date: Jul. 4, 1969)

### **Bamboo pyrography**

Nakjukjang means the work of carving pictures or words into bamboo by scorching it with red-hot iron. Nakjuk, the bamboo pyrography, was once used by public offices to put their seal on their belongs. Then it evolved into a surface decoration technique. The iron is heated in a brazier using fine tree charcoal. If the iron is

too hot, it burns bamboo. If the iron is too cold, patterns are not clear. As artisans must carve figures in a certain temperature and finish the work before red-hot iron gets cold, they must have experience and speedy hands. Nakjuk is used to make decorative designs or patterns on arrow shafts, acupuncture needle boxes, sword grips, folding screens, tobacco pipes, folding fans and bamboo writing-brush cases. (Designated Date: Nov. 29. 1969)

### **Metal engraving master**

Jogakjang or Joijang refers to a master artisan in engraving figures on metal bowls or other items. This engraving skill is the major technique of metal crafts most developed in the Goryeo Dynasty. Among the skills are Pyeonggak or Eumgak (depressed carving), Tugak. Yukgak (embossed carving), and Sanggam Ipsa. Tugak is to remove unnecessary parts with a chisel to make a decorative design. Sanggam Ipsa is to scoop out and put gold, silver, or bronze into a hole. (Designated Date: Jul. 22, 1970)

### **Royal culinary art**

The royal cuisine of the Joseon Dynasty represents Korean food. There are four daily palace meals: Surasang (breakfast and supper), chojobansang (early breakfast), Natgeotsang (lunch). Surasang has three tables including Wonban with 12 side dishes. Gyeotban and Jeongolsang. Noodles are served for lunch or as simple meals for guests. Banquet cuisines are prepared for the birthday and the 60th birthday of the king or queen, the appointment of an heir to the throne, and the reception for foreign envoys. (Designated Date: Dec. 30, 1970)

### **Traditional musical instrument production**

Akgijang refers to the techniques of making Korean traditional musical instruments. There are two types of techniques: making string instruments, and making drums (Buk Meugi). The reverberation keg of string instruments is made of the paulownia tree, due to its excellent oscillation and moth-free quality. The bottom board is made of chestnut trees and pine trees. Ornaments are mainly made of jujube trees and junipers. Cowhide is used to

make drums and dog leather is used for double-headed drums. The work of making drums is dependent on how well an artisan deals with leather. As for big drums, the leather of a 4 to 5-year old bull, whose fat is not totally taken out, is used. In particular, the armpit and belly leather produce a soft and high vibrating sound. (Designated Date: Feb. 24, 1971)

### **Ornamental painting**

Dancheong is ornamental painting applied to royal palaces, temples, and shrines. The ornamental painting originated in wall paintings in the era of the Three Kingdoms and it became more developed with the introduction of Buddhism. The work of Dancheong is as follows: a painter plasters blue green soil on the surface of a building, laying the drawing on the surface, tapping a powder bag on the drawing. As powder comes out from the small holes of the bag, designs are drawn on the surface. Then the painter paints the building with five colors: blue, red, yellow, white, and black according to the design. Dancheong acts as surface coating to supplement the weakness of the timber. It also helps the building display its majesty and sacredness. (Designated Date: Aug. 1, 1972)

### **Rope walking**

Jultagi refers to tightrope walking in which a performer displays acrobatic skills on a tight rope with witty lines and simple gestures. This play was held on national holidays such as the 15th of April (in the lunar calendar), the Dano Festival (the 5th of May in lunar calendar) and Chuseok (Korean Thanksgiving). It was also performed in events held in the royal palace, banquets of high-ranking government officers or village festivals. The tightrope walking performance is composed of a rope player, a crown and musical instrument players. The assistants under the rope play double-headed drums, pipes and Korean fiddles to ensure the player's motions are rhythmical and smart. There are a variety of tightrope walking skills including walking on the tight rope, backwards walking, leaping with one foot, sitting and lying, and sometimes pretending to fall down, to entertain viewers. The player does not only walk on the tight rope, but also sings songs and tells

funny stories. Notably, it makes spectators participate in the performance. (Designated Date: Jun. 30.1976)

### **Ornamental knife**

Jangdo is a short knife carried easily. It was used for protection or for decoration. Of the various kinds of Jangdo, the one carried on the body is called Paedo, the one kept in the pocket is called Nangdo. In addition to them, there are many kinds by shape and by material. By knife case shape, there are Samojangdo in a square case and Mojaebijangdo in an octagonal case. As well, by material, there are Gold Jangdo, Silver Jangdo, and White Gem Jangdo. During the late Joseon period, knife making became more sophisticated and complicated as Jangdo was regarded as a luxury pendant accessory. Jangdo made in Gwangyang, Jeollanam-do is famous for its long history and sophistication. (Designated Date: Feb. 23, 1978)

### **Fishing village's festival**

Jwasuyeong eobangnori is a festival performed in the Dongnae area of Busan City. The fishing village's feast is based on fishing activities and songs sung while fishing. Its integral part is that fishermen sing various songs while fishing with nets. The Jwasuyeong eobangnori consists of three chapters, namely Newangsori, Sarisori and Chingchingsori. The festival is the combination of fishermen's and women's mass game to sing songs for fishing activities and celebrate the big catch. It is highly remarkable in that the Jwasuyeong eobannori is held by the one and only fishing cooperative in Korea with a long history and tradition, and it is the traditional festival of the fishing center. (Designated Date: May 9.1978)

### **Hat making**

Tangeon is a kind of man's hat to be put on before the Gat, that male adults wear with a formal suit for going out. Tangeonjang refers to a master in making Tangeon. It is also called Gamtu, which is put on when a man stays at home. The expression of "Puning on Gamtu", meaning the obtainment of a

position in the government, originates from the term Gamtu. It is usually made of horse tail hair or cow tail hair. Jeju Island was a major manufacturing area, since the quality of ponys' tail hair was regarded as the best. Ponys' tail hair in Jeju Island was fine but durable, as well as soft and smooth. There are three types of Tanggeon: Hottanggeon (single folded hat), Gyeoptanggeon (double folded hat) and Baduk Tanggeon (cross patterned hat). (Designated Date: Nov. 17, 1980)

### **Shaman ritual with a performer in cow costume**

Yangju sonnorigut is a shaman ritual performed on New Year's Day and the first day of spring to pray for the prosperity of the family, and a good harvest. The term Sonnori indicates that a performer in a cow costume leads the performance. Although its origin is unknown, it is believed that it originated in Somaeknori, a ritual of worshiping a cow, horse, and sky, and got influenced from Jaeseokgeori in shamanism and Mama baesonggut. The ritual was performed not only in Yangju but also in Seoul and other provinces, including Gyeonggi province, Gangwon province, Chungcheong province, Hwanghae province and Pyeongannam Province. This Gut is composed of dialogue between a shaman and groom, the groom's Taryeong, ballad song and well-wishing remarks, the groom's dance and gestures, and the cow's movements. The long and sophisticated lines of the horsekeeper's Taryeong, ballad song has a great value as literature. (Designated Date: Nov. 17, 1980)

finishes feelings with stopped motion at the same place. (Designated date: Jan. 17, 1980)

### **Traditional wooden architecture**

Daemokjang (grand master carpenter) is a carpenter who is responsible for the whole process of building a house, and refers to Dopyeonsu who constructs palaces, temples, and military barracks. The title Daemokjang was given to him in order to differentiate him from the Somokjang, and he is today's architect. In cooperation with other master craftsmen such as the tiler, stone carver, and

painter, he is responsible for completing the house. Because the technique of Daemokjang is transmitted strictly, Gimun is formed. Gimun means that one family is formed around a particular technique. The role of Daemokjane in Gimun is very important. (Designated date: Jun. I. 1982)

### **Korean traditional martial art**

Taekkyeon is Korean traditional martial art that dominates an opponent and defends oneself. We can see that it was started from the era of the Three States through wall paint of Goguryeo. In the Goryeo period, the technique was much developed as tangsu and prevailed as the martial art of the warrior. Characteristics of Taekkyeon are as follows: Firstly, hand and body actions are in accord with the motion of muscles and it is the traditional martial art that natural offense and defense are possible because of softness. Secondly, it has musical and dancing rhythm and great artistic value. Thirdly, it focuses on defense instead of offense and it was called Gakhui because it uses the foot much. Taekkyeon is a unique martial art in Korea that does not hurry, and has time to spare due to a peculiar walking method, Pumbalgi. (Designated date: Jun. I, 1983)

### **Silver wire inlaying**

Ipsa refers to a form of metal craft decoration that cuts a lhin groove on the metal surface and inserts a siring of gold or silver thread. In general, there are two different techniques for this metal craft. One is the engraving of thin grooves on the metal surface, using a chisel and inserts a silver thread. It is traditional method that has been handed down from the era of Goryeo. The other is the method that cuts the metal surface with a chisel widely and puts plates or thread of gold and silver on it and hammers them. It has been handed down since the middle of the Joseon era. Pallerns used for Ipsa are geometric patterns such as teeth of a comb. Pictorial patterns such as the Four Gracious plants (plum, orchid, chrysanthemum and bamboo) have been engraved since the middle of the Joseon era. (Designated date: Jun. I. 1983)



### **Foot mask**

Baltal is a game in which one wears a mask on one's foot. A man wearing a mask lies down in a tent and sings, dances and talks with motion of foot and hands. A clown and woman talk to the man outside of the tent. Samhyeon yukgak, recorder, Korean flute, Korean fiddle, drum, and Janggu, play the music. There are not only wit and stunts but also criticism and insight into society in the story. It reflects the common people's joys and sorrows themselves. (Designated date: Jun. I. 1983)

### **Embroidery**

Embroidery is a form of art that creates a design on a piece of base fabric using needles and threads of various colors. In the Goryeo dynasty, it was even used in common people's clothes. In the Joseon Dynasty, it was much developed as two types: such as Gungsu, embroidery that was made by a chief master in the palace; and Minsu, embroidery that was made by general people. Embroidery techniques are divided as Jarisu that plaits closely like a mat, Jaryeonsu that embroiders to cross long and short stitch, Pyeongsu that embroiders surface as horizontal, vertical, and declined direction, Jeumsu that connects lines, Jitiggeomsu, Maedeupsu, and Saseolsu. (Designated date: Oct. IS, 1984)

### **Brewed wine made by Mr. Choi's house**

This is a traditional wine that has been brewed in Mr. Choi's house. The one who brewed this wine first was Choi Kuk Jun and he was Chambong in Saongwon that controlled palace foods in Joseon Sukjong era (1674-1720). When brewing this wine, they use the water of a well in the Choi's house. Its amount and temperature are constant all year, and it is famous for good water. The main ingredient of this wine is Korean glutinous rice and it is brewed with water and yeast. Its color is bright and clear light yellow. (Designated date: November 1, 1986)

### **Silk weaving**

Myeongju is a textile made of silk thread. that has been acquired from silkworm cocoons. In general, the fabric made of silk thread is called Bidan in Korea. However., the types of silk fabrics vary depending on the types of silk threads, designs and methods. Myeongju started from planting mulberry trees and rearing silkworms. Put silkworms into boiling water and take out thread and make silk string. If you starch the silk thread and roll it in the warp beam of a loom and thread the warp of the loom, then preparation for Myeongju is ready . (Designated date: April 1. 1988). Loom that weaves hemp cloth Badi is one part of a loom that weaves hemp cloth. Badijang is the one who has technique to weave this. Badi is made of the bark of bamboo. Three to four-year old Bamboo is appropriate for material to make because it is solid and thick. Manufacturing procedures are divided into: making a Badisal making Gidungsal (Naldae), fitting end pieces and attaching Gal. The types of Badi are different according to clothes such as ramie fabric hemp cloth, silk hemp cloth, hemp cloth. Although Badi weaves same hemp cloth, it differs from nine strings to 18 strings according to the thickness of the hemp. (Designated date: August 1. 1988)

### **Making earthenware roof tiles**

A Jewajang is a person who specializes in making giwa or roofing tiles. The roofing tiles are used to cover up the roof of a structure to prevent rain from penetrating and the wood beneath the roof from eroding. At the same time, they give good appearances and make the decoration of the structure outstanding. The process for making giwa is as follows: Knead clay made of mud with water and pour it into a frame made of wood. Spread hemp or cotton cloth on the outside of the frame and harden the clay and cover it on a clay plate and beat it with a bat. Dry it for some time. Bake it in a furnace over 1000 degrees after cutting. (Designated date: August 1, 1988)

## **Jade craftsmanship**

Okjang is a master craftsman who makes vessels and ornaments. Along with gold and silver, it is one of the most popular gems in Asia and is used for ornaments that represent social level. White and soft nature of jade represents perseverance, metaphor, and patience. Therefore, it meets with sentiments of Korea well. If you see the process of manufacture, it is completed by stone cuning, design, cutting, fonning, detail carving (boring hole and groove), and polishing. Many tools, such as iron saw, Hwalbibi that bores hole, Gariteul, that is grinder, are used according to process. (Designated date: February I, 1996)

## **Exorcism for upper classes**

Seoul saenamgut is traditional Mangjacheondogut in Seoul and is perfonned for the rich and upper classes. The purpose of Mangjacheondogut is to comfort spirits and guide them to heaven. Saenamgut is composed of Andangsageongmaji and Saenamgul. Andangsageongmaji is perfonned from the night before Saenamgut is done to the following dawn. In traditional Saenamgut, five Mansins and six Jabis take part, and Samhyeon yukgak such as Gayageum (a Korean musical instrument with twelve strings), Piri (kind of flute), Ajaeng (seven-stringed fiddle), Daegeum (king of clarinet), Haegeum (Korean fiddle), and Janggu (Korean drum) is used. In Saenamgut, shamanism and religious facets of Buddhism, Confucianism are mixed. (Designated date: May I, 1996)

## **Art of ceramics**

Ceramic ware is divided as earthenware, chinaware, and porcelain, according to temperature when baking pottery. Sagi is the container in which white soil is mixed and is baked at high temperature. The Sagijang refers to an art of making porcelain goods or the master craftsman in Saongwon. The process of making Sagi is as follows: Put water into sand and remove foreign materials. This refers to the Subi process. Soil treated Subi process is refered to as Jil. Dry formed containers well and put them in a

furnace. After baking, enamel and bake again. (Designated date: July I. 1996)

### **Calligraphic engraving**

The Gakja refers to the craftsman who engraves letter or pictures on wood plates and is also called Gakjang or Gaksu. The oldest wood plate that has been known until now is 'Mugujeonggwang daedaranigyeong' made in the 10th year of King Gyeongduk in Silla (75). Bookplates using for wood plate printing are jujube tree, pear tree, wild walnut tree, birch, and white birch. Jujube tree is solid and isn't eaten by worms. The pear tree is soft and easy to knife, and is smooth. The manufacturing process is as follows. Put the tree into seawater for several years and remove resin and dry it in shaded place and do Gakja. (Designated date: November I, 1996)

### **Lacquer work**

Chiljang is an artisan who removes foreign materials in lacquer and improves clearness and polish of lacquer and purifies it. Live lacquer has moisture, leaves, and insects, so we can use it only after purification. First, put small cotton into the lacquer and the cotton will absorb the lacquer after one day. If you squeeze this, then foreign material is removed and you can get pure lacquer. Pour lacquer on an iron plate and stir it with an iron spoon so that moisture can be evaporated by sunlight. Lacquer that foreign material is removed refers to as leongjechil and this lacquer is transparent and polished. (Designated date: March 12, 2001)

***APPENDIX II:***  
***Standard model for candidature form***

NATIONAL CANDIDATURE

**IDENTIFICATION**

- a. Name of the form of cultural expression or cultural space
- b. Name of the community
- c. Geographic location of the form of cultural expression or cultural space; location of the community concerned (please attach map)
- d. Frequency of this form of cultural expression
- e. Persons or organizations responsible in the community/communities or in the government involved (family name, given name, title, postal address, telephone, fax, e-mail address).

**DESCRIPTION**

- a. Description of the cultural space or form of cultural expression, including historical details and current information
- b. History, development and social, symbolic and cultural functions
- c. Technical description, authenticity, style, genre, influential schools and (for material objects) materials, function, method of production and use
- d. List of recognized practitioners of the tradition.

- e. Sustainability and possible risks of disappearance, pressures or constraints due-to:
- economic or technological development;
  - climatic change or pollution;
  - the development of tourism;
  - the increase or decrease in numbers in the community concerned;
  - other factors.

## **JUSTIFICATION OF THE CANDIDATURE**

The proposed cultural space or form of cultural expression should demonstrate:

- a. Outstanding value as a masterpiece of the human creative genius:
- for the community concerned and for the maintenance of cultural diversity, especially in relation to other expressions within the same culture, the expressions of nearby related cultures and universally;
  - as a specific creation and not simply a vast field of creation (such as, for example, a general musical creation of an instrument without specifying its specific form, folk songs or dances of an area without specifying the geographical variations that exist, or a set of non-specified cultural manifestations related to a linguistic area);
  - in the case of languages, which are not eligible for submission of such, the candidature should provide proof that:
  - it is created as an oral expression (is originally oral before being transcribed);

- the orality of the expression has been maintained to the present and continues to be a defining feature of the expression;
  - the expression is presented as a clearly defined corpus of the orality concerned;
  - the measures proposed in the action plan target the preservation of the orality (oral and intangible dimensions) of the expression;
  - the presentation of the candidature of a corpus of oral texts (oral literature) should be accompanied by a video of its performers, performance and performance contexts so that its artistic attributes manifested in its performance practices, including e.g. modes of expression, vocal techniques, gestures, movement expression and musical accompaniment, if any, can be clearly seen where these are essential components of its modes of communication.
- b.** Its roots in the cultural tradition or cultural history of the community concerned;
- c.** Its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned, taking into account the fact that cultures are generally in a state of constant transformation and that the cultural manifestation should necessarily play a role in the contemporary life of the community;
- d.** Excellence in the application of the skill and technical qualities displayed;
- e.** Its value as a unique testimony of a living cultural tradition;

- f.** The risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.

## **MANAGEMENT**

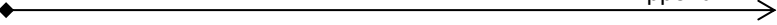
- a.** The organization or body responsible for safeguarding, preserving and revitalizing the form of cultural expression or cultural space (legal status of the organization or body, its recognized national competence, the name and address of the person in charge, sources of funding, etc.).
- b.** Measures that have already been taken to revitalize the form of cultural expression or cultural space in ways desired by the individuals or communities:
- legal measures;
  - legal protection against the exploitation of the cultural manifestations concerned;
  - legal or other protection of the practitioners of the technical skill or know-how;
  - measures taken to guarantee transmission of the skill or know-how;
  - others

## **ACTION PLAN**

A minimum five-year action plan designed to safeguard, protect, revitalize and disseminate the form of cultural expression or the cultural space must be very carefully targeted and costed to allow implementation and follow-up to continue after the date. It should comprise the following elements:

- a.** title of the project;



- 
- b. the organization of body responsible for the implementation of the action plan;
- c. the detailed description of the involvement of the individuals who are recognized as practitioners of the technical skill or know-how or the communities concerned;
- d. the administrative or legal mechanism for safeguarding the form of cultural expression or the cultural space concerned;
- e. the sources and level funding;
- f. the human resources available (their competence and experience) and the opportunities for training in projects related to safeguarding, revitalization and dissemination;
- g. a detailed plan:
- components of the projects;
  - project schedule (phase I, phase II,...);
  - agencies implementing the project;
  - history;
  - rationale;
  - long-term objectives;
  - short-term objectives;
  - expected outcomes;
  - work schedule;
  - detailed budget

## **ESSENTIAL ACCOMPANING DOCUMENTATION**

This form must be accompanied by the following:

- a. documentation necessary for the evaluation of the file, namely maps, photographs with the corresponding negatives or slides, sound or audiovisual (video) recordings or any other useful material to illustrate the candidature, together with a letter authorizing the dissemination of all these documents for promotional purposes, an analysis of reference works on the

subject and a comprehensive bibliography set out according to common practice in the scientific and academic world;

- b.** a professional-quality video document (digital Betacam, Betacam SP or DDV), of no more than 10 minutes' duration, reflecting the most significant aspects of the candidature file. This will be screened to the members of the Jury during their deliberations;
- c.** a written document, or a video or audio recording or any other irrefutable proof demonstrating the agreement of the community or individuals concerned with the content of the file;
- d.** a list of five other projected forms of cultural expression and/or cultural spaces which are envisaged for proposing in the following decade for possible proclamation as immaterial treasure and masterpiece.

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## *Content*

FOREWORD .....	7
INTRODUCTION.....	11
DEFINITION OF INTANGIBLE CULTURAL PROPERTIES .	15
CULTURAL DIVERSITY – THE CHALLENGES OF GLOBALIZATION .....	15
Unversal Declaration on Cultural Diversity .....	16
Threats and Challenges .....	19
GENEALOGY OF THE ICH CONCEPT .....	20
Elements of Intangible Cultural Heritage.....	22
Oral narratives and expressions including language as a vehicle of ICH .....	23
Performing arts (such as traditional music, dance and theatre).....	25
Social practices, rituals and festive events .....	27
Knowledge and practices concerning nature and the universe .....	28
Traditional craftsmanship.....	31
INTERNATIONAL LEGAL INSTRUMENTS – THE ROLE OF INTERNATIONAL ORGANIZATIONS IN THE PROCESS OF DEVELOPMENT OF INTERNATIONAL CULTURAL POLICIES .....	32
Folklore and IPR: Copyright and folklore.....	33
WIPO and UNESCO: Folklore seen as Intellectual Property	34
UNESCO and Immaterial Heritage .....	36
2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.....	38
IMPORTANT CURRENT ISSUES.....	42
The issue on cultural rights – ICH focus .....	42
The process of digitization .....	45

THE HERITAGE AS PART OF COLLECTIVE MEMORY AND ITS PLACE WITHIN THE LOCAL COMMUNITY .....	53
INTANGIBLE CULTURAL HERITAGE AS FACTOR IN SOCIAL DEVELOPMENT .....	53
Cultural Heritage vs. Cultural Tourism .....	56
Sustainable tourism.....	57
Tourism and community involvement.....	58
Attitude towards ICH and development .....	59
Toward the integration of cultural heritage and tourism....	60
Tourism negative impacts.....	61
THE ROLES OF MUSEUMS IN PROTECTING INTANGIBLE CULTURAL HERITAGE.....	65
THE INTERDEPENDENCY OF THE TANGIBLE AND INTANGIBLE CULTURAL HERITAGE.....	66
Museums and their Mainly Archaeological and Material Content.....	68
WHAT IS THE DIFFERENCE MADE BY MUSEUMS? HOW COULD MUSEUMS MAKE A DIFFERENCE? .....	73
The museum as setting.....	73
Museums and the issue of presenting intangible heritage.....	74
Local vs. national museums.....	75
Museums and the process of re-patriation as an rather important issue of ICH.....	75
AND WHAT IS POSSIBLE TO DO THROUGH PEOPLE? ...	76
VIRTUAL AND/OR CYBER MUSEUMS: QUESTIONS, LESSONS, PROSPECTS.....	80
GENERAL BALKANS' OVERVIEW .....	85
SOCIO-POLITICAL CONTEXT.....	85
LEGISLATION ON ICH – THE COMPARATIVE BALKANS' OVERVIEW .....	88
THE EXAMPLE OF SERBIA .....	101
WIDER SOCIO-CULTURAL CONTEXT .....	101
National cultural policies.....	101
HERITAGE POLICY CONTEXT .....	106
Main actors .....	106

Legislation on Intangible Cultural Heritage .....	112
Inventories .....	113
Priorities concerning Intangible Cultural Heritage in Serbia .....	114
<b>VLACHS' CULTURAL HERITAGE – PART OF BOTH SERBIAN AND WORLD'S INTANGIBLE HERITAGE .....</b>	<b>118</b>
Introduction .....	118
Ethnical specificity of East region of Serbia .....	119
Cultural specificity of East region of Serbia .....	121
Vlachs' immaterial heritage .....	124
CONCLUSION .....	133
CONCLUSION .....	139
ЗАКЉУЧАК .....	145
APPENDIX I: Important ICH – South Korea good practice .....	155
Introduction of Important Intangible Cultural Properties .....	155
Definition of Important Intangible Cultural Properties .....	156
Inheritance System of Important Cultural Properties .....	157
Designation of Important Intangible Cultural Properties .....	158
Preservation and Development of Important Intangible Cultural Properties .....	166
APPENDIX II: Standard model for candidature form .....	181
IDENTIFICATION .....	181
DESCRIPTION .....	181
JUSTIFICATION OF THE CANDIDATURE .....	182
MANAGEMENT .....	184
ACTION PLAN .....	184
ESSENTIAL ACCOMPANING DOCUMENTATION .....	185
LITERATURE .....	187
REFERENCES .....	189

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