

Online
training
seminar



Presentation and interpretation of living heritage in museums



United Nations
Educational, Scientific and
Cultural Organization



Regional Centre for the
Safeguarding of Intangible
Cultural Heritage in
South-Eastern Europe under
the auspices of UNESCO



Национален фонд
КУЛТУРА



MUSEUMS AND LIVING HERITAGE

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Global facilitators' network for the implementation of the 2003 Convention

WHAT IS THE MOST IMPORTANT MUSEUM FUNCTION

in your opinion/ from your experience



PADLET link

WHAT IS THE MOST DISTINCTIVE CHARACTERISTIC OF LIVING HERITAGE/ ICH



[PADLET link](#)



About me

**EMBRACING CULTURE -
invitation to grow
together**

**About today's webinar
INTERSECTIONS-
towards a third space in
the heritage sector**

Ecomuseum 'House of batana'



Museum function and ICH related **safeguarding measures** are analyzed in order to understand the existing and potential relationships between museums and ICH

Understanding these two fields and opening up for **collaboration leads** to new methods and a **'third space'** in the heritage sector

International Puppet Museum 'Antonio Pasqualino'

[...] all forms of culture are continually in a process of hybridity. But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives [...].

The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation.

Homi Bhabha



This is a bi-directional relationship

Acknowledging the important contribution of ICH in museum practice, as well as the role museums (can) play in safeguarding ICH.

MUSEUM AND IT'S FUNCTIONS




TO COLLECT
TO CONSERVE
TO STUDY
TO INTERPRET
TO EXHIBIT

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”

ICOM

ICH AND ITS'S SAFEGUARDING

- 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.
 - Transmitted
 - Constantly recreated
 - Provides a sense of identity
 - Provides a sense of continuity
- 

ICH is dynamic and is embodied in living humans in a multitude of ways: it is reflected in the ways we play and tell stories; in food culture; in dance and music; in circus; in carnival, festivities and rituals; in farming techniques and knowledge related to nature; in the skills of the craftspeople who know how to make things.

Jorijn Neyrinck



- Museum represent a set of heritage practices (and organizations) established to safeguard (tangible) culture
- Living heritage is life itself
- How do we address folklore?

In “Theorizing heritage” Kirschenblatt Gimblatt asks ‘...if folklore is such a bad word, why heritage is such a good one?’. Indeed, taking her words further, ‘...folklore is made, not found’ gives us ground to compare this statement to what Laurajane Smith refers to as the ‘making of heritage’. The making of heritage according to Smith happens on three levels, folkloristic on that end is generated only on one, I dare to say, the professional level.

Tamara Nikolic Djeric



[Ich.unesco.org/Ethnographic Museum in Belgrade](http://Ich.unesco.org/Ethnographic%20Museum%20in%20Belgrade), 2015



Ich.unesco.org/koloensemble, 2010



*Time for
reflections*

LINKING MUSEUM FUNCTIONS AND SAFEGUARDING MEASURES



[...] if you keep referring those new sites to old principles, then you are not actually able to participate in them fully and productively and creatively.


Homi Bhabha

PRESERVING vs. SAFEGUARDING

The preservation of heritage comprises activities related to **acquisition, collection management**, including risk analysis, preventive and remedial **conservation** as well as **restoration** of museum objects. A key component of collection management in museums is the creation and maintenance of a **professional inventory** and regular **control** of collections.

Safeguarding means measures aimed at **ensuring the viability** of the intangible cultural heritage. In other words, safeguarding is about **supporting communities in practicing** their living heritage in the way that is meaningful to them.

PRESERVATION vs. SAFEGUARDING

- The **key difference** is that preservation implies the need for keeping **objects unaltered and preventing the decay of materials** and thus communicating cultural values embodied in these objects, while **safeguarding implies socio-cultural dynamics** that **allow** people to **appropriate activities** (and related objects) to the **needs of their lives**.
 - Nevertheless, it doesn't mean these two practices cannot be mutually inspired and enriched
- 

INTERSECTION TABLE



PRESERVATION vs. SAFEGUARDING

One of the first actions in establishing a museum, and of course one of its core functions afterwards, is the acquisition and collection of objects. Similarly, the safeguarding of ICH starts with identifying it. Identifying objects (and acquiring them) for our collections or ICH for the purpose of safeguarding it, must be done in accordance with shared ethical principles.

ETHICAL PRINCIPLES

The ICOM *Code of Ethics for Museums* says that:

‘culturally sensitive material collections of human remains and material of sacred significance should be acquired only if they can be housed securely and cared for respectfully. This must be accomplished in a manner consistent with professional standards and the interests and beliefs of members of the community, ethnic or religious groups from which the objects originated, where these are known.’

***Working with
culturally
sensitive
objects
as well as
everyday
objects and
knowledge
about their use
require
collaboration
with
CGI***





- Acquiring objects for collections and identifying ICH /free, prior and informed consent
- Working collection

ETHICAL PRINCIPLES FOR SAFEGUARDING ICH

- Communities, groups and, where applicable, individuals should have the **primary role** in safeguarding their own intangible cultural heritage.
- All interactions with the communities, groups and, where applicable, individuals who create, safeguard, maintain and transmit intangible cultural heritage should be characterized by **transparent collaboration**, dialogue, negotiation and consultation, and contingent upon their **free, prior, sustained and informed consent**.

CONSERVATION AND ICH RELATED OBJECTS

- Specific museum functions, such as the conservation and restoration of objects, seem very distant from ICH as a continuously changing practice. This is because the main aim of conservation is to keep an object as authentic as possible, leaving little space for actual enactment of objects in various practices, festivities or similar activities which would be characteristic for ICH.
- If we approach conservation as a continuously evolving learning process, then ICH can be a vital source of specific knowledge and skills supporting preservation processes in the museum.

Museum: Amsterdam Museum

Location: Amsterdam, the Netherlands

Project name: Conservation and restoration of intangible
cultural heritage-related objects

Keywords: conservation, capacity building



I truly believe preservation is not at all about statics and fixation anymore, especially if you apply indigenous or in situ conservation policies. And here I found Janet Marstine's words very inspirational:

'Museum ethics of the 21ST century does not prioritize the institution's responsibility to objects above all else'

Leontine Meijer Van-Mensch

RESEARCH/ STUDY

- Museum specialists undertake research on tangible and intangible cultural heritage, usually related to their collection.
- Questions about
- accessibility to this research and the way in which communities have participated in past research activities, especially for non-European or rural collections-related knowledge gathered far away from the very museum building and its staff.



- ICOM Code of Ethics invites to collaboration with communities
- Making collections and all relevant information accessible
- OD 85 recommends facilitating access to results of research carried among CGIs
- Opportunity for museums in their local communities/ prepare publications understandable to CGI

DOCUMENTATION AND INVENTORYING

- Standard museum practice requires a full identification and description of the objects in their collections, and most frequently use Object ID as a standard. Speaking in terms of documenting practices of intangible cultural heritage, States Parties are encouraged to develop inventories that meet the needs of the CGIs concerned, making inventory requirements very diverse.
- <https://www.intangiblesearch.eu/>

DOCUMENTATION AND INVENTORYING



PADLET

Do you have experience in inventorying ICH? Write your experience/ used standards/ questions.

**5 MINUTE
BRAKE**



Churchkhela, Georgia

COMMUNICATION AND AWARENESS RAISING

- Museums communicate through exhibitions, events, publications...
- What / How to communicate about ICH?

Museums do play a vital role in promoting ICH and raising awareness on:

- the existence and diversity of ICH
- the value and function of ICH
- the role of CGIs concerned
- threats or risks to the viability of ICH
- ...

COMMUNICATION AND AWARENESS RAISING

- In 2018, the Musée gruérien hosted the competition and exhibition *La vie en ville/Leben- dige Stadt*, in collaboration with a local paper cutting association. The museum selected the theme of urban life, and this unconven- tional theme for paper cutting lead partici- pants to submit innovative, non-traditional work for the competition.
- This evolving approach to the tradition of paper cutting reached out to younger generations, and helps in safe- guarding this craft.



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(2017)

NON-FORMAL EDUCATION



Find 12 objects in the picture

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 
- 8 
- 9 
- 10 
- 11 
- 12 

NON-FORMAL EDUCATION

- Gallerie degli Uffizi/ Botteghe artigiane
- has been running a comprehensive and extended training program on aspects of the museum's collection, aimed at transmitting traditional craft skills as a form of intangible cultural heritage, and their related methodologies to future generations.
- High-school students learn various techniques (carving, painting, sculpture) at the museum and later visiting artisans



LIVING COLLECTIONS AND ENVIRONMENT



Crafting the sea

A multidisciplinary project aimed at identifying local knowledge for monitoring climate change, identifying biodiversity, mitigating risks and promoting a more balanced relationship between humans and nature.

CAPACITY BUILDING



CAPACITY BUILDING

- The ICOM *Code of Ethics* promotes training of personnel (CE 1.15) on an ongoing basis in order to maintain an effective workforce. The same goes for the 2003 Convention: capacity building related to safeguarding ICH is aimed at CGIs (OD 82) and heritage professionals alike (OD 154b).
- The *Intangible Cultural Heritage and Museums Project* (IMP) can be seen as a good example of capacity building, which complies with the intersection methodology promoted in this book. By bringing museum professionals and practitioners together, fostering dialogue and co-creation activities, IMP made a step forward in accommodating ICH in museums in a meaningful and beneficial way for the different stakeholders involved.

<https://www.ichandmuseums.eu/en>

The Intangible Cultural Heritage and Museums Project (IMP) explored the variety of approaches, interactions and practices on intangible cultural heritage in museums in Belgium, The Netherlands, Switzerland, Italy and France.

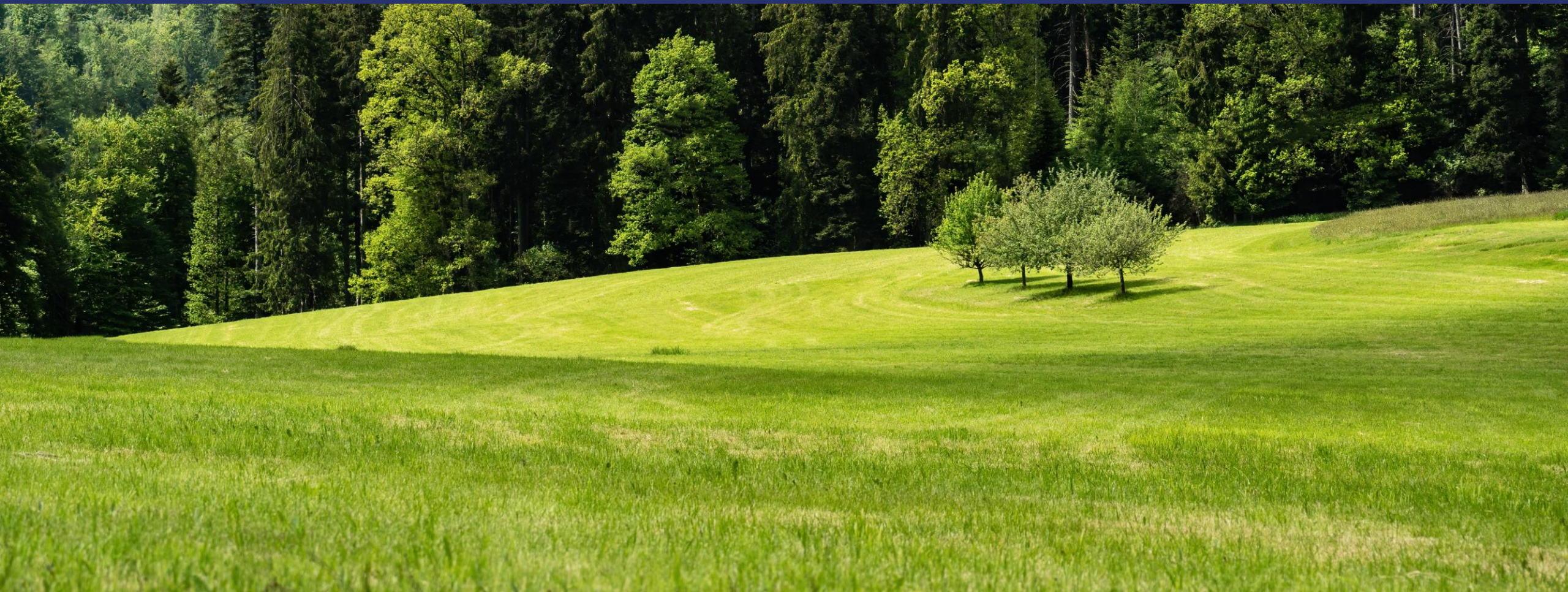
How can museums assist in the safeguarding of intangible cultural heritage while working alongside its practitioners?



TIME FOR DISCUSSION



THANK YOU FOR YOUR ATTENTION



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