

EXECUTIVE SUMMARY

# MUSEUMS AND INTANGIBLE CULTURAL HERITAGE

TOWARDS A THIRD SPACE IN THE HERITAGE SECTOR

A COMPANION TO DISCOVER  
TRANSFORMATIVE HERITAGE  
PRACTICES FOR THE 21ST CENTURY

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This publication is the executive summary of the book **'Museums and intangible cultural heritage: towards a third space in the heritage sector. A companion to discover transformative heritage practices for the 21<sup>st</sup> century.'**

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Visit [www.ICHandmuseums.eu](http://www.ICHandmuseums.eu) and get a copy of the book!

# WHY?

## INTANGIBLE CULTURAL HERITAGE AND MUSEUMS

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Our societies change rapidly in the 21<sup>st</sup> century: demographic transition, climate change, economic shifts and the spread of mass tourism are all evidence that contemporary challenges are omnipresent.

How do we address heritage within this highly challenging, changeable environment? These cultural, economic and environmental transformations cast a different light on the heritage(s) people cherish and wish to pass on to future generations. Recent calls for decolonising collections, new roles for museums in society and debates on participatory heritage are signs of the times. These pressing issues collide with a growing awareness of diverging forms and experiences of heritage that we have often overlooked in the past.

By introducing the notion and values of intangible cultural heritage – ICH – in the ICOM (International Council of Museums) museum definition in 2007, museums enriched their core functions such as acquiring, conserving, researching, communicating and exhibiting objects with a human-oriented perspective. This entails encompassing a broad range of knowledge, skills and worldviews.

As museums are paramount in the heritage sector across Europe, playing a vital role in the heritage care being developed, from the very local context up to national levels, it is no surprise then that the question of the museums' role towards living 'intangible' heritage is being posed.

ICH has of course been part of museum practice for much longer. However, its inclusion was no common discourse.

Between 2017 and 2020 the *Intangible Cultural Heritage and Museums Project* explored the variety of existing approaches, interactions and practices on intangible cultural heritage in museums. It sought to explore the contact zones where the safeguarding of living heritage and museums connect to each other. It aimed to have a leverage effect for growing cooperation and learning networks around museums and ICH in Europe and abroad.

In order to grasp and present in a systematic manner the rich content, diverse ideas and practices generated and collected through the years of project activities, the book *Museums and intangible cultural heritage: towards a third space in the heritage sector* was developed. Using an intersectional approach, it reflects the many activities conducted by museum professionals and communities, groups and individuals related to intangible cultural heritage. These practices are seen as colourful strings that at some point intersect and form new patterns, representing spaces that offer new and enriched insights into heritage. Throughout the book, we look for ways in which different heritage paradigms can strengthen each other and how their 'encounter' creates a 'third space', a space of innovation, creativity, engagement and mutual respect within the broad heritage field. This Executive Summary has been developed as an introduction to working with ICH in the museum field, but even more as an invitation to explore what is elaborated within the book's covers.

A range of heritage workers and ICH practitioners took part in this endeavour. Each one of them contributed to a better articulation and, where possible, understanding of shared

concepts, dilemmas, challenges and opportunities when working with ICH in museums.

The book, and its executive summary that lies before you, by no means pretend to offer an exhaustive list of examples, recommendations and guidelines on how to work with ICH in museums. It is written and designed as an invitation to enrich heritage practices and to provide support to everyone wishing to contribute to safeguarding intangible cultural heritage.

Starting from an initiative that has been assembling dozens of cases, experiences, museums and practitioners of intangible heritage, professionals and decision makers from Belgium, France, Italy, Switzerland, and The Netherlands, it now reaches out to you.

Some paths are made by walking. Other paths are planned.

Today's paths may be co-designed and co-adapted while walking along. We only just started.

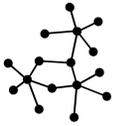
Jorijn Neyrinck

also on behalf of

- the IMP Steering Group – Evdokia Tsakiridis, Eveline Seghers, Séverine Cachat, Valentina Lapicciarella Zingari, Sophie Elpers, Cornelia Meyer & Stefan Koslowski;
- the IMP Think Tank – Marc Jacobs, Jorijn Neyrinck, Florence Pizzorni, Rosario Perricone, Hendrik Henrichs, Isabelle Raboud-Schule, Albert van der Zeijden;
- and associated partners David Vuillaume and Julia Pagel (NEMO – Network of European Museum Organisations), Afşin Altaylı (ICOM International), Reme Sakr and Meg Nomgard (ICH NGO Forum)
- consulting IMP: Tamara Nikolić Đerić and Jasper Visser



# > REFERENCE FRAMEWORK, KEY TEXTS AND NETWORKS IN THE 21<sup>ST</sup> CENTURY



## INTERNATIONAL COUNCIL OF MUSEUMS (ICOM)

Museum definition

2004 Seoul Resolution  
Resolution on museums and  
intangible cultural heritage

Code of Ethics

Object ID



NEMO

WORLDWIDE

MUSEUMS

SUSTAINABLE



## UNESCO

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

Basic Texts

Basics of  
the 2003  
Convention

Operational  
Directives

Ethical  
Principles

Overall Results  
Framework



ICH  
NGO Forum



Global network  
of facilitators &  
Global capacity-  
building  
programme



# EUROPE

The **Treaty on European Union** states that the Union shall 'ensure that Europe's cultural heritage is safeguarded and enhanced'.

Focus on heritage & participatory governance, integrated approach, and cultural diversity in a social Europe

Network of European Museum Organisations

**2005**

Convention on the Value of Cultural Heritage for Society (Faro Convention)  
*Council of Europe*

**2014**

The Council of the European Union cites 'cultural heritage as a strategic resource for a sustainable Europe'

*Tangible and intangible (and digital) cultural heritage are side by side in a vision on heritage as a strategic resource for a sustainable Europe*

**2019**

Resolution – Safeguarding and enhancing intangible cultural heritage in Europe  
*Council of Europe Parliamentary Assembly*

## INTANGIBLE CULTURAL HERITAGE

## DEVELOPMENT GOALS

UN Agenda 2030 > 17 goals to transform our world

**1972**

Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention)

**2015**

Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity, and their Role in Society



# SHARED CONCEPTS

To be able to see the intersecting points we first set out to detect, acknowledge and understand the shared concerns and concepts underlying both museum and ICH practices.

For this purpose, we draw on the Recommendations by ICOM's *Standing Committee for Museum Definition, Prospects and Potentials* as it reflects the needs of the museum sector in present times, and on the UNESCO 2003 *Convention for the safeguarding of the intangible cultural heritage* to address the complex nature of intangible cultural heritage and its safeguarding principles.

## HERITAGE PARADIGMS

When speaking about heritage, not everyone is speaking about the same thing even though the same standard words are being used. However, the implied meaning of these words often does not correspond, and we can still get 'lost in translation' – as pointed out by anthropologist Noel Salazar. In the book Salazar offers a concise history of the development of the heritage paradigm relating to the 1972 *World Heritage Convention* and 2003 *Convention for the safeguarding of the intangible cultural heritage*.

Arguing that stakeholders who are less familiar with the dominant heritage discourse may be quite lost when trying to participate in the conversation, Salazar emphasises the need to understand the complexity and multi-layeredness of heritage which is not always well served by the categories that are currently

### ////// IN PRACTICE



### Musée grüerien (Switzerland)

Encouraging participants to submit innovative, non-traditional work for the exhibition *La vie en ville/Lebendige Stadt*, the Musée grüerien reflects upon and stresses the importance of the changing nature of intangible cultural heritage.

© Katharina Cuthbertson-Merki (2017)

used: intangible cultural heritage versus tangible (movable or immovable) cultural heritage, cultural heritage versus natural heritage. One of the consequences of using these typologies is that people tend to focus on how various forms of heritage are different rather than on what unites them and on the multiple connections that exist between them.

## PARTICIPATION

ICH is practiced and transmitted by communities, groups and individuals (CGIs). They are the first caretakers. It is they who define whether something is ICH and the ways to safeguard it. Accordingly, there is no safeguarding of ICH without participation.

In two interviews conducted with Janet Blake and Filomena Sousa, we explore the challenges of collaboration, participation and engagement of CGIs in museum work.

One crucial issue highlighted here is the tendency to refer to the general public's activities in museums as 'participation', when participation in fact implies greater engagement of both sides in collaborative and co-creative processes.

Practice has shown that participation of CGIs related to ICH in the museum sector can be a source of valuable insights and innovative safeguarding practices. Nevertheless, it is also true that participation can be a big source of misunderstandings and frustration for practitioners as well as museum staff.

*'Those who consider themselves as 'scientific experts' and 'heritage professionals' are often not very open to accepting the notion that 'unqualified' (and possibly even illiterate) heritage bearers are also experts where their own heritage is concerned. It is not infrequently stated that heritage bearers provide false information concerning their own ICH,*

*as if there is some fixed and 'true' understanding of it located in the expert or scientific knowledge.'*

**Janet Blake**

On the other hand, it is not uncommon for ICH practitioners to express a reciprocal frustration, whereby scientific and museum staff do not adequately address their concerns.

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→ Make people feel comfortable while in the museum. In doing so, consider the ambience of the building, use museum spaces for transmission and on-site training by community members and provide workshops and studios on a continual basis for the practice of ICH. No less important is to acknowledge diverse expertise within CGIs.

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## COMMUNITIES, GROUPS AND INDIVIDUALS (CGIS)

In reflecting on CGIs as main actors in safeguarding ICH, Marc Jacobs stresses the requirement of respect, which proposes a higher standard to aspire to in heritage work. Beyond the overused buzzword 'participation', this principle spells out what is at stake, what the new paradigm is all about. Alongside respect and participation, another concept is crucial in safeguarding intangible heritage: that of engagement. "It is part of a broader set of very ambitious aspirations and heritage processes that are key to further developments."

In 2005 the *Council of Europe Framework Convention on the Value of Heritage for Society* (FARO Convention) has, among others, introduced the notion of 'heritage community'. The underlying idea is that of a network of different actors, both (groups of) living human beings and institutions. One of the consequences is that some museums (networks) can, as organisations, be part of the (heritage) community, and this changes the perspectives, alliances and assemblages therein. It helps to think outside the 'museum' or 'community' boxes and helps to embrace co-design strategies and practices, thus also understanding and making participation of CGIs in museums a reality.

'A (cultural) heritage community consists of organisations and people who value specific aspects of cultural heritage, which they wish, within the framework of public action, to sustain and transmit to future generations.'

**FARO Convention**

## **SOCIAL ROLE OF MUSEUMS**

On behalf of ICOM, Afşin Altaylı emphasises that museums will fulfil their social role only if and when the sector is willing to question its path dependencies, go beyond the existing dichotomies and divisions that dominate our civilisation and our minds, such as culture/nature, rational/emotional, mind/body, central/peripheral, as well as tangible/intangible. In

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#### **NAVIGO-Nationaal Visserijmuseum Oostduinkerke (Belgium)**

NAVIGO - Nationaal Visserijmuseum Oostduinkerke is one of the most prominent examples of how a museum can actively engage and support ICH practitioners

helping in safeguarding heritage, while at the same time leaving space for individual developments to the actual practice.



© Dirk Van Hove, Gemeente Koksijde

his opinion, this is only possible through the principles of *restorative justice*.

Museums are exploring, and will need to continue exploring, innovative strategies in their practices, in order to support society to meet today's unprecedented challenges. As museums are at the nexus between tradition, innovation and communities, they have a part to play in nurturing sustainable futures and to contribute to human dignity and social justice, global equality and planetary wellbeing.

In such a context, intangible heritage is a crucial instrument as it challenges the binaries by valuing diverse knowledge.

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🌊 Don't consider world views, knowledge and practices simply as a theme to be covered in museum exhibitions and public programmes, but work on finding a way of implementing its values in institutional culture and most importantly in museum practices.

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## DIVERSITY

The coming together of many different people with so many different backgrounds and traditions implies new dynamics of social cohesion in today's world. In approaching these dynamics through the lens of superdiversity, Albert van der Zeijden and Sophie Elpers focus on difference not as a lack, but as a stimulus for interplay between various identities and a motor for creativity. Superdiversity also presents heritage institutions with new challenges, as there is a growing awareness that museums should be more attentive to the dynamics of culture. Through this they can avoid the pitfall of essentialism and go beyond dichotomous 'othering' discourses in which otherness is described as the opposite of the Self.

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🌊 Engage with ICH in museums to understand the meaning of objects in relation to diverse social practices, that are important in processes of identification and for social cohesion in a diverse and superdiverse society.

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## INSTRUMENTS, OBJECTS, ARTEFACTS ASSOCIATED WITH ICH

The UNESCO 2003 *Convention for the safeguarding of the intangible cultural heritage* clearly underlines objects as part of the ICH paradigm. Still, as Marc Jacobs explains in his text, there is a strange battle going on between lobby groups for immovable and those for intangible heritage. By introducing the strategy of talking about '(in)tangible values' attached to objects and locations, the attention is again focusing on the tangible sector. Hence, the assumption that there is something called 'heritage', and that the adjectives 'tangible' and 'intangible' actually refer to two sides of one coin or line, could harm the viability of ICH. It is such a pity that they are now divided, states Jacobs, instead of being treated as a whole, 'holistically', causing misconception. Although it is a tricky and sometimes dangerous term, the adjective 'living' replacing 'intangible' can help to make clear that the dichotomy is false.

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🌊 There is no reason to shy away from material culture within the context of safeguarding ICH. On the contrary, the importance of access to material culture is identified also in the *Ethical Principles for the safeguarding of intangible cultural heritage*: 'Access of communities, groups and individuals to the instruments, objects, artefacts, cultural and natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage should be ensured, including in situations of armed conflict.'

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## SUSTAINABLE DEVELOPMENT

As early as 1988 Javier Pérez de Cuéllar, Secretary-General of the United Nations, observed that 'development efforts had often failed because the importance of the human factor – that complex web of relationships and beliefs, values and motivations, which lies at the very heart of a culture – had been underestimated in many development projects.' Why was culture 'missing in action' within the global negotiations and decisions on environment and development? Why did sustainable

development essentially ignore the cultural dimension beside – or even as the foundation of – the three pillars? Valentina Lapicciarella Zingari asks herself these questions, opening up a 'sustainable' perspective for the ICH-museum collaboration.

In our current times of uncertainty, sustainability and culture are at a critical point. If the links between development and culture have not been fully recognised at the global level, at the local level communities, groups and individuals keep expressing them in countless living, unfolding and creative ways.

### ////// IN PRACTICE

#### Uffizi Galleries (Italy)

Through educational programmes Uffizi Galleries shows that ICH related work is not confined to museums oriented towards traditional culture, on the contrary, it encompasses a great variety of contemporary museum functions.



→ The many roles museums play in society make an adequate, manifold platform in addressing sustainability. Presenting, in a public space, the living expressions of CGI, custodians and bearers of ICH, museums can raise awareness about their value to society as resources from environmental, social and economic points of view. As documentation and research centres, museums can promote participatory methodologies to inventory ICH, stressing the importance of community-based knowledge and practices concerning nature and the universe as source of sustainability. Highlighting the cultural values of traditional craftsmanship, museums can promote, and even accommodate, alternative, sustainable economies. Finally, recognising social practices, rituals and festive events as cultural expressions, and improving the link between social groups, museums can contribute to reconciliation and social cohesion.

There is no doubt that museum practices and intangible cultural heritage practices have common grounds from which new perspectives on heritage continue sprouting. These grounds, manifested in museums' functions and ICH safeguarding measures, have been approached through the *idea of intersection*, suggesting that at the very intersection of both practices, new approaches are born.

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The key difference between preservation and safeguarding is that preservation implies the need for keeping objects unaltered and prevent decay of materials, in this way 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 and evolution of their lives.

Both preservation and safeguarding comprise a set of activities or measures. In order to understand the possibilities and benefits of working with ICH in the museum context, museum functions and safeguarding measures have been studied, and are presented in the table to illustrate the variety of intersections enriching the practices and helping in addressing the above discussed shared concepts and concerns. Starting from within one practice, one may discover the other. What in the museum field is seen as a process of acquiring objects, for the ICH sector offers an opportunity to identify ICH and vice versa.

#### ////// IN PRACTICE

### Ecomusée du Val de Bièvre (France)

Focusing on the particular suburban aspect of gardens, the Ecomusée du Val de Bièvre addresses, among other aspects, how ICH and museum collaboration can raise awareness on the connection between culture and natural environment.



# INTERSECTIONS

There is no doubt that museum practices and intangible cultural heritage practices have common grounds from which new perspectives on heritage continue to sprout. These grounds, manifested in museums' functions and ICH safeguarding measures, have been approached through the idea of intersection, suggesting that at the very intersection of both practices, new approaches are born.

<b>Museums &amp; functions</b>	<i>Connecting the mechanisms related to museum &amp; functions to those related to ICH &amp; safeguarding, creates new possibilities for heritage to be transmitted to the future!</i>	<b>Intangible cultural heritage &amp; safeguarding</b>
Museums acquire and collect objects	Connecting museums' collecting and acquisition activities, with the principles behind participatory identification of ICH, provides opportunities in relation to: <ul style="list-style-type: none"> <li>- Culturally sensitive objects;</li> <li>- Field collections;</li> <li>- Working collections.</li> </ul>	Safeguarding ICH starts with identifying it
Museums conserve and restore objects, and often strive to preserve their <i>authenticity</i>	At the intersection of museum and ICH practices, one might think to: <ul style="list-style-type: none"> <li>- engage in dialogue about what authenticity might mean from several viewpoints;</li> <li>- ensure that objects can temporarily or recurrently leave the museum to take part in ICH practices;</li> <li>- apply ICH as a source of knowledge and skill for the preservation of objects.</li> </ul>	In many cases, ICH-practices – that are in <i>continuous change</i> – have related objects
Museum specialists undertake research on tangible and intangible cultural heritage, usually related to their collection	Important when conducting research related to ICH is: <ul style="list-style-type: none"> <li>- the participation of CGIs;</li> <li>- their free, prior, sustained and informed consent;</li> <li>- accessibility of research and collections.</li> </ul>	The study and research of ICH can take on many diverse forms, but at minimum requires the prior and informed consent of involved CGIs
The standards of documenting objects within the museum practice is almost radically opposite to inventorying ICH	Combining both methodologies might generate an enriched version of heritage documentation: linking CGI-based inventorying to the Object ID-systems.	The standards of documenting objects within the museum practice is almost radically opposite to inventorying ICH
Museums play a vital role in communication on (intangible) cultural heritage	Promotion on ICH, in collaboration with museums can take on multiple forms: <ul style="list-style-type: none"> <li>- space for ICH related information in the museum;</li> <li>- Joint communicating initiatives – exhibitions, publications, et cetera.</li> </ul> It will contribute to community wellbeing and social inclusion.	Awareness raising on ICH should reflect the inclusive and widest possible participation of CGIs concerned

Education is at the very core of museums	Museums can play a vital role in education on intangible cultural heritage, fulfilling therein also their educational and wider social role. (Non-formal) education in museums can: <ul style="list-style-type: none"> <li>- strengthen the transmission of ICH;</li> <li>- promote respect for intangible heritage;</li> <li>- stress its contemporaneity.</li> </ul>	Formal and non-formal education are of great importance for the transmission of ICH
Some museums deal with living collections	When intersecting ICH knowledge of nature with the powerful communication tools museums can provide, the heritage sector is proving its relevance in the context of the sustainable development paradigm.	'Knowledge of nature and the universe' is one of the ICH domains
The training of museum personnel on an ongoing basis ensures that an effective workforce can be maintained	Bringing professionals and practitioners of intangible heritage and museums together, fosters dialogue and co-creation activities.	Capacity building related to safe-guarding ICH is aimed at CGIs and heritage professionals alike
...	...	...

### Museums & functions

'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.'

> **Museum definition (ICOM, 2007)**

[icom.museum/en/activities/standards-guidelines/museum-definition/](http://icom.museum/en/activities/standards-guidelines/museum-definition/)

### Intangible cultural heritage

'The "intangible cultural heritage" means 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 intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. [...].'

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

[ich.unesco.org/en/convention](http://ich.unesco.org/en/convention)

### Safeguarding

'"Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.'

## INNOVATIVE POWER: THE 'STRENGTH' OF WEAK TIES

Using the metaphor of *Strong and Weak Ties*, Francesca Cominelli reflects on social networks as offsprings of creativity. Strong ties are the result of frequent interaction and emotional involvement based on reciprocity. Weak ties are built through less frequent interactions and less emotional involvement, and need less reciprocity. Strong ties are essential for explaining relations within stable groups and organisations, while weak ties establish unexpected relations between

groups or organisations and permit access to new information that can incite innovation and creativity. Including ICH practices and its bearers within a museum can contribute to the creation of new ties, bringing together new practitioners, communities, ideas and skills. Museums as 'institution[s] in the service of society and its development, open to the public' (ICOM 2007) are places where ICH practitioners can meet, ICH can be performed and transmitted, thus offering a space for museums to innovate, encompassing all its functions through reciprocal engagement.

### ////// IN PRACTICE

#### Amsterdam Museum (The Netherlands)

By working with ICH practitioners, the Conservation department of the Amsterdam Museum takes ICH and museum collabora-

tion on another level, asserting that this collaboration is bidirectional and beneficial for both parties.



© Annemarie de Wildt, Amsterdam Museum

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→ Pay attention to unexpected relations, the so-called weak ties, created on a daily basis in museums. By nurturing them, with frequent interactions and emotional involvement, reciprocity will eventually place itself at the heart of your practice.

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## LIQUID MUSEUM

Zygmunt Bauman's idea of *liquid modernity* fits well with the understanding of ICH as cultural phenomena which are in a state of constant change and which communities, groups and individuals shape in response to their environment (natural/physical, social and cultural). Leontine Meijer van Mensch argues in favour of this concept applied to the tangible heritage sector as well. 'The *liquid museum* as conceived by Fiona Cameron tries to be an answer to contemporary museum work issues; a sort of mould to

reframe museum realities that we have been living for the past twenty years. It has been put in juxtaposition with the modernist museum, which is all about classification and objectification. [...] The *liquid museum* is unpredictable. It is much more about soft powers and mutual genius practices, which museums seek to accommodate. It is about embracing different world-views and operating in complex networks internationally and nationally. The *liquid museum* concept urges us to reflect upon all these dynamic forces. Nevertheless, in order to adhere to this concept, especially in conservation and collection management, one would need to rethink and reshuffle what he/she has learned and put in practice for so many years.'

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→ Inspired by museum ethicist Janet Marstine's words ...  
Don't prioritise the institution's responsibility to objects above all else.

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# RISKS

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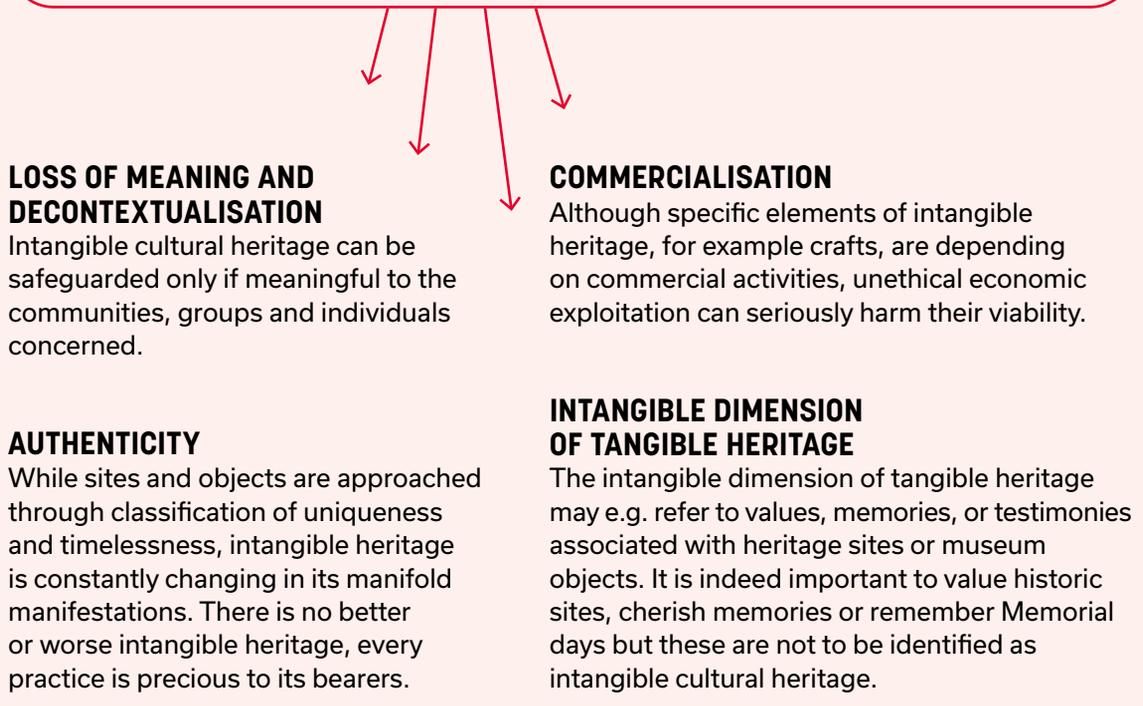
Only a profound mutual understanding and respect will make the collaboration between the museum and the practices of intangible heritage really work – for the benefit of heritage preservation/safeguarding, as well as with a view to environmental and social sustainability. Something that appears to be an opportunity to museums, might turn out to be harmful to the practitioners concerned. Equally, CGIs might place high expectations on museum staff who take care to strike a balance between preserving objects and communicating with

a diverse audience. In such cases, threats to either the viability of an element of intangible cultural heritage, or neglect of objects under museum custody might emerge.

The UNESCO 2003 Convention *Ethical Principles for safeguarding intangible cultural heritage*, can serve as a guiding tool for mitigating the former. Here we just highlight some risks to bear in mind when working with intangible cultural heritage in the museum context:

*‘Communities, groups and, where applicable, individuals should play a significant role in determining what constitutes threats to their intangible cultural heritage including the decontextualization, commodification and misrepresentation of it and in deciding how to prevent and mitigate such threats.’*

## **Ethical Principle 10**



### **LOSS OF MEANING AND DECONTEXTUALISATION**

Intangible cultural heritage can be safeguarded only if meaningful to the communities, groups and individuals concerned.

### **COMMERCIALISATION**

Although specific elements of intangible heritage, for example crafts, are depending on commercial activities, unethical economic exploitation can seriously harm their viability.

### **AUTHENTICITY**

While sites and objects are approached through classification of uniqueness and timelessness, intangible heritage is constantly changing in its manifold manifestations. There is no better or worse intangible heritage, every practice is precious to its bearers.

### **INTANGIBLE DIMENSION OF TANGIBLE HERITAGE**

The intangible dimension of tangible heritage may e.g. refer to values, memories, or testimonies associated with heritage sites or museum objects. It is indeed important to value historic sites, cherish memories or remember Memorial days but these are not to be identified as intangible cultural heritage.



This publication is part of the *Intangible Cultural Heritage and Museums Project (IMP)*. Between 2017 and 2020, it sought to explore the possible connections with, angles on and points of convergence between museums and the safeguarding of intangible cultural heritage.  
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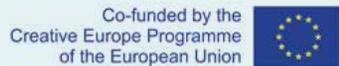
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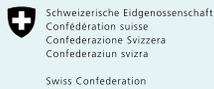


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