The 4th Annual Ename International Colloquium

BETWEEN OBJECTS AND IDEAS

Re-thinking the Role of Intangible Heritage

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PROGRAM & SELECTED ABSTRACTS

Plenary Presentations

Safeguarding Intangible Cultural Heritage: Risks & Opportunities

The Space Between Object and Idea. Is There Room for Officialdom?

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Traditionally the heritage professions have been able to control that with which they work through institutional ownership, or regulatory frameworks. That is to say, a museum owns its collections and has the freedom to make with them largely as it wishes, whilst heritage authorities working in the public domain are equipped with laws that ensure that the right thing is done with property considered to be of value. However, the relatively recent movement of formal heritage conservation into the domain of intangible heritage has taken professionals into territory where they can neither own that with which they work, nor regulate it without putting it at peril.

Given the above, the question arises as to the precise role of formal heritage conservation in this field and how the space between 'idea and object' might be appropriately managed through developing ways for heritage professionals to exercise their not inconsiderable powers in that space.

This paper will look at how officialdom can play a positive role in ensuring that there is room for intangible cultural practices to continue to develop and flourish in the manner in which practitioners thereof deem most relevant to their current circumstances.   In doing so it will look at some recent experiences in dealing with such issues in deep rural communities in South Africa and how globalisation can be dealt with if communities that have up to now retained their culture and identity through isolation are encouraged to bring their ideas into the global domain.

Intangible Cultural Heritage and the Culture of Tangible Heritage: Fortunes and Misfortunes of the Implementation of the 2003 UNESCO Convention in France

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Ministry of Culture
France

This paper will not attempt to describe and explain what the ICH convention is. Neither will it aim at describing how the French Ministry of Culture is implementing it, using the phrases and sentences of red tape. My aim is much more in tune with the theme of the colloquium and is precisely situated "between objects and facts". France has ratified the convention but, nevertheless, its implementation raises issues in a country deeply influenced by a conception of heritage dating back to Mérimée and Viollet-le-Duc. But isn't France also at the origin of the notion of ethnological heritage, a category of social sciences that is, by and large, akin to intangible heritage? Of course... but this doesn't state everything.

Between (material) objects and (scientific) facts, the long march of intangible cultural heritage is filled with obstacles. Is it awaiting a bright future? This paper will ground itself on the facts collected during the years that followed the convention's ratification by France. It aims at putting them into perspective, in order to analyze the situations linked to the implementation of the convention by France in an international context (UNESCO ICH committee) and in a national (French Ministry of Culture) or local one (meetings with practitioners, community members, association delegates). The 2003 Convention has often been presented as the convention of "Southern countries", yet this paper will show how it can be adapted to the intellectual and cultural context of a country that played a major role in the construction of the notion of heritage in the 19th century.

A Goose Laying Golden Eggs? Quick Wins or Long Runs: Intangible Cultural Heritage, Safeguarding and the 2003 UNESCO Convention

Marc Jacobs
FARO - Flemish Support Centre for Cultural Heritage
Belgium

In the 21st century, the concept (and use of the concept) of "intangible cultural heritage" should be closely linked to the exciting but tricky adventure of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. The keyword is safeguarding: a notion to be developed in (new) practice.

Thanks to the link with and actions of UNESCO as it has been functioning in the phase of globalisation since the 1990s (featuring events such as the "implosion of the USSR-figuration", the "jumps of Asian tigers", the "WWW", "9/11", "glocalisation" and—referring to the internal heritage kitchen—the hybrid reactions to the results of three decades of

implementing the 1972 World Heritage Convention), ICH as a cultural policy concept now enjoys not only the benefit of the doubt but also a huge amount of symbolic capital among decision and policy makers in many nations. The umbrella concept of "ICH" seems to be able to perform many functions, such as being a newish bag for old wine, a shield or a weapon in identity constructions, access to money, prestige, attention and expertise, and a tool for legitimation. The door is open for appropriation strategies of many players. How can we keep it connected to safeguarding, careful reflexivity, inclusivity, open dialogue and UNESCO?

The next five years will be crucial. The operational directives for the 2003 Convention that will be proposed to—and hopefully accepted by/not slaughtered by—the General Assembly of State Parties in June 2008 try to keep several options open. How does one take care, with many actors and even more agendas, of a huge goose that could lay golden eggs? Or is this an unfortunate metaphor? In short: how can safeguarding become—or remain (if you think the glass is half full)—the central, fragile and innovative issue?

The Power and Politics of Intangible Cultural Heritage

Wrestling with Change: The Role of Intangible Heritage in Economics, Society, and Collective Memory

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Ename Center for Public Archaeology and Heritage Presentation
Belgium

According its definition in the 2003 UNESCO Convention, Intangible Cultural Heritage is "constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity". This wholehearted acceptance of re-creation and adaptation as essential aspects of the expression of human heritage sets ICH apart by its very nature from an older, static conception of heritage as something to be protected from the forces of change. This paper will examine the implications of that important distinction and argue that despite an official, formalistic tendency to categorize and establish authoritative, state-sponsored inventories and typologies of Intangible Cultural Heritage, its true potential lies on the unofficial community level, in its enormous capacity to deal with collective social change. As a medium for public display and expression, Intangible Cultural Heritage shifts the focus of public memory from objects, places, and things, to evolving ideas, identities, and creative possibilities. It forces us to see heritage as cultural action, not cultural capital. It forces us to question heritage's traditional illusion of timelessness and exchange the static and the exemplary for the dynamic and the popular. Noting that the central issues of globalization—mass migration, mass production, and mass media—are precisely the elements that threaten traditional cultures, this paper will highlight the social role played by Intangible Cultural Heritage as a shared tool of adjustment and adaptation in periods of social dislocation and change. Using examples from the current cases of the United States, Belgium, Palestine, and Israel, it stress that the value of ICH lies not in academic discussion or administrative safeguarding, but in its basic redefinition of heritage from tangible objects rooted in particular places—to ideas carried by communities from old to new homes and old to new circumstances in a relentlessly globalizing world.

Intangible Cultural Heritage: Policies, Politics and Practices

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Canada

The proposed paper will address the current debates regarding the policies, the politics, and the practices of intangible cultural heritage. Intangible cultural heritage policies are being adopted and are stimulating lively discussion in Canada, in the United States, in Belgium, in France and in many other countries in the world. In 2003, UNESCO adopted the Convention for the Safeguarding of Intangible Cultural Heritage aimed at having intangible cultural heritage recognized and striking a balance between the tangible and the intangible, and ultimately at enhancing cultural diversity against the homogenizing forces of globalization. In dealing with living traditions, UNESCO has redefined heritage as an open ongoing process shaped by people and changed through encounters, rather than an immutable entity anchored in tangible things. This shift has opened up new and exciting perspectives for understanding the relationship between tangible and intangible heritage, the complex intergenerational and intercultural transmission of living traditions, the creation of different transcultural inheritances, and the subtle interplay between the state and the communities that practice intangible cultural heritage. The Convention was ratified in 2006 and has now been signed by more than 80 countries. Several European countries have also adopted specific policies to recognize and enhance their intangible cultural heritage. In Canada, museums are collecting oral traditions to document their ethnographic collections, cities (Montreal, Quebec, Rivière du Loup) are adding intangible heritage to their cultural policy and the provinces (Newfoundland, Quebec) are considering it not only a tool for safeguarding cultural traditions and diversity but also for promoting social memory, cultural tourism and regional development.

Intangible cultural heritage policies are also a source of new problems and new politics. Although they are a powerful means of developing a sense of belonging and of revitalizing communities, they can also contribute to destabilization, if not managed properly with the active participation of the local populations involved. The state recognition or the "heritagization" of the living traditions of minorities can lead to a sense of loss and of disinheritance, as these traditions are moved out of the community and into a national heritage site, a museum or an archive. More often than not, one person's inheritance is the disinheritance of another. Indeed, the ethics of heritage often conceal more than they reveal. Even the best intentioned state policies that encourage communities to preserve their intangible cultural heritage are in themselves forms of mediation and intervention. Local communities too have their hierarchies, their hidden agendas, and their own problems with competing claims to cultural and social recognition. In other words, policies need to be explored alongside process and practice to fully understand the politics of intangible cultural heritage at all levels.

Contributed Papers

Session A | Wednesday 26th 13h30

Intangible Heritage Practices I

How Building Made Music Visible: Intersectional Design for Imperial Rites in 18th-century China

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Through its thousands of years of development, Chinese imperial court music (also called "elegant music") has formed an accomplished system that not only combined with dance and orchestras, but also with ritual places and political power. The system had a profound influence on court music in other parts of East Asia, such as the aak in Korea (played in Jongmyo Shrine's Ceremony) and nhã nhạc in Vietnam—both being listed as the Masterpieces of the Oral and Intangible Heritage of Humanity.

While Chinese court music in rites has not been so well-preserved nowadays, it did leave some tangible traces in those ritual places. This paper investigates the intersection of musical design with the Altar of Heaven in Beijing, an 18th-century imperial ritual place which was renovated under the direction of Emperor Qianlong. At this World Heritage site, an annual grand ceremony with court music was once performed at each December solstice, in order to sacrifice to heaven and celebrate the harvest.

The paper will connect the spatial design of altar terraces with one aspect of court music system—the tonal measurement "huangzhong". As the paper shall indicate, the architectural design purpose is likely to make the altar itself a musical instrument that fits the very place; in other words, the architecture could be seen as a representational tool for the intangible court music, and also for the aesthetic and political aspirations of a dynasty.

Chiang Mai Urban Phenomenon by Transfiguration of Loy Kratong

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Thailand

The Loy Kratong festival is celebrated by floating elaborate kratongs, rafts traditionally made from banana tree trunks and decorated with banana leaves, flowers, candles and incense, on just about any waterway in Thailand. Thai people believe that the act of

floating the candle raft is symbolic of creating a good fortune by letting all one's anger, grudges and defilements go with the kratong. They may cut their fingernails or hair and add them to the raft as a symbol of washing away the bad parts of oneself. The festival is held annually on the night of the 12th full moon, and is widely believed to have originated in the 13th century.

The celebration of Loy Kratong in Chiang Mai is among the most interesting in Thailand with its addition of Yi Peng, a celebration in which hot air lanterns made of rice paper float up into the night sky in the belief that they lifting off one's bad luck. The night sky of Chiang Mai turns into a magical sight filled with thousands of lanterns shining like a moving river of stars, while the streets are closed for a huge markets and parades. The festival turns the streets, waterways, and sky of old Chiang Mai into a vibrant phenomenon. The celebration, however, has been constantly transformed from generation to generation, to the point where it has today become a full-fledged promotion for tourism. Yi Peng is held not only in Chiang Mai but in nearly all tourist cities; in fact the huge numbers of Yi Peng requires a temporary halt to civil aviation for fear of aircraft accidents. At the same time, the religious aspects of floating kratong are becoming less important to the young than organizing parades, holding giant kratong contests, and playing with fireworks.

The Intangibility of Intangible Cultural Expressions: Three Living Traditions of the North East of England

Michelle L. Stefano
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United Kingdom

Intangible cultural expressions, or living traditions, surround us in any region of this planet. It is true that some are threatened by the homogenizing effects of globalization, whilst others seem to keep on living. The leading, global force in safeguarding intangible cultural heritage, UNESCO, is concerned with preserving those intangible cultural expressions that are most threatened by this fast-paced, modernizing world. In order to understand how best to preserve such expressions, their relationship to their owners, devotees, or enthusiasts must be investigated. It is imperative to uncover the key elements that keep certain traditions on this planet living in order to ensure their vitality for the future, as well as to more efficiently safeguard those that are considered threatened.

This paper will focus on a centuries-old sword dance and the folk music traditions that are still in existence in the North East region of England. The owners, or guardians, of these living traditions were consulted in reference to their relationship with the dance, as well as to the particular instruments and tunes of the region. What keeps these traditions living are the people who are devoted to them however, the exact nature of the relationship —their motivations, attitudes, wider social values—has yet to be uncovered. This presentation will analyze these specific intangible cultural expressions from the perspective of their communities based on both participant observation and interviews with over forty enthusiasts.

Philippe Cauderlier, Cook for Commoner and King

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Academy for Regional Gastronomy
Belgium

These days cooks have become quite fashionable. They often appear in the media, they write books, and some even enjoy a celebrity status. Such interest is not new however. Carême and Escoffier are two examples of quite famous cooks of their time. But their outstanding cooking skills were not the only aspect that brought them fame. The fact that they published books also contributed to their culinary glory. The combination of the spoon and the pen probably explains why historians showed interest in the life of these renowned chefs. Recently, some interest emerged in France with regard to 'common' cooks but outside France there is little attention of the past, whether famous or not.

This paper will shed light on a Belgian cook and writer, Philippe Cauderlier. We shall investigate the culinary roots of this cook and pay some attention to the relationship between his skills and the French haute cuisine. Undoubtedly, he was influenced by the French cuisine, but to what extent? Our research does not only aim at presenting a grand chef in a small country, but also an investigating albeit very modestly, the diffusion of the French haute cuisine in Europe. The emphasis will be on the study of the authorship of the various editions of Cauderlier's books. After his death in 1887, his books were printed in Dutch as well as in French up to the 1930s. These issues contain remarkable additions which have often been misinterpreted. We wish to address this matter, and learn about "culinary appropriating" by means of a detailed comparison of all editions of Cauderlier's books.

About ten years ago, the Academie voor Streekgebonden Gastronomie (The Academy for Regional Gastronomy) began to search for everything that could still be found about the figure of Philippe Cauderlier (1812-1887), the first Belgian cook who wrote several cookbooks. All this information was eventually collected in the book 'Cauderlier, kok voor burger en koning' (Cauderlier, cook for commoner and king). It is in fact quite unique that so much has been retrieved about a cook who was born almost two hundred years ago, even though he was considerably famous. This material has given the opportunity to write a biography, situate his kitchen within the development of the Belgian cuisine and even the European gastronomy.

International Policy for Intangible Heritage

Safeguarding Intangible Cultural Heritage: Whose Heritage, Whose Identity?

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Hungarian World Heritage Commission

This presentation will focus on the complexities involved and possible innovative approaches/ mechanisms required for safeguarding Intangible Cultural Heritage (ICH) taking into account the ownership and dynamic nature of such heritage.

The 2003 Convention defines ICH as "…the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage." This ICH, transmitted from generation to generation, is "constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity". (Article 2). "Communities, groups and, in some cases, individuals" are thus in the focus of the Convention since they are the agents (bearers, creators and sustainers) of intangible cultural heritage. Thus the application of the Convention may provide a model for the recognition, support and empowerment of sub-national entities on the international level. While it is States who are Parties to the Convention, the intangible cultural heritage belongs most often to communities smaller than the nation-state itself.

This paper will explore the relevance of this model of cultural ownership and management of symbolic/cultural capital. Our societies are currently facing the challenges of the complexities of cultural identities. The Convention fosters the collective importance of ICH as a moment of identity definition and social cohesion as well as the appreciation of different cultures governed by mutual respect. What are the appropriate modes of management required by the Convention for ensuring the viability of ICH among today's generations and its transmission to future generations? The dynamic nature of intangible cultural heritage—the fact that it is constantly being recreated by its bearers as it is practiced and transmitted from person to person and from generation to generation - also calls for innovative safeguarding techniques. What are the innovative approaches required that might take us from the consumption of cultural products (goods and services) to participation in cultural activities?

A Definition of Cultural Heritage: From the Tangible to the Intangible

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Venice, Italy

The aim of this work is to analyse the evolution of the concept of cultural heritage in West European states. In the last decades of the 20th century, the term "heritage" was characterised by expansion and semantic transfer, resulting in a generalisation of the use of this word, frequently used in the place of another, such as, monument, heritage (inheritance in English), and cultural property. However, all these terms are not able to cover the same semantic field.

Starting with the reflection on the semantic evolution of the notion of cultural heritage in France, this paper will discuss the international definition of heritage given by the directives, charters and international resolutions in order to define a global outline of the meaning of heritage that is not just limited to a particular national dimension. From a purely normative approach, the paper will focus on a less restrictive approach, one based on the capacity of the object to arouse certain values that led the society in question to consider it as heritage and therefore, to a further step in which heritage is no longer defined on the basis of its material aspect. This development may make it possible to recognise intangible cultural heritage, which was long ignored, as heritage to be protected and safeguarded.

Geopolicy of UNESCO World Heritage

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France

In 2006 the World Heritage List included 830 properties in 138 States, consisting of cultural (644=77.6%), natural (162=19.5%) and mixed (24=2.9%) heritage properties having "outstanding universal value". The UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) demonstrates the development from national to World Cultural Heritage, as a Western European invention (Poulot 2006): old Europe contains almost half of the recognized World Heritage, which is focussed on ancient and classical (holy or secular) and memorial Cultural Heritage (Nora 1997).

In 2006, the UNESCO list of Intangible Heritage (known as "Masterpieces of the Oral and Intangible Heritage of Humanity" included 90 "cultural expressions or cultural spaces" (19 selected in 2001, 28 in 2003, and 43 in 2005) in 70 States: Asia Pacific 30/90=66%; Europe (East) 21/90=23,3%; Latin America-Caribbean 17/90=18,9%; Africa 14/90=15,5% ; Arab states 8/90=8,9%. In this distribution, we can observe a movement from the West/North countries (WH Convention 1972) to the East/South countries (ICH Convention 2003). Japan was the third member state (15/06/2004) to accept the Convention for the Safeguarding of Intangible Cultural Heritage/ICH (2003), having long before enlarged

its own 1950 "Acts for the Preservation of Cultural Heritage" to accommodate Intangible Cultural Heritage in 1954 (Zemans, Kleingarten 1999).

The two more recent UNESCO conventions, The Convention for the Safeguarding of Intangible Cultural Heritage (2003), and The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) have obliged a reconsideration of the first one, The Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), after thirty years of experience and in a more globalized world. In particular, this paper will discuss a re-defining of the world cultural and natural heritage as Tangible cultural and natural heritage/TCH and the change from the 1972 Convention to the 2003 and 2005 Convention of the theoretical frameworks in which the concept of Culture is defined (Passeron 1991).

Rethinking (In)tangible Heritage: Potential for the Adoption of Social Constructionism and Actor-Network Theory Approaches

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China

The adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage by UNESCO in 2003 has illuminated not just the burgeoning role of public participation in the inventory, presentation and conservation of the 'intangible' aspect of cultural heritage but has also foregrounded the need to rethink the boundary between tangible and intangible heritage. Using empirical studies from Hong Kong, Macao and Malaysia, this paper investigates the conceptual separation between tangible and intangible heritage, identifies the potential of and argues for a greater integration of conceptual insights from sociology and the social sciences, namely, social constructionism (Berger and Luckmann, 1966) and Actor-Network Theory (Callon, 1991, Latour, 1987 and Law 1987), in Cultural Heritage Management (CHM). In particular, and drawing upon the social constructionism approach, this paper argues that emphasizing the need to understand the constructed-ness of social and cultural relations, practices and performances potentially aids our identification of the 'tangible', lived-in and corporeal dimensions of intangible heritage, the 'intangible', symbolic and situatedness of tangible heritage and the complexity, constructed-ness and interactional in CHM. This paper also considers the insights of the Actor-Network Theory (ANT) in understanding the 'fibrous' and 'capillary' nature and the agency of heritage places, practices and objects in CHM. In doing so, this paper puts forth the argument that intangible cultural heritage (ICH) is not merely one category in CHM but a perspective potentially offering greater attention to the social constructed-ness and networked nature of CHM and an avenue to better integrate museums and their objects, conserved 'local' places and their peoples and rituals in their contemporary transitions, collective community, 'national' memories, and their cultural politics.

The Intangible Heritage of Sites & Monuments I

The Memory of the Schuytgraaf, Discussing the Development of Heritage Policy in the Netherlands

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Past2Present–ArcheoLogic
The Netherlands

In the Schuytgraaf area near Arnhem in the Netherlands an archaeological monument was recently protected in situ against detriment by project development. On the surface of what is called Site 10, a park was prepared to alleviate the stress that spatial development would have on the fragile and tangible archaeological finds beneath the surface. For the park's design, a competition was held in order to inspire European artists to use the site's history and visualize the past on its surface. Chora Architecture and Urbanism (London) won this contest with a surprising result. They visualized a very recent period, and an intangible aspect of the Schuytgraaf's past: the landing of the Polish allied forces in Operation Market Garden at the end of the Second World War. For the Dutch this is of course an important intangible heritage theme. It is exemplary for the collective memory of liberation from an oppressing political regime.

The 'deviating' preference for heritage presentation in the Schuytgraaf is an interesting example of choices made by people, or non-specialists, outside the field of cultural heritage management. This time the prehistoric or Iron Age heritage themes were not selected, but rather less tangible and recent heritage was preferred. It focuses our attention on the manner in which the Dutch government is generally addressing heritage management in its national policy, and how heritage themes are selected. Are intangible themes or collective memory of this sort incorporated in Dutch heritage legislation at all? Is this desirable? If so, how should such themes be safeguarded and brought to the public's attention in the future? How can or should the Dutch government use the developments in the Schuytgraaf in their evaluation of Valetta, and the consideration for adopting the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage?

Evaluation and Development of Statements of Significance of Churches

Henrik Lindblad
Church of Sweden

The 2,918 Swedish churches built before 1940 are automatically protected by the Heritage Conservation Act. Currently, the Church of Sweden is entitled to a yearly state grant of approximately 42 million Euros to cover extra costs of restorations and conservations designed to comply with the Act, which will be evaluated and reconsidered in 2009. To receive grants, parishes must provide a Conservation and Management Plan that includes a Statement of Significance, on which the management, decisions on changes and allocation of grants should be based.

In 2005 the Swedish National Heritage Board studied 40 plans and found that the statements of significance were not integrated in the plans, and were entirely expert generated, focusing on architecture, artefacts and tangible values only. Local use, traditions and intangible values were not considered. The parish and other stakeholders were sometimes consulted, but rarely involved in the assessments or in the planning process. The 2005 study indicated that the statements need improvements to become adequate tools for integrated and informed management.

In response to this, the Church of Sweden recently initiated a project aimed to further evaluate and develop the Statements of Significance of Churches. In cooperation with other stakeholders, the project consists of analysing current statements, as well as studying the process of creating the statements and how they are applied. This paper will describe the project's main goals:

- Methods for increasing local participation in assessing and managing values.
- An updated model for statements of significance; which integrates the statements in the planning process and includes local and intangible values.
- A system for prioritization (e g for allocation of grants, for decisions on changed use of churches in decreasing parishes) based on the improved statements on local, regional and national levels.

How Intangible are 'House Churches'? A Case for a Different Interpretative Dimension to Cultural Heritage

Zsuzsanna Böröcz
Erfgoedcel Hasselt
Belgium

The concept of the 'House Church' first emerged in the 1950s as the result of liturgical developments that had been underway since the late 19th century. The search for solutions to allow a more active participation in the service also called into questioned the traditional

church plan. Inspired by early Christianity, the new type was a simple parish church which interpreted the place of worship as a domestic space. The Second Vatican Council (1962-1965) confirmed the House Church as the favoured model. Today, this modernist architectural heritage is under threat without being part of the collective memory and before having been sufficiently researched.

The architecture and furnishings of the House Church were designed as an ensemble to accommodate a specific liturgical practice. Liturgy can be described as a communal response to the sacred, through acts of praise and thanksgiving, in a ritualization associated with life events. It helps establish a relationship with a divine agency as well as within the congregation. It is transmitted over generations and is constantly recreated by communities and groups, relating to their environment and their history. Its intangible and tangible dimensions provide the believers with a sense of identity and continuity.

Liturgy classifies as Intangible Cultural Heritage according to the Convention's definition. Roman-Catholic liturgy continues to be practiced and developed, notwithstanding secularization. The problem lies with the tangible heritage it creates. Churches are abandoned, made redundant, endangered by demolition or re-use. After fifty years the liturgical Zeitgeist which had inspired the House Church evolved to the point that the contemporary community now has little or no affinity with these buildings.

This paper will focus on the specific problem of the relation between liturgical ideas and architectural object. This analysis will show that without the exact knowledge of the liturgical praxis of the 1950s, the architectural meaning of the House Church can not be understood. These intentionally non-monumental monuments owe their value largely to their 'intangibility'—their intimate yet illusive embodiment of liturgy. This poses great demands on the planning and assessing of issues regarding protection, conservation, transformation and re-use.

How Much for Dracula's Castle?

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Free University of Brussels
Belgium

On 25 May 2006, Domic Habsburg-Lothringen and his two sisters, Maria Magdalena Holzhaus and Elisabeth Sandhofer signed the documents that would allow them to take back the Bran Castle in Transylvania, widely known under the popular name "Dracula's Castle". The three heirs of Queen Mary of Romania (the last owner of the castle prior to communist confiscation in 1948) are legally bound to maintain the castle as a museum for the following three years. But the plot thickens as the heirs announced a possible sale of the property. What will happen next? Who is going to buy "Dracula's castle"?

The mere mention of Dracula drew crowds by the thousands to entrance gate during the summer, not to mention Halloween week-end, when the place was packed with American and English tourists. Yet this paper will explain that this brand—"Dracula's Castle" is used primarily for economic interests. Some try to emphasize the connection with Dracula, some try to minimize it. What is really at stake? A great sale out of which the heirs could get over 25 million euros? A fight between the Romanian Ministry of Culture and the City Council of Brasov to buy back the castle and to exploit it?

The myth surrounding "Dracula's Castle" is definitely intangible heritage since the count Vlad Tepes (commonly associated with the historical figure of Dracula) didn't actually live there. He is said to have passed by only once on his way to Brasov. But despite this, how much is this brand really worth on the international market?

Session D | Wednesday 26th 15h30

Intangible Heritage in Museums

Presenting the Intangible Heritage Related to the Establishment of a New Homestead among the Luo in the Lake Victoria Basin, Kenya

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Belgium

In an effort to explore the boundaries between tangible and intangible heritage and the mode of presentation of both to the general public, a project was set up to research the intangible aspects of establishing a new homestead among the Luo in Kenya, with a crucial source being community input. What are the customs, beliefs, traditions, myths and rituals in different parts of Luoland that surround this transition?

The challenge was not easy. No precedents were known on the African continent where adequate interpretation was provided for intangible aspects of built heritage by means of a participatory, interactive approach. The outcome—to be presented in this paper—was an exhibit based on a personalized story of a Luo man, from his youth in his fathers homestead until the time his own son moves out of his homestead, by interpreting the chronology of events and by amalgamating the homestead and its environment.

In the lush gardens of Kisumu Museum, visitors were taken on a physical journey from the father's homestead to the son's new homestead, in the process explaining—through –multimedia—the reasons for moving, the location to move to, the rituals to perform, the immediate environment. Visitors were encouraged to re-enact the story by walking the distance, carrying tools, contributing to the completion of the new homestead, actively learning about environmental management.

By doing so, the exhibit made the intangible aspect tangible and brought the immovable heritage to life by complementing the structures with elements of the intangible. The quality of the interpretative process added value to both the tangible (the homestead) and the intangible (the rituals and beliefs). The paper will elaborate on the principal steps that led to the success of interpreting tangible and intangible heritage and on the professional set of standards that applied to the process.

Tangible and Intangible Dimensions: the Layla and Majnun Collection of the Tropenmuseum, Amsterdam

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Royal Tropical Institute, Amsterdam
The Netherlands

The story of Layla and Majnun deals with the unconditional, but impossible love between Layla and Majnun. Since the seventh century it has spread from the Arabian Peninsula into the rest of the Arab world and throughout the regions that at the time were culturally influenced by Persian culture, such as modern Turkey, India and Pakistan. It still circulates in countless forms and expressions in many countries.

In 2005 and 2006 the Tropenmuseum purchased various material expressions of the Layla and Majnun story tradition. It obtained two traditional expressions: a set of Karagöz puppets from Turkey and a narrative painting from Iran together with accompanying audio visual registrations of a Karagöz performance with those puppets from 2005 and a performance of a master storyteller with the narrative painting from 2006. Furthermore the museum purchased two autonomous contemporary artworks: an art installation from Iran and a painting from Azerbaijan.

This paper aims to shed light on the relation between tangible and intangible dimensions of heritage. The points of departure are the above-mentioned cultural expressions of the story of Layla and Majnun. It will analyze the set of Karagöz puppets together with the performance from 2005; the narrative painting and the narration from 2006; and both the contemporary artworks.

I argue that Intangible Heritage is not a new category of heritage subjects, but that collecting and examining intangible heritage requires a new and multi-disciplinary approach that must integrate curated objects, living traditions and collective memory to fully capture and understand this heritage. Examination of these expressions of the story of Layla and Majnun shows that the performer or artist establishes the interrelation between tangible and intangible dimensions of heritage.

Collecting Traditions in a Secular Culture

Kathryn Coney
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This paper will discuss the methods by which African artifacts have been collected with an emphasis on the interpretation of material culture in institutions such as museums and universities. Within the past year, I have had the opportunity to travel to Ghana, where I was able to immerse myself culturally and academically, participating in archaeological field research in the observation of the European presence in British Komenda. As a museum professional, cultural preservationist, and one who has formally studied the arts, it became problematic for me to observe non-Africans, non-traditionalists, or the secular culture

viewing objects as art without recognizing the ethnographic relevance of the material.
Throughout centuries, people and institutions have collected African art. What exactly is African art? What is the origin of its collection? Aesthetically, the decorative style, technique, and embellishment, as well as the patronage give validity to the form as art. Like many artistic forms, every aspect of African culture has a purpose and functions within the realm of its creation. Through the translation of traditional and modern culture, collecting, conservation, and art scholarship, collectors, academics, and researchers have been able to identify the assimilation of a culture as art.
Is art the result of what happens when you separate traditions from objects or vice versa? Should secular collecting entities be responsible for the preservation of intangible heritage for material culture? My proposed research is entitled Collecting Traditions in a Secular Culture. This paper will focus on anthropogenic materialization as a tool to address contextual information.
In order to research the topic effectively, selected cultural traditions will be identified for categorization to specify trends in collecting by universities and museums. An exploration of these areas will delve into cultural issues of traditions that affect the reverence for historic preservation as tangible and intangible heritage.

Impersonation of Intangible Heritage the narrative perception of museum's collection and contemporary aspects of cultural representation of the Other

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Our perception of the world and of the Other changes in everyday encounters with different expressions of lived culture or cultural artefacts. It has been the task of the museum workers to preserve in museum displays some of these aspects of culture in various ways, the most popular among them being the material exhibition of separate objects of the culture of the Other. However, new technology has made it possible to store and integrate into the display various elements of intangible heritage. Such a fact has challenged the approaches in the creation of museum exhibits.
This paper analyses the museum as a medium and reflects on how the digital revolution has changed the idea of museum collection and exhibition. It proposes a narrative perception of the objects in the museum resulting from the shift from a static to an interactive collection. Furthermore it discusses the challenges of integration of intangible heritage in museum displays and contemporary aspects of cultural representation of the Other.
The second part of this paper examines various issues related to the future concept of the ethnographical museum, based on the effective use of digital technology. It presents some of the contemporary methods for gathering and representing ethnographical information. It explores new types of collections incorporating audio-visual recordings and interactive application for simulation or reconstruction, involving advanced Virtual Reality systems and virtual humans. New display techniques aim to reconstruct objects in their natural environment, including all intangible elements, such as, for example, the language and

oral history of the Other. Additionally, new perceptions toward museum exhibitions will be explored, such as a shift of the attention from representation towards self-representation. It will introduce the concept the "Context Museum". An example of such a museum will be provided as well as several recommendations for the future of museum work.

The Intangible Heritage of Sites & Monuments II

Object and Craft in the Dutch Conservation of Windmills: Appraisal and Critique

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From its beginning in the early twenties of the 20th century, the conservation of windmills in the Netherlands has taken a special position within the Dutch management of historical buildings. Conservation was aimed not only at the maintenance of windmills as historical objects but also at ensuring the future of the crafts of the miller and the building of mills. Windmills were not put out of use, to ensure the conservation of the original object, but were used as before. In most cases Dutch windmills are operated by amateur millers. Over twenty professional companies are engaged in the building, restoration and maintenance of mills. The care for the tangible and the intangible goes naturally together. This mode of operation deviates principally from (inter)national standards regarding the conservation and restoration of historic buildings. A majority of windmills was drastically repaired (in most cases without extensive research being done), reconstructed (unrecognisably and in accordance with archetypal models), and/or moved. This modus operandi was criticised, but the international shift towards the safeguarding intangible heritage entails an unexpected emancipation of a longstanding tradition within the Dutch care for windmills. The authors however plead for a differentiated approach in which the intensity of modern use is in accordance with the historical value of the mill.

The Study of the Traditional Production of Lime near Genoa (Italy): The Role of Oral Sources

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The "material culture" at the base of every productive process regarding the building techniques is found in the practical knowledge of materials and environment, as well as in the generational transfer of handcraft knowledge at construction sites. When the visual, practical and oral transmission of this knowledge is interrupted, these know-hows disappear. The current scientific techniques of analysis of ancient materials cannot enable us to grasp the complete knowledge of ancient builders and so the complete recovery of the ancient technologies cannot be made. But evidence of certain procedures involved in the production of ancient building materials such as mortars—in comparison to the procedures involved in the making of modern mortars—stimulated a multidisciplinary research project to determine the scientific reasons for the procedures and consequently to recover the ancient know-how.

In the examination of the traditional production cycle of the lime near the city of Genoa (Italy), this type of research required both tangible and intangible sources as well as archaeological analysis that revealed pre-industrial sites for the production of the lime with different type of kiln, different times of use, and different raw materials. In this study, contemporary oral testimonies have also been fundamental, above all in the comprehension of some elements of the tradition such as the role of different parts of kiln, the time of different phases of production (cooking, cooling, etc.), the number of people involved in the entire cycle, the dimension of the stones placed inside the kiln, and many other things that were difficult to determine in other ways. As this paper will show, certain legends of the popular tradition were also important sources of information.

Rewriting History: Typography on Buildings

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New technologies in signmaking have promoted a withdrawal from craft-based and localised traditions of architectural typography, wherein lettering carried an intangible but important part of the zeitgeist of architectural design, and with the characteristics of artistic variance. Today we face a technological, globalised, unified and mechanised delivery. The particular culprit is Times New Roman, designed in 1931-2 to improve the legibility of close-set black-on-white newsprint typesetting. As the default font on Microsoft Word, it has become the first choice for typographical applications across media, including upon buildings. The long-term effects of a systemic failure to maintain an integration of architectural aesthetics with contemporary typographical ones are unknown, but it is possible that future generations might conclude that the environmental aesthetic of the early 21st century was fundamentally affected by Microsoft's choice in the 1980s of a then 50-year-old newspaper font.

An Experimental Method to Transfer the Architectural Heritage of Antalya to others: Pilot Study with "Through Education - to Education" Technique

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The aim of this paper is to open a discussion for both visitor management methods and a technique to overcome interpretation-communication problems via education. The technique is basically based on spatial quality program discussion which would provide communication with the visitor.

In the development section of the study, the two proposed methods to transfer the architectural heritage to the future "Through education – To educating" are explained. The first method proposed is designed for the Interior Architecture students "with educating" part.

The second part, "passing through education", is designed for the non professional visitors of the site.

The expectations from the student were to find and define the problems of old city of Antalya in letting them to realise the importance of the visitor management and interpretation for the architectural heritage. They have researched the conservation course for guided tours, designed interpretation boards, decided the format of tourism information office… etc. During that stage the students became aware of the cultural heritage that exists in the very city centre where they pass through every day. Contents of the information studied and given attention to the architectural heritage in the zone changed their approach to cultural heritage and their built environments. The built environments in that sense began to communicate with the student.

In the second stage of the case study, the students were asked to concentrate on an historical building which is appointed to be protected. In the program criteria it was necessary to use a building as interpretation and visitor management centre.

As the result of the experimental case study research, paraprofessionals understood the visitor problems of an architectural heritage site followed by emergence of the manner to approach a conservation culture. Some opinions of the "educated", for the solution will be transferred to their near future professional life. As the second outcome of the study, the end product materials and design will be used with local authorities as an example of media and building program for the non professional people.

Intangible aspects of World War II in The Netherlands: Two Case Studies

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In the Historic Buildings and Ancient Monuments Act of the Netherlands, everything older than 50 years is incorporated as heritage. This includes heritage dating from World War II. Tangible heritage of this war is manifold: battlegrounds, cemeteries, bombarded locations and defensive installations can be seen today in the landscape; thousands of objects ranging from ammunition shells to restored tanks are on display in museums.

The process of acknowledging remnants of World War II as heritage in their own right, which need to be researched and studied in the same way as the heritage of earlier periods, is still taking shape among professional archaeologists in the Netherlands. The intangible aspect of World War II is hardly getting any recognition at all. Yet the intangible element of World War II heritage uniquely fulfils the most important criterion for assessing carriers of significance and attributing value to archaeological sites: the way in which the public can experience the site. Furthermore, the intangible heritage of World War II also carries a social task. The aftermath of this period can still be felt in politics, in cultural expressions and in larger than life-legends. Only too often events from the war are misunderstood or misused for propaganda activities. In this paper, two examples will be presented. The event Dordt Open Stad commemorates the battle for the city of Dordrecht and its nearby bridges. The Grebbeberg is widely known as location of the fierce battle before the capitulation of the Netherlands. Both events illustrate the difference between historic awareness and historical fairy-tales by using the original location, among the tangible remains of Europe's last great war. Both events are organized by heritage professionals and dedicated members of the community and are met with great enthusiasm and interest by the local population. The combination of tangible and intangible aspects thus serves to remember and to educate.

The Management of Intangible Heritage

Gnomes and project developers: Intangible heritage in spatial planning

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In the Netherlands, archaeology has become a component of spatial planning due to the new Historic Buildings and Ancient Monuments Act. As a result, the archaeological value of the remains and the costs of their protection must become an aspect of local policy. The aim of policy-making is to draw clear guidelines concerning heritage responsibilities and research in spatial planning. The developer is expected to pay for the consolidation measures or research needed to preserve archaeological remains in situ or ex situ. This is difficult enough a task with tangible remains of the past. But intangible heritage also plays an important role.

One of the methods to solidify the sustainability and public support for archaeological policies is discussing the archaeological remains and attributing value to these remains by forming local discussion platforms. A recurring aspect of these local meanings attributed to heritage is the oral tradition of the region or village. Certain places are said to be haunted, a hill in the neighbourhood said to house kabouters or other creatures. These oral traditions are very strong and sometimes have been told and retold for centuries. They are part of the local identity and often used in city or region marketing. This paper will focus on the following questions: How are these to be incorporated in a municipal policy which inevitably bears financial consequences for e.g. major project developers? How is intangible heritage to be weighted against tangible and preferably visible heritage? Another intriguing point of interest is the nature of these oral traditions. Are they really just folk tales, or are there actual archaeological facts hidden in these classic tales, that might be worth looking into when drawing a heritage policy?

Dancing and Public Spaces: Exploration of "Intangible Heritage" and its Constituent Elements.

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This study focuses on the interrelationship between tangible and intangible constructions of heritage. Understandings of "intangible heritage" are contested. Some opinions reflect institutional definitions (e.g. UNESCO) while others emphasize the importance of values and meanings (Smith 2006) that relate not only to buildings and historical areas but also to practices. There has been much theoretical discussion in recent decades about intangible heritage but relatively little about the elements that are considered necessary to understand its dynamics within historic centres. For this reason there is a need to analyze the constituent elements of "intangible heritage" and in particular its relation to public spaces.

This paper will suggest that the understanding of those elements can provide a better idea on how both a place and its "traditions" are connected. The main aspects to explore are: firstly, to find out the constituent elements of both the practices and the places in which they are produced. The second aspect is to examine how various stakeholders impact and experience the production and consumption of intangible heritage such as the institutional actions in relation to how the celebrations are organized or how the public spaces in the historic centre have physically changed affecting those practices.

The case study for this research is the historic centre of Veracruz port (situated in the Gulf of Mexico) with attention on the public spaces and the festivities in the city that represent an "old tradition" such as the Danzon, Son Montuno and the Carnival. A qualitative methodology is used. Data from a field work which explored traditional dancing and festivities in public squares will be presented. Attention will be placed on the elements that have been considered for the analysis and which shed light on their dynamics and their impact on the way in which intangible heritage is produced and consumed in the public spaces of the city.

"Making Much-ado-about-Nothing": Intangible Heritage in the United Kingdom

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With the advent of the Convention for the Safeguarding of the Intangible Cultural Heritage on 20 January 2006, which was designed to sit alongside the 1972 Convention Concerning

the Protection of the World Cultural and Natural Heritage, a division was implied between intangible and tangible heritage. This simple binary distinction leaves us with two overarching categories of heritage: 'tangible' and 'intangible'. Following this logic, 'intangible heritage', when it is found within academic literature or official policy, is often set apart as something dealing with non-western or non-European cultures, or something that is ethnically, culturally, politically or socially distinct from the types of heritage associated with the category of 'tangible' heritage. This paper starts from the proposition that all heritage is intangible, and that 'heritage' should not be defined by its materiality or non-materiality, but rather by what is done with it. More simply, whether we are dealing with historic houses, industrial sites or archaeological ruins, or whether we are dealing with a dance performance, the retelling of oral histories or traditional storylines, we are dealing with the same thing. And what we are dealing with—what heritage is—is the performance and negotiation of identity and a sense of place.

To explore this proposition, the paper will examine the existence of a Western authorised heritage discourse (AHD), particularly in terms of its occurrence in the English policy process. In this context, debate and discourses about the intangibility of heritage are characterised by an intense discomfort. As such, it does not seem likely that England will ratify the convention for the safeguarding of intangible heritage anytime soon. Utilising material gathered from interviews conducted with English Heritage, the World Heritage Centre (UNESCO), the Intangible Cultural Heritage Section (UNESCO), and the Smithsonian Institution's Centre for Folklife and Cultural Heritage, the paper will illustrate how the AHD has worked to impede not only the possibility of the UK signing up to the convention, but also formally recognising the cultural legitimacy of the concept of intangible heritage within England.

Protecting the Historically Received: Intangibles and the Notion of "Universal Concepts" in Cultural Heritage Interpretation

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Effective heritage interpretation employs processes, strategies, and techniques that identify resource tangibles and the intangible meanings associated with them. Effective interpretation occurs on the terms of a particular audience: the audience is sovereign. It identifies the many different intangible and universal meanings, the compelling stories, that resources and objects represent to various audiences. The primary goal is not to provide information, but to provide access to meanings. Intangible meanings "speak" to different people in different ways. Only when the tangible/intangible link is personally relevant does an individual connect to the resource. When a tangible is linked to broader intangible meanings, its value becomes relevant to more people; its importance becomes more apparent and accessible. Intangible meanings exist on a continuum, from more particular to more broad, and from less universal to more universal. "Universal concepts" are defined as intangible meanings that are comprehensible and relevant to most people in particular settings and communities. That is, most people in a given audience can relate

to them, even if they do not view them in the same way. Universal concepts therefore provide the greatest degree of relevance and meaning to the greatest number of people. By recognizing the universal concepts associated with the resource, the interpreter can work to link them with tangibles and intangibles as he/she prepares an interpretive product, program, or display for a given audience or audiences. In developing an interpretive product, identifying universal concepts is important because, when properly placed in an interpretive piece, they can help the resource become more meaningful to the audience, and help the audience develop a deeper appreciation for the resource. A definitive list of universal concepts, however, does not really exist. This paper argues for the importance, and intercultural and international relevancy, of establishing tangible/intangible/universal linkages in heritage interpretation and presentation endeavors.

Intangible Heritage Practices II

Identifying Intangible Aspects of Traditional Craft Technologies: Bonpo Ritual Crafts of Amdo (Sichuan Province, China)

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The act of making an object is, by its very nature, an intangible part of human heritage. Production of material culture may be accompanied by rituals, social behaviors and relationships, music, knowledge gained from oral histories, meanings, intents, beliefs, and reasoning processes. There are many societies where traditional crafts and their intangible aspects are still observable. Yet, these opportunities are disappearing at an alarming rate as development and globalization rapidly overtake more and more traditional communities. Documenting intangible data can promote fuller understanding of the objects themselves, and aid long-term preservation of both the objects and the processes used to make them. This paper will examine examples drawn from fieldwork conducted at a Bonpo monastery (Serling) and nearby villages in the Amdo region of the eastern Tibetan cultural area (in Sichuan Province, China).

Although Buddhism is now the most widely-practiced religion in Tibet, native, pre-Buddhist Bonpo communities remain active, especially in the eastern Tibetan cultural regions. Bonpo ritual crafts are strongly rooted in a complex web of intangible relationships, behaviors, meanings, purposes, and beliefs. The discussion presented here will focus primarily on two ritual craft traditions, barley-dough sculptures (tormas) and votive clay objects (tsha-tshas). Intangible aspects of a variety of processes will be highlighted, such as the decision to make an object, when to make it and in what form, selection of raw materials, methods for processing the raw materials, fabrication procedures, selection of who will be involved in fabrication steps, where to place the finished object, and whether it will be preserved for the long term or considered to be only a temporary object. Results of this research will be placed in the context of larger theoretical issues regarding documentation and preservation of intangible elements of cultural heritage as part of a study of materials and technological processes.

Changing Values and Ways of Life:
Why Should we Preserve Intangible Heritage?

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Globalization is perhaps the most serious problem for the preservation of Intangible Heritage and in the coming years will be critical. Documenting this heritage is a priority, but we have to think carefully about preserving it. Societies are continuously changing and so are their cultural expressions. Who are we to determine the preservation of anybody's belief or culture?

If freedom is one of the most important rights we defend, the right to decide who we are and what we want to do with our lives is essential. The preservation of Intangible Heritage is important in order to enrich our culture as humanity, but traditions change and here we are managing living culture. People, not the State or UNESCO, own their culture.

To illustrate this, we can see two different examples in Salamanca (Spain). On the one hand we have a traditional music and dancing (Folklore Charro), well known all around the world with artists like Mariquelo who has played his Gaita and Tamboril on top of Petronas Towers and other similar places. There exists an important school for traditional musicians and dancers, with both old traditions and new developments of this genre. On the other hand we can see how in the last 20 years, most of the villages have lost their traditional way of playing the bells of their churches as the result of an increasing lack of interest in religion.

How can we manage these contradictory developments? Perhaps in developed countries with a different view of heritage it is easy to cope with these matters, but developing countries are different, and will become more so in the coming years when their development will become incompatible with some of their traditions. Who is to decide? What is our role? We cannot forget the premise: dialogue.

Who Owns Intangible Cultural Heritage:
The Case of Pom

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Pom is a dish brought to the Netherlands by Surinamese people. There are approximately 300,000 Surinamese people living in the Netherlands of whom 70.000 live in Amsterdam. Until 1975, the South American territory of Surinam had been a Dutch colony for nearly 300 years. Surinamese cuisine has only recently been acknowledged. The diverse population of Surinam led to a rich variety of food. Jews and enslaved people from Africa, Dutch plantation owners and 'farmers', Hindustanis and Javanese contract labourers as well as Chinese and Lebanese people brought their own food traditions to Surinam. Pom is an

important dish that has crossed many boundaries. The main ingredients are pomtajer—a South American root vegetable—lemon juice, often chicken and a sauce made of oil, tomato and spices. Pom is a festive dish that is traditionally served at birthdays and celebrations. It carries many meanings, memories and emotions. It is a family recipe passed on from generation to generation. One needs to know, for instance, to cook it with a real spike, to neutralize the oxalic acid that the root contains when it is not cooked. Are discussions about the origins of Pom really about ownership? Is Pom Jewish, or is it Creole? How can we recognize and deal with 'creolised' heritage? If Pom is a national dish of Surinam, what place could it have as intangible heritage in the Netherlands? How does transnational culture fit into the convention of intangible heritage?

Intangible Cultural Assets and the Diffusion of Kawaii

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The current globalization process fosters the transformation of the international socio-economic scenario. In the post-industrial countries, characterized by the presence of a high level of intangible assets, some cultural phenomena can play an important role in re-shaping some intangible assets, such as social capital. Consumption of goods became part of the personal strategy for the creation and promotion of new identity models that are built through the symbolic and identity dimension of goods. This is the case with the effects of a recent cultural phenomenon called kawaii. In the recent years several Far Eastern countries are interested in a new cultural and social phenomenon called kawaii. It is a new form of pop culture that started in Japan during the 1980s and diffused in a very short time to all the countries of the area (first of all Taiwan, Hong Kong, Korea and then Singapore, Malaysia and China), and is now appearing in Europe and North America. In Japan, kawaii is used by young generations as an alternative strategy of identity building. It mixes Western culture, shojo bunka (adolescent culture) and shojo manga (manga culture). The term kawaii (cute) has four attributes: little (even if in some case, in particular in the artistic field, also the very big could be identified as kawaii), innocent, delicate and roundish. This paper tries to underline the causes of birth and diffusion of the phenomenon, and to track its inception in various geographical and cultural (fashion, arts, life style, media etc.) contexts.

Public Interpretation & Intangible Heritage

Social Dance Culture & Dance Organs: Techniques to Bridge the Gap between Material and Immaterial Heritage

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Recently the Flemish Community acquired the famous Gijssels Collection of dance organs. Mostly built in Antwerp at the end of the 19th– and the beginning of the 20th century, these instruments were typically used in dance halls and at fairs. In those times electronic amplification did not exist and organs were the sole source of mechanical music. Unlike today, social dance culture played a vital role in the dating rituals of youngsters. Dance organs and their music provided the soundtrack to their affairs long before pick-ups, CD and MP3 players or DJ's existed.

Of course most of the ritual around social dancing has changed dramatically. Who remembers the time one paid per dance, before the organ would play? This use survived until the sixties of the 20th century, with the tradition dating back to the beginning of the 19th century was still applied in the modern jukebox.

Oral history projects like Dansant, actively searched for memories of social dance culture from the past. After analysing the interviews, they provided input to a vast number of projects. One of these projects used dance instructors, like those from the Boombal organisation, to engage current generations to learn dances from the past. Eventually, this resulted in a ball where different generations were dancing to tunes, played by a dance organ.

Used in this way, dance organs can bridge the gap between past and current generations' social dance cultures. But they also link material heritage (organs, old dance halls, fashion, etc.) and immaterial heritage (social rituals, the dances, etc.) in a festive way. Why should a dance organ be of any value to future generations, if nobody remembers how to dance to its tunes?

Composing History, Telling Histories: Research and Documentation of Intangible Cultural Heritage in the Projects of the Foundation of the Hellenic World

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The recognition of the constantly recreated dimensions of culture in the definition of Intangible Cultural Heritage problematize the concept of "traditional" culture. Historians and social scientists are aware of the way "tradition" is re-formed, negotiated, and even invented, in accordance to socio-political factors. Cultural expressions cannot be dealt with separately from their social meanings and functions.

This calls for a differentiated policy towards the safeguarding of Cultural Heritage. Some of its points are the historical and comparative approach of cultural practices; the interpretation of their social meanings; the adoption of a non-patronizing documentation methodology; the collaboration between cultural institutions and social groups on national, sub-national and international level; the use of internet and digital technology in order to make Intangible Heritage accessible to the academic community and to the wide public. Such a policy sees cultural expressions as living and evolving social practices, opposes to their being used as vehicles of exclusivist ideologies and social introversion, and pursues an open-minded, informed disposition towards otherness.

This paper will discuss those issues through the presentation of two projects of the Foundation of the Hellenic World (http://www.fhw.gr/), a non-profit cultural foundation based in Athens, Greece: The Encyclopedia of the Hellenic World (http://www.ehw.gr/), an online encyclopedia on Greek history and culture, aiming at exploring the socioeconomic, cultural and discursive components of collective identity, as well as the multiple levels of inter-communal interaction, and The Cultural and Genealogical Digital Collection of Central Macedonia and Attica (http://www.genealogies.gr/), aiming at the formation of a cultural reserve through the documentation of active social memory, while providing methodological guidelines for similar projects, and creating networks between people with common local references and research interests.

Touching the Past: Edutainment is not a Dirty Word

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Scholars often regard re-enactment or living history as amusement and of little scientific value. Of course we can doubt the historical relevance of certain experiments. Can we live like our ancestors and so fully understand their way of solving problems? Can we simply imply the gained information on the past? But we can't deny the fact that re-enactment shows are very popular. Large crowds assemble for annual festivals or re-enactment of specific historical events.

With the right balance of entertainment and historically correct contents we can literally bring the past to life. For many people this is often their first contact with history. We attract a crowd that otherwise would not easily make a step towards the temples of culture. But quality control is of prime importance. So instead of ignoring the hobbyists we need to stimulate them to be serious and historically correct and provide them with the latest scientific data. In our point of view re-enactors are the perfect heritage communicators because they can translate scientific information to the public. They themselves have re-lived and experienced the past and can provide fist hand facts and figures. Their passion for the past, great knowledge of a certain period, craft or figure and their involvement in experimental archaeology can provide important scientific data.

Re-enacting has matured. It's about time the scholar sees this and takes advantage of the knowledge gained by this new generation of impassioned of the past. Living History can also be implemented in the daily business of a museum. Educational projects that apply the principles of hands-on archaeology and living the past are greatly appreciated by the visitors. This paper will suggest that Living History means living the history by seeing, feeling and touching the past. In that quest, re-enactment is a 'stepping stone' and brings the public face to face with our own past and cultural heritage. It's making the past understandable, and that's our goal.

ALL IN. Cultural Heritage for the whole Family

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Social research has indicated the influence of cultural exposure at a young age affects cultural participation in adult life (e.g. Nagel, 2004). However, to get young visitors interested in and concerned with cultural heritage, we should find ways to equally attract their parents. Making family visits possible to cultural heritage is the best way to make cultural heritage a real family issue.

Putting visits to cultural heritage on the family agenda implies making cultural heritage more attractive to families. Therefore, FARO, the support centre for Flemish heritage, the Gezinsbond, the Flemish league of families, and the annual Erfgoeddag, "day of cultural heritage, have developed a practical brochure and a game which serve as tools for cultural heritage institutions in their efforts on family accessibility. In this brochure readers can find various tips. The tips and tools collected in the brochure can be useful for a wide range of contexts, including material as well as intangible heritage settings. The complementary game consists of a creative methodological setting that enables members of staff to redesign fictitiously their organisation's approaches.

Making your institution a family-friendly place includes special attention towards communication, activities, infrastructure, staff behaviour, safety and prices. But the efforts are definitely worth it, if you make cultural heritage attractive for youngsters and their parents, in a way that ensures its own future.

Intangible Heritage & Living Communities

The Preservation and Ownership of Patua, "The Creole of Macao": An Exploratory Study

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In July 2005, the Historic Center of Macao was inscribed as a UNESCO World Heritage site. The World Heritage inscription of the historic town, while being a predominantly Macao Special Administrative Region (SAR)-led process, has generated sustained interests amongst the various cultural communities in the areas of cultural heritage, heritage preservation and cultural identity. A former colony of Portugal, Macao has three main differentiated groups of inhabitants: (1) The Portuguese from Portugal, (2) The Chinese and (3) the Macanese (Filhos de Terra) and is an interesting and pertinent case for the understanding of the preservation and ownership of intangible cultural heritage. Patua is a unique language spoken by the Macanese group since the 16th century and is often referred to as the "Creole of Macao". Commonly perceived to be "under threat" and "on its way to extinction", the small but active Macanese community has made tremendous efforts at preserving their intangible cultural heritage (ICH), including nominating their Creole for Macao SAR ICH protection and UNESCO related (2003 ICH Convention) inventory lists.
Utilizing constructivist and interpretive approaches and a key stakeholders interview method, this paper seeks to explore the current state of Patua preservation and has three broad goals. Firstly, we examine the cultural significance of Patua and investigate to whom it is relevant. Secondly, we identify the ownership of this Creole and the responsibilities of its stakeholders. Thirdly, the paper seeks to illuminate the potential community and cultural politics of ICH nominations at local, regional and state levels and puts forth operational and managerial suggestions for the sustainable preservation of Patua.

Defining the Boundary between Tangible and Intangible: To whom belongs the heritage of the Kibbutz? To the Local Community or all the Israeli People?

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ICOMOS
Israel

This paper will focus on the current crisis in the Kibbutz movement in Israel and the debates about the way to preserve the heritage of the Kibbutz.
About 289 Kibbutzim in Israel are in the process of changing their statutory status. The Kibbutz that was one of the most encompassing experiences in the sharing of economic and cultural assets is changing from a sharing community to a privatized system. It is moving from a unique example of totally shared cultural and communal services into a suburban style community. This ideological crisis turns the Kibbutz from a living example of what Pierre Nora (1996) called a milieux de memoire, (society of memory), into lieux de memoire, (places and sites of memory).This is a passage from a small traditional ideological community integrated in history and space towards a new community that needs to build new physical and symbolic sites, integrating its intangible old ideology into the new spatial forms.
The Kibbutz was not only a social experience but also the model for the whole Zionist movement and the Israeli society in the beginning of the 20th century. This transition raises the question to whom belongs the heritage of the Kibbutz. Is it part of the existing changing community of the "New Kibbutz" or do the Kibbutzim have an obligation to safeguard their heritage for the benefit of all the Israeli people and maybe the whole world as a utopian, 120 year-old, experiment that is in danger of disappearance. The paper will give a short historical background and discuss this conflict also from my own experience as a conservation consultant to the Israel Ministry of the Interior in the district committee of Haifa. Examples from different communal reactions of several Kibbutzim will raise the question of combining the tangible and the intangible socialist heritage of the kibbutz into conservation planning policy.

Protecting the Intangible Heritage of Neighborhood Character in the Context of Urban Disruption

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The socio-economic character of neighborhoods constitutes an important dimension of intangible heritage, a key link between heritage and sense of place. It includes civic imagery, local perceptions of place (affection, tradition, and alienation), and specific options available to residents (housing, jobs, etc.). Because neighborhoods are also real

estate, this intangible heritage is at the mercy of broader economic and political forces, including waves of investment and disinvestment. Case studies of working- and middle-class neighborhoods in New York City trace the impact of both processes on the intangible heritage of place, shedding light on the roles of government, the real estate market, and heritage professions, and prompting proposals for safeguarding the intangible heritage of place.

The case studies (of the South Bronx, Harlem, the Lower East Side, and Brooklyn's industrial waterfront) presented in this paper show that while the physical impacts of investment and disinvestment differ dramatically, the impacts on intangible heritage may be similar, including the rupturing of attachments to place and the loss of local memory and tradition, as entire communities are disrupted and displaced. Today, New York is losing both its heritage and its future as a working- and middle-class city, and the same economic and social forces are endangering both. Ultimately, the question is how the intangible heritage of neighborhood character can be better protected within the context of a market-oriented society characterized by wide disparities in wealth. While a more equitable society ultimately offers the best answer, interim proposals to be considered include: a public review process which highlight rather than suppress evidence of place attachment; neighborhood revitalization strategies which retain rather than replace established communities; and a legal system which accords rights to inhabitants rather than exclusively to owners.

Lived Heritage and Creating Localities for Plurality of Matters of Public Concern in Commercial and Museum Settings, Rotterdam and Manchester

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Over the last decade much political theory and philosophy have come to focus on themes of 'deliberative democracy.' "Deliberative democracy defends an ideal of equality as political efficacy" (Bohman 2003). Most recently, the importance to conditions of possibility for including plurality of public grounds of truth in democratic deliberation on plans for the future has been stressed, especially, by those engaged in serious critical and constructive reflection on challenges of documentation, conservation, interpretation, and community involvement posed by the category, 'intangible heritage'—"practices, representations, expressions, knowledge and skills"—heritage embodied and lived (Sandercock 2003; Logan 2007).

Such arguments face considerable challenges. On the one hand, it has become a major commitment on local, national and international levels—if not funding requirement—to cultivate 'two-way expert-public dialogue' in contexts ranging from 'techno-science risk management' to projects to include hitherto 'excluded pasts' in museum exhibitions,

education curriculum, and urban development schemes (Koerner 2007. But much "heritage management is suffused with rhetoric about our responsibilities to a faceless abstract public who [it is assumed] will derive meaning and value from cultural heritage" (Jones 2006). According to such rhetoric, dualist caricatures of expert knowledge versus public beliefs, modern versus traditional societies, the global and the local, and so on, are said to be a thing of the past. But new versions of such 'deficit of modernity' caricatures of some communities' matters of concern continue to flourish, eclipsing the rationality, logic and importance for creating localities (including 'global' localities) of lived heritage.

In this presentation, we will illustrate the means we are developing to critically and constructively address such challenges in commercial urban development and public museum settings with case study materials from Rotterdam and Manchester.

Moog-Naab Yiisgu Ritual as an Example of Intangible Heritage Protection

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In Burkina Faso, as most of African countries, intangible cultural heritage is becoming a public affair. Certainly, this position is to fulfil the conditions of both UNESCO conventions (1972 World Heritage and 2003 ICH). Particularly, in the case of Burkina Faso, the cultural heritage authorities tried to support individual and collective positions in fact to identify the local intention which could be applicable for a good partnership. It means that local and administrative authorities used to conciliate modern and traditional positions. Consequently, the main questions are the following: how to conciliate modern and traditional rules? Which hard relationship could be perfect for the two parties?

To answer these questions, it's interesting to choose a typical case holding here in Ouagadougou, the capital of Burkina Faso. It's a traditional ritual of the king of Mosse (main ethnic community of the country) holding from 17th century. This ritual is taking place each Friday early in the morning. It is literary called 'Moog-Naab Yiisgu' in local language. The approximate corresponding significant in English is 'the false war declaration of the king of Mosse community'. It consists of ritual celebration of the kingdom as a memory of peaceful and traditional democratic rules.

The ritual is subscribed in the national list of intangible cultural heritage of Burkina Faso. In 2004, it's proposed by administrative authorities as an example for inscription in the list of the world intangible cultural heritage. The presentation will expose the different steps of peaceful contract. The example of the ritual aims to demonstrate the importance for mediation between traditional and modern authorities.