

**The Preservation and Exhibition of the Intangible Heritage  
in Museums**

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## **Abstract**

In the last few decades Intangible heritage has recently become new topic for discussion within the international museum community on the role of museums in safeguarding IH and one of the major challenges facing the construction of local, regional and national identities. This thesis explores the significance of safeguarding intangible heritage and examine how can Museums work according to UNESCO convention 2003 and ICOM Seoul declaration 2004.

The purpose of this dissertation is to discuss the role of museums in preserving, documenting and exhibiting intangible heritage as a living culture. This thesis discussed integration of tangible and intangible heritage in museums and discussed Community participation with museums to represent and preserve their living heritage for the future generation's .Finally, examine the role of Egyptian museums towards preserve and exhibit intangible heritage.

## **Introduction**

Over the past dedicate years UNESCO and ICOM had given a better concerned for the importance of the Intangible heritage as a source of cultural identity, creativity and diversity. Intangible heritage is something living, dynamic vital and connected to the identity and spirit of a contemporary people. Intangible heritage has been threatened or lost because of the rapid spread of globalization, urbanization, and industrialization. Vulnerable to fluctuations in the socio culture environment. Since 2011 increasing threats to culture heritage. As a result, numerous heritage, archeological sites and museums were destroyed and stolen in different countries in the Middle East and Egypt and increasing numbers of migrants who holders their living heritage which have deeply affected cultural practices expressions and spaces, and dispersed knowledge and skills. as result of this role of museums now are raising awareness about preserving and safeguarding IH.

This thesis discusses the role of Museums in preserving and exhibiting.

In chapter one I introduce a historical background about the significance of defining intangible heritage. and role of UNESCO in raising awareness about safeguarding IH through adopting 2003 convention and adopted principle ethics for protecting human rights and the rights of indigenous peoples. Also I explore more about International council of Museums efforts and activities towards the preservation of IH in the Museums.

In chapter two I explore more about the role of Museums in preservation and reviving Intangible heritage based on the new concept of Museology which involves the museum into the community .I discuss also the role of museum in documenting IH with cooperate with community because they are the ones who decide which practices are part of their cultural heritage and transmitted to future generation .and explain the role of Museum and Museum professional in promoting IH through organizing of events, festivals, seminars, lectures and workshops, through using media, radio, TV program , Internet, Virtual Museum website, social media.

In chapter three I explored the role of museums in the exhibit of intangible heritage as a living culture through the integration of tangible with intangible heritage in exhibitions using interactive methods. Encouraging community participation in museum educational programmers, activities and social events such traditional festivals to revive living culture of contemporary community. And discuss the role of Egyptian museums towards preserve and exhibit intangible heritage.

**The main research aims:**

- Raising awareness about the importance of safeguarding and preserving intangible heritage.
- Examine the knowledge and awareness of the 2003 Convention and guidelines of ICOM and how museum work on implementation.

- Clarifying the relationships between the tangible and the intangible in museum exhibition.
- Examine the role of Museum and Museum professionals in documenting, preserving, exhibiting and promoting intangible heritage.
- Examine the role of local communities towards preserving their living heritage through involving in museum activities.

### **Previous studies**

A book that deals with IH in a profound way is "Intangible Heritage" an anthology from 2009 edited by Smith, Laurajane and Akagawa, Natsuko. The book presents an important cross section of ideas and practices in relation to IH.

A book "Uses of Heritage" from 2006 edited by Smith, Laurajane . this book re-theorizes the idea of heritage .explores a number of detailed case studies, the ways in which heritage is used.

A book "Anthropological Perspectives on Intangible Cultural Heritage" an anthology from 2013 edited by Lourdes Arizpe and Cristina Amescua. the book explain topic among research communities in many countries, especially developing countries, and in enhancing UNESCO's work on the 2003 Convention.

A book "Culture, Diversity and Heritage: Major Studies" from 2015. Edited by Lourdes Arizpe This book discussed Anthropological Theories and different perspectives on culture policy .

A book "Intangible Heritage Embodied" from 2009 edited by Fairchild Ruggles and Helaine Silverman . This volume examines relation among tangible and intangible heritage and international cases where heritage is complicated by issues of ephemerality, reiterative performance, and local, regional, and national interests.

A book "Intangible heritage and the museum: New Perspectives on Cultural Preservation" from 2012 edited by Marilena Alivizatou. This Book discussed relationship between museums and intangible heritage.

Annual periodical "International Journal Of Intangible Heritage " from 2006 published by National Folk Museum of Korea. its very useful academic journal offer prospective research papers of all aspects of the intangible heritage within the field of museums and discussed valuable topics related to museums and how to implement the UNESCO 2003 convention.

Journal "Museum International" from 1948 is published quarterly by Wiley-Blackwell on behalf of UNESCO and ICOM .it is an academic journal that promotes the exchange of information about museums and cultural heritage on an international level. specially Vol. 56(1-2),2004. And Vol. 57(1-2),2005 that covers research on intangible heritage.

Conference procedures of CIDOC specially papers 2010 edited by Nicholas Crofts and 2014 edited by Kamani Perera and Dinesh Chandra discussed role of museums in documenting intangible heritage.

## **Chapter One**

### **Background about International Efforts towards Safeguarding Intangible Heritage**

In This chapter I introduce a historical background about the significance of safeguarding intangible heritage (IH). and role of UNESCO in raising awareness and safeguarding IH through adopting 2003 convention and I explore more about International council of Museums (ICOM) and their position in the preserving IH in museums .

Since the Second World War, UNESCO has supported a series of initiatives and activities for safeguarding cultural heritage (Tangible, Natural, Intangible) and reworking of heritage policy.<sup>1</sup> by creating the Convention for the Protection of Cultural Heritage in the Event of Armed Conflict 1954, the Convention on the Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property 1970, the Convention concerning the Protection of the World Cultural and Natural Heritage 1972, and the Convention on the Protection of the Underwater Cultural Heritage 2001.<sup>2</sup>

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<sup>1</sup> Galla, A. (2008). The First Voice in Heritage Conservation. *IJIH*, 3, p.11.

<sup>2</sup> Smith, L. (2006). *Uses of heritage*. London: Routledge, p. 106.

In 2003 UNESCO adopted the convention for "Safeguarding of the Intangible Cultural Heritage" (2003 Convention) which came into force in 2006.<sup>1</sup>

After adopting 2003 Convention, International council of Museums (ICOM) and Museums around the world have increased attention and strongly supports UNESCO's efforts towards the safeguarding of IH .

### **1.1 Historical background about IH definitions.**

Intangible heritage is something cannot touch.<sup>2</sup> Its newly term developed by the 2003 convention. It builds on some earlier historical familiar terms such as folklore, traditional culture, oral heritage and popular culture which produced by the various international meetings.<sup>3</sup>

Firstly, definition of folklore, IH defined as folklore according to UNESCO, 1989 recommendation on the safeguarding of traditional culture and folklore "Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance,

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<sup>1</sup> UNESCO Convention . (2003) ,Paris,p.1.

<sup>2</sup> Deacon, H., Dondolo, L., Mrubata, M., & Prosalendis, S. (2004). *The subtle power of intangible heritage* .Cape Town,HSRC Publishers,p.10.

<sup>3</sup> Kurin, R. (2007). safeguarding intangible cultural heritage: key factors in implementing the 2003 convention. *IJIH*, 2,p.12.



games, mythology, rituals, customs, handicrafts, architecture and other arts” .<sup>1</sup>

Secondly, definition IH according to Turin, March 2001 defined as “Peoples learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity”.<sup>2</sup>

Thirdly, definition IH according to Netherlands National Commission June 2002 defined as “All processes and practices together with their knowledge, skills, instruments, objects, artefacts and places involved that are considered as handed over from the shared past of social groups, and that are also considered as essential for the identity of these groups and for the maintenance of social cohesion within them.

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<sup>1</sup> Blake, J. (2001). *International Round Table: Intangible Cultural Heritage Working definitions*. Paris: UNESCO, p. 9.

<sup>2</sup> Seitel, P. (2002). *Defining the scope of the term Intangible Cultural Heritage*. Paris, UNESCO, p. 3.

Communities and individuals in the contemporary world decide how to recognize such elements of their IH (oral traditions, vocal and instrumental music, Performing arts, rituals and festive events, and Knowledge and practices about nature), and continue to recreate them in constant response to their environment and to historical conditions of existence, and provides them with a sense of continuity and identity, thus promoting cultural diversity and the creativity of humankind”.<sup>1</sup>

Finally, definition IH according to 2003 Convention article 2 .IH means “the practices, representation, expressions, knowledge, skills as well as the instruments, objects and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This IH, 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. For the purposes of this convention, consideration will be given solely to such IH as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.<sup>2</sup>

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<sup>1</sup> van Zanten, W. (2002). *Glossary Intangible Cultural Heritage* . Paris, UNESCO,p.14.

<sup>2</sup> *UNESCO Convention* . (2003) ,Paris, p. 3.

Furthermore, UNESCO 2003 convention has further defined the main five broad domains in which IH is manifested: Oral traditions and expressions, including language, Performing arts, Social practices, rituals and festive events, Knowledge and practices concerning nature and the universe, and Traditional craftsmanship .

a) Oral traditions and expressions, including language as a vehicle of IH

According to UNESCO's definition, this domain encompasses a range of spoken forms including, for example, prayers, tales, nursery rhymes, myths, charts, legends, dramatic , Stories, performances, epic songs and poems, riddles, and song. Its used to pass on knowledge, cultural and social values and collective memory .

Its passed on by word of mouth which all play a crucial part in keeping cultures alive. and used by entire communities while others are limited to particular social groups, only men or women, perhaps, or only the elderly. language as a means of transmitting IH of many communities, its live in songs and stories, riddles and rhymes and affecting on their content, rather than dictionaries, grammars and databases. the death of a language leads to the loss of oral traditions and expressions. so the best way to preserve languages keep it practice by their community.

Communities, researchers and institutions are encouraged to use mass media and communication technologies not only to safeguard but to even strengthen oral traditions and expressions by broadcasting recorded performances.<sup>1</sup>

b) Performing art

The performing arts range from vocal and instrumental music, dance and theatre. Its found in every society reflects human creativity and are also found, to some extent, in other IH key elements. Music can be found in the most diverse contexts such as classical or popular, sacred or profane and is often closely connected to work and entertainment. It can recount a community's history, sing the praises of a powerful person and play a key role in economic transactions.

Traditional theatre performances usually combine acting, singing, dance and music, dialogue, narration. The spaces, artefacts and objects associated with cultural expressions and practices are all included in the convention's definition of IH. In the performing arts there are costumes, mask, musical instruments and other body decorations used in dance, and props of theatre and scenery are also included.

The different performing arts are often performed in specific places, considered to be cultural spaces by the convention. The measures for safeguarding traditional performing arts focus on transmission of knowledge and techniques. UNESCO argues that performances may also be researched, archived, inventoried, recorded and documented.

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<sup>1</sup> *Intangible Cultural Heritage Domains*. (2011) . UNESCO, p. 4.

Cultural media, industries and institutions can play an important part in ensuring the viability of traditional forms of performing arts by developing audiences- and raising awareness amongst the general public. Safeguarding may also involve improvements in training and infrastructure to properly prepare staff and institutions for preserving the full range of performing arts.<sup>1</sup>

c) Social practices, rituals and festive events

These events are habitual activities that structure the lives of communities and groups. They are significant because they reaffirm the identity of those who practice them as a society or a group and whether performed in private or not these are intimately linked to important events. These practices also help to mark the passing of the seasons, the agricultural calendar or stages of a person's life. They are closely linked to a community's and perception of its own history and memory. Rituals and festive events often take place at special times and places and remind a community of aspects of its worldview and history. Social practices shape everyday life and are familiar to all members of the community. UNESCO emphasizes that ensuring the continuity of these events often requires the mobilization of large numbers of individuals and the legal, social and political institutions and mechanism of a society.

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<sup>1</sup> *Intangible Cultural Heritage Domains*. (2011). UNESCO ,p. 6.

UNESCO further stresses that it might be desirable to encourage the broadest public participation possible, and in some cases that legal and formal measurements are taken to guarantee the right of access to the community's crucial objects and sacred places or natural resources necessary for the performance of social practices, rituals and festive events.<sup>1</sup>

D) Knowledge and practices concerning nature and the universe  
In this part, representations, knowhow, skills and practices developed by communities through interactions with the natural environment. This includes ways of thinking about the universe expressed through oral traditions, language feeling of attachment towards memories, place, worldview and spirituality. They also strongly influence the values and beliefs theatre underlies many social practices and cultural traditions. They are in turn formed by the community's wider world and natural environment. This domain includes numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems such as medicinal uses of local plant species, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organizations, festivals, languages and visual art. UNESCO stresses protecting the natural environment that linked to safeguarding a community's cosmology as well as other examples of its IH.<sup>2</sup>

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<sup>1</sup> *Intangible Cultural Heritage Domains*. (2011), UNESCO ,p. 9-10.

<sup>2</sup> *Intangible Cultural Heritage Domains*. (2011) ,UNESCO,p. 12.

#### E) Traditional craftsmanship

This section is the most tangible manifestation of IH and is mainly concerned with the knowledge and skills involved in the processes of craftsmanship rather than the craft product itself. UNESCO stresses that safeguarding attempts should focus on encouraging artisans to continue to produce crafts and to pass down their knowledge and skills onto others, especially within their own communities. There are numerous expressions of traditional craftsmanship: tools, clothing and jewelers, costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education. Many of these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation.

The goals with safeguarding, is to ensure that the knowledge and skills, are to provide livelihoods for artisans and to enhance creativity. One proven way of reinforcing and strengthening these systems, according to UNESCO, is to offer financial incentives to students and teachers, amongst others, to make knowledge transfer more attractive to both traditional craft skills and knowledge to thrive.<sup>1</sup>

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<sup>1</sup> <sup>1</sup> *Intangible Cultural Heritage Domains*. (2011) ,UNESCO,p. 14.

concluded from the above IH domains not limited a single manifestation but there are any elements include multiple domain such as some rituals involved traditional music , dance, prayers and songs, clothing and sacred items. and can be of relevance to some or all museums .

### **1.2 The Role of UNESCO for the Safeguarding Intangible Heritage.**

Over the past thirty years, UNESCO had given a better concerned for the importance of the IH as a source of cultural identity, creativity and diversity. to identify the ethical values, social customs, beliefs or myths of intangible heritage of human identity includes customs and oral traditions, music, dance, festivities , languages, poetry, traditional knowledge systems and skills connected with the material aspects of culture, such as tools and the habitat . <sup>1</sup>

The main source of inspiration and safeguarding for IH engagement was developed in Japan and Korea in the 1950s and 1960s . In 1973 Bolivia was the first country requested from UNESCO establishment of legal and administrative measures concerning IH, it was not successful but it helped to raise awareness of the needed to include intangible aspects within the field of cultural heritage.<sup>2</sup>

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<sup>1</sup> Petzet, M. (2005). Place – memory – meaning: preserving intangible values in monuments and sites. In *ICOMOS 14th General Assembly and Scientific Symposium*. France: ICOMOS, p.1.

<sup>2</sup> Alivizatou, M. (2008). Contextualising Intangible Cultural Heritage in Heritage Studies and Museology. *IJIH*, 3, p.45.



However, it was only in 1982 UNESCO set up a “Committee of Experts on the Safeguarding of Folklore” and created a special Section for the Non-Tangible Heritage. In 1989 a General Conference adopted the recommendation on the Protection of Traditional Culture and Folklore. and encouraged international collaboration, and considered measures for identification, recognition, preservation, dissemination and protection traditional culture and folklore . In 1993 and 1998 The increasing importance of IH to safeguarded Indigenous peoples UNESCO developed two programmers the Living Human Treasures. and the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity . during the 1999 Conference on the ‘Safeguarding of Traditional Cultures’ organized by UNESCO in collaboration with the Smithsonian Center for Folk life and Cultural Heritage in Washington. It's highlighted the need to address new legal instrument of terminology, to be more inclusive with all knowledge ,and emphasis on tradition-bearers who carried their heritage rather than scholars . In 2000, UNESCO began drafting a new international convention . In May 2001 Nineteen forms of cultural spaces or expression was proclaimed as "Masterpieces of Oral and Intangible Heritage". it provides the type of IH that wish to safeguard.<sup>1</sup>

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<sup>1</sup> Bouchenaki, M. (2005). The Interdependency of the Tangible and Intangible cultural Heritage. In *ICOMOS 14th General Assembly and Scientific Symposium* . France: ICOMOS, p. 1-2.

Finally, during the General Conference of UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session, UNESCO Adopts the Convention for the Safeguarding of Intangible heritage . which had entered into force on April 20,2006 with a total of 47 countries having deposited their instruments of ratification 16 in Europe , 9 Asia. 9 Africa, 7 in Latin America and 6 Arab states .<sup>1</sup>

**The main purposes of this Convention are:**

- To safeguard the intangible heritage.
- To ensure respect for the intangible heritage of the communities, groups and individuals concerned .
- To raise awareness at the local, national and international levels of the importance of the intangible heritage, and of ensuring mutual appreciation thereof.
- To provide for international cooperation and assistance.

For the purposes of this 2003 Convention in Article 2 defined Safeguarding "means measures aimed at ensuring the viability of the intangible 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".<sup>2</sup> (see Appendix 1)

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<sup>1</sup> UNESCO Convention . (2003). Paris, p. 1.

<sup>2</sup> UNESCO Convention . (2003) . Paris, p. 2,3.

To achieve these objectives the 2003 Convention provides other important things: the preparation inventories of the IH by the Member States of national , establishment of an Intergovernmental Committee will responsible for drawing-up of two safeguarding lists (the Representative List of the Intangible Heritage of Humanity and the List of Intangible Heritage in Need of Urgent Safeguarding ). and each State agreed on Convention must take the necessary measures to ensure the safeguarding and drawing up one or more inventories of the IH present in its territory and be regularly updated and also establish one or more competent bodies reasonable for the safeguarding IH in its territory.<sup>1</sup>

Over the past decade years, from adopting the convention in 2003 till nowadays. UNESCO working towards implementation of convention through Meetings ,Workshops, newsletters, publications, projects for promoting, training of trainers program on community-based inventorying, cooperation with stockholders and funder , governments, communities, experts, NGOs and interested individuals, and Museums all over the world.

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<sup>1</sup> Boylan, P. (2006). The Intangible Heritage: a Challenge and an Opportunity for Museums and Museum Professional Training. *IJIH*, 1, p.56.

### **The Principles Ethics for Safeguarding IH**

For increasing awareness among UNESCO and States Parties of the need to provide guidelines on ethical approaches for implementation of the 2003 Convention and adopt instruments for protecting human rights and the rights of indigenous peoples. the Intergovernmental Committee when it met for its tenth session in Namibia from 30 November to 4 December 2015 (Decision 10.COM 15a) adapted twelve ethical principles:

- Communities, groups and individuals should have the primary role in safeguarding their own IH.
- The right of communities, groups and individuals to continue the practices, representations, expressions, knowledge and skills of the IH should be recognized and respected.
- Mutual respect of IH, should prevail in interactions between States and between communities, groups and individuals
- All interactions with the communities, groups and individuals should be characterized by transparent collaboration, dialogue, negotiation and consultation, and contingent upon their free, prior, sustained.
- Access of communities, groups and individuals to the instruments, objects, artefacts, cultural and natural spaces and places of memory should be ensured and should be fully respected, even where these may limit broader public access.

- Each community, group or individual should assess the value of its own IH and this heritage should not be subject to external judgments of value or worth.<sup>1</sup>
- The communities, groups and individuals who create IH should benefit from the protection of the moral and material interests resulting from such heritage, and particularly from its use, research, documentation, promotion or adaptation by members of the communities or others
- The dynamic and living nature of IH should be continuously respected. Authenticity and exclusivity should not constitute concerns in the safeguarding of intangible heritage.
- Communities, local, national and transnational organizations and individuals should carefully assess the direct and indirect, short-term and long-term, potential and definitive impact of any action that may affect the viability of IH or the communities who practice it.
- Communities, groups and individuals should play a crucial role in determining what constitutes threats to their intangible heritage and in deciding how to prevent and mitigate such threats.
- Cultural diversity and the identities of communities, groups and individuals should be fully respected. and youth involvement and ethnicity equality should be included in the design and implementation of safeguarding measures.

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<sup>1</sup> *Ethics and Intangible Cultural Heritage - intangible heritage - Culture Sector - UNESCO.* (2015). *Unesco.org*. Retrieved 8 August 2016, from <http://www.unesco.org/culture/ich/en/ethics-and-ich-00866>

-The safeguarding of IH is of general interest to humanity and should be undertaken through cooperation among sub regional, regional and international parties; nevertheless, communities, groups or individuals should never be alienated from their own intangible heritage.<sup>1</sup>

conclude from this above principles, safeguarding and preserving intangible heritage depend on safeguarding and protecting the people who carried their living heritage and identities for next generation.

### **1.3 The Role of International Council of Museums for the preservation of Intangible heritage**

Since 1946 the founding of ICOM serves society and is committed to guaranteeing the protection, the conservation and the transfer of cultural goods includes tangible and intangible heritage and its development. ICOM worked along with UNESCO who adopted in 2003 Convention for the Safeguarding of the IH. and had recognized the importance of supporting this kind of cultural diversity.<sup>2</sup> ICOM has many activities towards preserving IH.

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<sup>1</sup> *Ethics and Intangible Cultural Heritage - intangible heritage - Culture Sector - UNESCO*. (2015). *Unesco.org*. Retrieved 8 August 2016, from <http://www.unesco.org/culture/ich/en/ethics-and-ich-00866>

<sup>2</sup> *Intangible Heritage- ICOM*. (2010). *Icom.museum*. Retrieved 19 August 2016, from <http://icom.museum/programmes/intangible-heritage/>

ICOM published **Handbook of Standards** Documenting African Collections In Paris 1996 . In the framework of the AFRICOM Programme that developed with International Committee of Documentation (CIDOC). the Objective of this program to protect the African Heritage concerned on the concept of intangible by documenting and producing systematic inventories and developing museum activities (research, collecting, exhibitions, and educational programmers).<sup>1</sup>

**Shanghai Charter** , in 20-25 October 2002 in Shanghai, China ICOM-ASPAC Regional Committee for Asia and Pacific 7th Regional Assembly. held the workshop on theme (Museum, Intangible Heritage and Globalization). By the end of the workshop ,Museum representatives announced the signing of the Shanghai Charter. The charter, published in both Chinese and English languages, reflects the cultural diversity, and encourages the use of multidisciplinary methods to meet globalization challenges to the IH and recommend that museums as facilitators in the safeguarding of this heritage of humanity and considered museums as key vehicles for documentation, preservation and promotion of IH resources that consist of voices, values, oral history, folk life, traditions, languages, creativity, adaptability and the distinctiveness of a people .and Identification of lead-up

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<sup>1</sup> *The Role of International Council of Museums ICOM for safeguarding of Intangible heritage.* (2004). *Unesco.org*. Retrieved 19 August 2016, from <http://www.unesco.org/culture/ich/doc/src/01367-EN.doc>

activities and conceptual framework for ICOM 2004 .<sup>1</sup> (Appendix 2)

**The Seoul Declaration 2004**, In 2004 the General Assembly of ICOM, held in Seoul 2004, adopted the declaration of Seoul. known as “The Seoul Declaration of ICOM on the Intangible Heritage” declaration highlights the importance of creating ways in how museum should work with IH. Among other things the declaration aims to: encourages all countries, especially developing countries who have a strong oral tradition, to establish an IH promotion fund. And also encouraged all relevant museums involved in the collection, preservation and promotion and make electronic and documentary resources of IH. recommended that include training programmers for museum professionals stress on importance of IH.<sup>2</sup> (Appendix 3)

During the General Conference and 21st General Assembly in Seoul, declared International Museum Day’s theme was “Museums and Intangible Heritage”. also the Conference saw the launch of ICOM’s programme on the role of museums and communities in the promotion and protection of the IH.

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<sup>1</sup> *Shanghai Charter*. (2002). *Archives.icom.museum*. Retrieved 20 August 2016, from [http://archives.icom.museum/shanghai\\_charter.html](http://archives.icom.museum/shanghai_charter.html)

<sup>2</sup> *Seoul 2004- ICOM*. (2004). *Icom.museum*. Retrieved 20 August 2016, from <http://icom.museum/the-governance/general-assembly/resolutions-adopted-by-icom-general-assemblies-1946-to-date/seoul-2004/>



**ICOM publications** about Intangible Heritage : The most important and fruitful outcome of the ICOM 2004 is the annual periodical of International Journal of Intangible Heritage (IJIH) since 2006 till 2015 it contents of 10 volumes anniversary published by the National Folk Museum of Korea . The IJIH is a refereed academic and professional English journal dedicated to the promotion of understanding of all aspects of the intangible heritage in the world . <sup>1</sup> ICOM also published in News No.4, 2003 and No.4, 2004 in the ICOM News magazine for museum professionals, which gathered reports, articles and discussion about the challenges faced museum and museum professionals towards IH.

**ICOM Curricula Guidelines,** In 2005 ICOM created the ICOM Curricula Guidelines for Museum Professional Development that encouraged museums personnel to gather knowledge, skills and attitudes as part of staff training and professional and developed methods in how to work with safeguarding of their collections IH in museums .<sup>2</sup>

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<sup>1</sup> *International Journal of Intangible Heritage*. (2006). *Ijih.org*. Retrieved 20 August 2016, from <http://www.ijih.org/htmlPageMgr.ijih?cmd=about&manuType=01>

<sup>2</sup> Leandersson, S. (2015). *Interpreting UNESCO and ICOM intangible heritage conventions: Japanese collections in Sweden* . Gothenburg University, p. 8.

**ICOM Collaboration with UNESCO,** In 2005 also ICOM Collaboration with UNESCO has played technical and scientific expertise through the documentation, videos. and resource NGO on the jury for Proclamation of the Third Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity that aimed at raising awareness of the importance of the oral and IH, evaluating and encouraging countries to establish national inventories, and promoting the participation of traditional artists and local practitioners in identifying and revitalizing their IH.<sup>1</sup>

In 2007 **Calicut Charter** on IH and Museums was organized during 18- 20 April conference on Museums and Intangible Natural Heritage (INH), reported to ICOM South Asia Workshop on Traditional Knowledge , INH and Museums. Recommend that the importance of Biodiversity and community involvement in the documentation of INH and establish an Institute of INH to coordinate all activities .<sup>2</sup>

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<sup>1</sup> *Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity (2001-2005) - intangible heritage - Culture Sector - UNESCO.* (2005). *Unesco.org*. Retrieved 20 August 2016, from <http://www.unesco.org/culture/ich/en/proclamation-of-masterpieces-00103>.

<sup>2</sup> *National workshop on Intangible Natural Heritage.* (2012). The National Museum of Natural History. Retrieved 20 August 2016, from <http://nmnh.nic.in/inh.pdf>

**ICOM International Committees** related to Intangible heritage play a essential role in promoting IH in museums, and bring together experts of museum specialties such as :

(ICME) International Committee for Museums and Collections of Ethnography : its dedicated to promoting ,safeguarding, and interpretation the human rights of all the peoples of the world, their cultures, societies and environments as well as the tangible and intangible heritage held in museums. And engages with colleagues worldwide to progress intercultural understanding amongst museum audiences.

(CIDOC) International Committee for Documentation : Its dedicated to the documentation of museum collections .The CIDOC Intangible Cultural Heritage Working Group (CIDOC ICH WG) was set up in Dresden, Germany during the annual conference of CIDOC 2014.

(ICTOP) International Committee for the Training of Personnel : its aimed to encourage , promote training programmers for all museum professionals and to establish standards for museum personnel careers for the future institutional challenges.

(CECA) International Committee for Education and Cultural Action : the oldest International Committees of ICOM. aimed To promote the development of museum education and cultural action .To provide an international forum for information exchange and co-operation between professionals, museums . to encourage scientific research, to facilitate the dissemination of knowledge, define and uphold high professional standards .

(ICOFOM) International Committee for Museology : its deal with museums related specific functions and the social role . studying researching, and disseminating the theoretical basis of museology as an independent scientific discipline, critically analyzing the main trends of contemporary museology. <sup>1</sup>

Moreover , during Teamwork for Integrated Emergency Management (2004–2008) Course. ICOM Programmers has included the IH component in its programmers in the Museums Emergency Programmer whose aim is to preserve the collections, their inventory, and their intangible heritage in emergency situations .<sup>2</sup>

## **Chapter2**

### **Preservation and Reviving of the Intangible Heritage in Museums**

Museums are being promoting by ICOM for protecting the intangible heritage as guardians. In recent years ICOM has been encouraging the museum's mission to include intangible heritage as well and tangible heritage in their policy .<sup>3</sup>

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<sup>1</sup> *International Committees- ICOM*. (2010). *Icom.museum*. Retrieved 20 August 2016, from <http://icom.museum/the-committees/international-committees/>

<sup>2</sup> *Teamwork for Integrated Emergency Management (2004–2008)*. (2008). *Getty.edu*. Retrieved 20 August 2016, from

[http://www.getty.edu/conservation/our\\_projects/education/teamwork/](http://www.getty.edu/conservation/our_projects/education/teamwork/)

<sup>3</sup> Crofts, N. (2010). Grasping the intangible How should museums document intangible heritage?. In *The CIDOC 2010 conference* Shanghai, CIDOC, p. 1.

In recent years, there is an argue between museum professionals about the role of museums in preserving IH while the museums don't have a strong historical experience in this regard and how can museums deal with all this intangible to bring life into the museum.

There are some interesting views towards this argue such as Richard Kurin who said that “Museums are generally poor institutions for safeguarding intangible heritage... but there is probably no better institution to do so.”<sup>1</sup>

From this concept , the museum professionals define the term preservation means measures of conserving the living heritage of people and enhancement of an equitable social environment in which the living heritage of all people thrives.<sup>2</sup>

### **2.1 The Role of Museums in The Preservation of Intangible Heritage as a Living Culture**

Since the signing of the 2003 convention for safeguarding the intangible heritage , that brought IH into the international scene it shifted interest from historical archaeological monuments to living traditions cultures embodied skills and oral expressions.

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<sup>1</sup> Kurin, R. (2004). Museums and Intangible Heritage: Culture Dead or Alive?. *ICOM NEWS*, (4), p.8.

<sup>2</sup> *National policy on South African living heritage*. (2009) . Pretoria, p. 6.

The new concept of IH has including rituals, crafts , tales, performing arts ,and ceremonies, events that are transmitted orally from the past and act as symbols of identity in the present focuses on human knowledge, belief and practice .<sup>1</sup>

Museums have increasingly attention to the preservation of IH besides tangible heritage. through offering enrich visitor cultural knowledge and experiences .and cooperating with these relevant communities whose living culture are represented in their collections through presentations, displays and active participation.

Based on the different definitions of IH as a living culture must be preserved and transferred to future generation. the concept of IH is embodied in people rather than in inanimate objects.<sup>2</sup> Museums can play an important role in the conservation of IH through recordings and transcriptions, which transform the intangible into tangible and preserve it as historical and cultural evidence through interacted with the community. and creates the symbolic meaning for objects through interpretation processes that each individual gives the object, based on the individual's personal background, in the context of socio-cultural norms.<sup>3</sup>

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<sup>1</sup> Alivizatou, M. (2012). *Intangible heritage and the museum* . Walnut Creek, Calif, Left Coast Press, p. 15.

<sup>2</sup> Ruggles, D. & Silverman, H. (2009). *Intangible heritage embodied* . New York, Springer, p.8.

<sup>3</sup> Pinna, G. (2003). Museums and Intangible Heritage. *ICOM NEWS*, (4), p.1.

### **Intangible heritage and new museology**

According to the movement of the New Museology trends in the 21st century, the role of museums have been changed from the traditional practices focus on the material objects to engage with living culture. the museums have a social, educational and cultural responsibility towards their community to increase awareness to keep their cultural identity and for this reason museums given high attention to the satisfaction of the educational and cultural needs of audiences to be more inclusive museum.<sup>1</sup> The new concept of Museology changed relationship between museums and their societies. and defined role of museums as generators of cultural democracy ,connected between people, places and collections through museum galleries .<sup>2</sup>

From this point , ICOM General Conference adopted in 2004, a new edition of the Code of Ethics for Museums, associated with new museum definition focused on material evidence beside the objects .

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<sup>1</sup> Alivizatou, M. (2006). Museums and Intangible Heritage: The Dynamics of an 'Unconventional' Relationship. *PIA*, 17, p.47.

<sup>2</sup> McCall, V. & Gray, C. (2013). Museums and the 'new museology': theory, practice and organisational change. *MMC*, 29(1), p.19-35.

defined museums as "a nonprofit making permanent institution in the service of society and its development ,and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment ,material evidence of people and their environment".<sup>1</sup>

Increasing ICOM efforts in the preserving of IH ,the museums definition have been changed and be responsible for identifying ,documenting , and exhibiting intangible heritage with tangible heritage. the ICOM Statutes, adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007 has defined that the 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".<sup>2</sup>

The changing definitions of the museums were shifted away from , collections and material culture to people and visitors stories, values, and beliefs behind the objects . museums have emerged IH and Tangible heritage as a parallel framework and raising awareness of the participation of community groups in museum work in the concept of culture inclusion and dialogue .

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<sup>1</sup> *ICOM Code of Ethics*. (2004). *Network.icom.museum*. Retrieved 20 August 2016, from <http://network.icom.museum/icom-us/resources/icom-code-of-ethics/>

<sup>2</sup> *Museum Definition- ICOM*. (2007). *Icom.museum*. Retrieved 20 August 2016, from <http://icom.museum/the-vision/museum-definition/>



implications for museums in the areas of collecting, making exhibitions and working with communities .<sup>1</sup> that support the transmission of culture diversity through time.<sup>2</sup>

The museum professionals are Continuing development the policies that help museums towards the implementation of the 2003 Convention. During the Regional expert meeting of museum professionals, held in November 2014 the Russian experts designed Project of Running a Museum 21st Century the main objectives of the Project focused on :

- Increase the professional competence of museum employees.
- develop interdisciplinary approaches in museum activities.
- develop partnerships, especially with local communities, NGOs, bearers of intangible heritage.
- the transition from traditional conservatory techniques to integration of the principles of the 2003 Convention in museum management .
- interaction with bearers and creation of data banks on their IH .
- study of best global practices of preserving IH and development of additional innovative museum techniques.<sup>3</sup>

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<sup>1</sup> Alivizatou, M. (2006). Museums and Intangible Heritage: The Dynamics of an 'Unconventional' Relationship. *PIA*, 17, p.47.

<sup>2</sup> McCall, V. & Gray, C. (2013). Museums and the 'new museology': theory, practice and organisational change. *MMC*, 29(1), p.19-35.

<sup>3</sup> *The UNESCO/IFESCCO Project "Running a Museum – 21st century" | UNESCO*. (2014). *Unesco.org*. Retrieved 21 August 2016, from <http://www.unesco.org/new/en/moscow/culture/the-unescoifescoco-project-running-a-museum-21st-century>.

Conclude from the all above, Museums as culture institutions are the most appropriate type of institutions can take the lead role in the preservation and safeguarding of IH. museums have staff expertise in varied areas of cultural heritage research and documentation. museums also have access to students, interns and motivated volunteers who can perform tasks related to research and documentation. museums have experienced in engaging with the community and respect for traditions and culture practitioners and also generally adept in matters of public presentation and educational programmers. In order to safeguarded IH as a living culture heritage, dynamic and sustainable must be continued practice within and by the relevant culture community, Museums can play vital role through cooperation with other culture institutions, NGOs and local community.<sup>1</sup>

## **2.2 The Role of Museums in Documenting Intangible Heritage as Living culture.**

Museums as institutions repositories of natural and culture heritage to be preserved and promoted for present and future generations.<sup>2</sup> the main purpose of documenting the intangible heritage to preserve past and providing access it in future to become a living heritage. It is important to keep it a live to future generations.

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<sup>1</sup> Kurin, R. (2007). Safeguarding Intangible Cultural Heritage: Key Factors in Implementing the 2003 Convention. *IJIH*, 2, p.11,18.

<sup>2</sup> McKellar, S. (1993). The Role of the Museum Archivist in the Information Age. *ACA*, 35, p.347.

There are many methods to document intangible heritage especial in the digital era by using multimedia tools. UNESCO 2003 Convention has emphasized the importance of safeguarding IH such as daily rituals and traditions, which includes performing arts, social rituals, knowledge and practices about nature and the universe, traditional craftsmanship and oral traditions as well as oral history. It supports for economic well-being, community.<sup>1</sup>

Museums are usually dealing with objects are accessioned, numbered, measured, catalogued, stored, preserved, conserved, exhibited, repatriated and de-accessioned. objects become part of collections under the authority of museum .While Intangible heritage is preserved and transmitted through its continued social practice and embedded in ongoing social relationships. under the authority of the people who practice them .<sup>2</sup>

Intangible Heritage is not something dead, frozen, stored away but rather something living, vital and connected to the identity and spirit of a contemporary people trying to make their way in a complicated world. The charge of safeguarding IH is a much larger one than the effective, even inspired exercise of the techniques of display and presentation. It goes to the heart of the moral purpose of the activity itself. museums must consider carefully what they should and should not do, to safeguard IH.

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<sup>1</sup> Perera, K. & Chandra, D. (2014). Documenting the Intangible Cultural Heritage for Sustainable Economic Growth in Developing Countries. In *The CIDOC 2014 conference* . Dresden,CIDOC, p. 1.

<sup>2</sup> Kurin, R. (2004). Museums and Intangible Heritage: Culture Dead or Alive?. *ICOM NEWS*, (4), p.8.

And also contribute to the spiritual life of humanity by helping people to engage with the intangible. When people are engaged in this way, intangible heritage becomes a living heritage and part of the spirit of humanity.<sup>1</sup>

Museum professional have the major role in defining their own intangible heritage and how it is documented, preserved, recognized , presented, transmitted, and legally protected. In order to deal with intangible museums must have working closely and cooperatively with the relevant communities who hold the heritage.<sup>2</sup>

Documentation of IH provides museums with primary material for Contextualization. the documentation of IH is best seen, from a museum perspective, not as a new initiative, and carried out in parallel with the task of collecting and conserving material heritage, but as an extension to existing documentation practice making sense of material heritage by providing a more structured and explicit link with the relevant intangible aspects. not all museums will have the resources and the will to transform themselves and assume an active role in preserving IH, but all can benefit from enhanced awareness of IH in the documentation of their collections.<sup>3</sup>

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<sup>1</sup> Matsuzono, M. (2004). Museums, Intangible Cultural Heritage and the Spirit of Humanity. *ICOM NEWS*, (4), p.13.

<sup>2</sup> Kurin, R. (2004). Museums and Intangible Heritage: Culture Dead or Alive?. *ICOM NEWS*, (4), p.9.

<sup>3</sup> Crofts, N. (2010). Grasping the intangible How should museums document intangible heritage?. In *The CIDOC 2010 conference* . Shanghai, CIDOC, p. 1.

**Documentation definition** The term documentation in a broad is the accumulation , classification ,and registration of information . In the context of the 2003 Convention documentation is an important step among the process of safeguarding IH described in Article2.<sup>1</sup> the object of documentation is elements of IH or safeguarding practices . such documentation may be in the form of descriptive text , photographs ,or audio and visual recording either in the form of hard copy or in digital form on databases or on the Internet .

In the other words (documentation means committing elements of living heritage to record in order to keep the knowledge and skill about living heritage and its bearer communities).<sup>2</sup>

The elements of IH will museum document is manifested in the following:

A- Oral traditions and expressions, including language as a vehicle of the IH such as tales, fables, riddles, folk ballads, manuscripts, traditional games, proverbs, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances .

B-Performing arts including vocal and instrumental music, dance and theatre. instrumental its objects, artefacts includes musical, instruments, masks, costumes and other body decorations .

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<sup>1</sup> UNESCO Convention . (2003) . Paris, p. 3.

<sup>2</sup> *National policy on South African living heritage*. (2009) . Pretoria, p. 4.

Music combine marriages, funerals, rituals and initiations, festivities, all kinds of entertainment. dance its physical aspect, the rhythmic movements, steps ,bodily movements and theatre combine acting, singing, dance and music, dialogue, narration, puppetry or pantomime and visual arts.

C-Social practices, rituals and festive events are habitual activities that structure the lives of communities and groups. often take place at special times and places. Such as forms worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kingship and ritual kingship ceremonies; settlement patterns; culinary traditions; seasonal ceremonies; practices specific to men or women only; hunting, fishing and gathering practices .

D-Knowledge and practices concerning nature and the universe. Its included knowledge, knowhow, skills, practices devolved by communities through interacting with the natural environment such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organizations, festivals, languages and visual arts.

E-Traditional craftsmanship .the most tangible manifestation of intangible heritage including numerous expressions of traditional craftsmanship such as tools, clothing and jewelers, costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education.<sup>1</sup>

### **The goals of documenting the IH**

- Documenting is considered the main policy strategy for safeguarding Living Heritage .
- Establishing records and resources for training future transmitters in order to document IH in detailed and comprehensive manner for the purpose of preservation and future transmission . the traditional skills are becoming threatened or lost Because of the rapid spread of globalization, urbanization ,and industrialization.
- Providing basic resources for academic research for safeguarding measures and transmission IH. Unlike tangible heritage , IH is vulnerable to fluctuations in the socio culture environment . for this reason its required to document its evolution from the past to the present .
- Creating IH based content in digital formats stored on contemporary recording media to ensure a rang of IH elements can be utilized as culture content documentary films suitable for the online media environment including national TV broadcasting and internet portal service .

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<sup>1</sup> *Intangible Cultural Heritage Domains*. (2011) ,p. 4,10.

- converting the invisible to visible is the core content of digital recording.
- Building a digital archive involves producing and digitization metadata for the recordings and is as crucial as documenting IH in a detailed and comprehensive manners.<sup>1</sup>

### **The Importance of Community Involvement in Documenting IH**

Museums can play an important roles with using new concept of museology which involves the museum in the community. The first function is to record the changes that take place in society, in technology used , in ideas, in beliefs ,in traditions and thus to ensure that future generations have a link with their past. The second function is to teach people about techniques and methods and habits in their own society at the present time. how traditional methods can be improved. The third function is museum should collect and record all information related to all elements IH such as material, the knowledge of local crafts techniques, the dialects of particular areas , recording language of elderly speakers , collect folk stories, collect skills used to create ritual objects, recipes traditional cooking ...etc.<sup>2</sup>

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<sup>1</sup> *Guidebook For The Documentation Of Intangible Cultural Heritage*. (2012) . South Korea, p. 11-13.

<sup>2</sup> Higgs, J. & Drake, J. (2009). Improving world food supplies/ a role fro the museum. *Museum International*, 24(3), p.138-144.



On the other hand, Community involvement in the documentation or inventory process of IH is highlighted in article 11 of 2003 convention " among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant nongovernmental organizations".<sup>1</sup> it means is that the documentation process should involve IH bearers and community members, including groups and individuals . The communities themselves must take part in identifying and defining their intangible heritage because they are the ones who decide which practices are part of their cultural heritage.

Furthermore, 2003 Convention affirms that the IH of all communities and lists a number of measures that are designed to preserve and promote IH. Articles 12, 16 and 17 relate directly to documentation. In order to ensure better visibility of the IH and raise awareness of its significance, and to encourage dialogue which respects cultural diversity.<sup>2</sup>

The importance of Inventories are an essential part of safeguarding IH because they can raise awareness about the importance of IH for individual and collective identities and to make those stocks available to the public. can also encourage creativity and self-esteem in the local communities and individuals where expressions and practices of IH arise.

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<sup>1</sup> UNESCO Convention . (2003) . Paris, p. 5.

<sup>2</sup> UNESCO Convention . (2003). Paris, p. 7.

Inventory can also provide the basis for formulating concrete plans to safeguard the intangible heritage concerned.<sup>1</sup>

Besides community involvement and regular updating , 2003 convention compliant documentation of IH may also require information regarding bearers (communities , groups, and individuals) , safeguarding status, safeguarding plans, and geographical scope as well as books , photos, videos ...etc . not to include those elements incompatible with principle of human rights , peace and sustainable development.<sup>2</sup>

### **Guidelines on documentation for community safeguarding of their IH**

There are some guidelines should follow to document IH with cooperate with community.

- a) The Goals, interests, resources behind documentation
  - Identification of the communities, groups, and individuals concerned is important.
  - Documentation should meet the needs of communities and should be facilitated by communities, state officials, researchers, experts, and should be financially sustainable IH practices.
  - Capacity building for communities, researchers, or documentation experts needs to be part of every project; traditional means of documentation should be used.

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<sup>1</sup> *Inventories: identifying for safeguarding - intangible heritage - Culture Sector - UNESCO.* (2016). *Unesco.org*. Retrieved 2 October 2016, from <http://www.unesco.org/culture/ich/en/inventorying-intangible-heritage-00080>

<sup>2</sup> *Facilitating Documentation Of Living Heritage And Information Exchange For ICH Safeguarding In North East Asia.* (2014) ,1st ed., p. 10. Korea. Retrieved from <http://www.ichcap.org/ebook/ecatalog.php?Dir=69&catimage=>

b) Ethics, rights, and relationships

- needed to encourage community direction and participation in the documentation process
- Documentation institutions, researchers must not become the authorities through the documentation process.

c) Methodologies and media for documentation.

- Timing and place of documentation should be negotiated
- Communities must be empowered to document their own practices to enable safeguarding.
- Negotiations regarding what should be documented should take place with the practicing community specify the language of documentation to maximize use for safeguarding.<sup>1</sup>

d) Managing data and monitoring access

- Access needs of different audiences for a variety of documentation media must be considered, and collections should be organized accordingly.
- should be taken into account, customary restrictions on access to IH documentation.
- Community members should have ongoing access to documentation as needed. Such as, language is necessary to maximize access by communities and other users.

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<sup>1</sup> OHNUKI, M. (2012). *Documentation as a Tool for Safeguarding a Community's Intangible Cultural Heritage on the Verge of Disappearing* .1st ed., p. 3. Retrieved from <http://www.ichresearchers-forum.org/wp-content/uploads/2012/05/Misako-Ohnuki.pdf>

Museums traditionally not only keep, but also document the heritage. in accordance with the 2003 convention , IH should be implemented with the active participation of communities diversity. The possible interaction of museums and IH bearers may include the following activities.

- Assist correspondent communities in documenting their IH, by interviewing practitioners and traditional bearers, as well as information dissemination.
- Educational courses between members of the community to support the documentation process .
- Use of existing documents, audio and video materials in projects of revival of IH elements
- Assist correspondent communities to provide access to archival information on their IH collected by others; joint creation of data banks or archives on IH
- Joint management of inventories of IH.<sup>1</sup>

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<sup>1</sup> Stashkevich, A. (2015). *Policy Brief :Social and Educational Role of Museums in Promoting the Principles of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage*. Moscow: UNESCO, p. 18.

### **Methods for documenting IH**

In the past, before the advent of modern technology, intangible heritage could not easily be revived when it to be failed handed down. Now, with advanced recording technology, it can be revived when sufficient written and visual documentation has been kept on a regular basis, even when the handing-down process has been interrupted.<sup>1</sup> the documenting of IH are easily done by using multimedia technologies and it helps to preserve undocumented intangible heritage mainly, expressions, social rituals, daily rituals, performing arts, oral traditions, knowledge and practices.

The Most important thing of documenting IH is not to convert it into dead or still documents but to create a strong medium to spread awareness and make more active and participatory heritage between the generations. and taking into account the differences which divided IH into two groups as follows :

- The intangible heritage that used to live and be practiced within original natural and social context.
- The intangible heritage that is still living and being practiced within its natural and social context. <sup>2</sup>

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<sup>1</sup> Arizpe S, L. & Amescua Chávez, C. (2013). *Anthropological perspectives on intangible cultural heritage*. Cham: Springer, p. 101.

<sup>2</sup> Perera, K. & Chandra, D. (2014). Documenting the Intangible Cultural Heritage for Sustainable Economic Growth in Developing Countries. In *The CIDOC 2014 conference*. Dresden: CIDOC, p. 1.

All museum seeking to gather information include all aspects of the environment, such as customs and traditions. performance, manufacture, development and process need to be recorded digitally and completely. Recording process need specialist staff in IH documentation areas. Using different methods such as :

Audio video recording - photography - process sample –  
Inventories -

Written documentation - audio and visual documentation.

- Audio- video recording : It is a technique of interest to all sorts of museums. museums can record artists talking about their work, environment and activities .recording their instruments Musical and folk-song. For example document languages by recording through writing, spoken words, and grammatical forms. Its representing the sounds of human language .and makes the intangible sounds of spoken human language in tangible form.<sup>1</sup>

- Photography, film and video : It is a recording techniques, for fieldwork and collecting , as original records, themselves forming part of the collections; as display techniques, to help interpret and present the museum's collections to the public , on the museum's website; and for commercial and marketing purposes.

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<sup>1</sup> Ambrose, T. & Paine, C. (2006). *Museum basics* . London: ICOM in conjunction with Routledge, p. 153.

- Oral history and audio recording : is a technique enables people to share their stories in their own words, with their own voices, oral history preserves for future generations .Many of the traditions based on memory and word of mouth get forgotten, and oral tradition becomes despised by those for whom only what is written on paper or on disk is important. in the last twenty years the widespread use of tape-recorders has led to a revival in respect for the oral tradition, and oral history. It is important to recognize that interviewing individuals especially about the past can generate a powerful emotional response from the interviewee .The more interviewing you do, the more skilful you will become at extracting valuable historical information from people .<sup>1</sup>

Many museums become involved in oral history work. Its provide a valuable dimension to museum documentation, exhibition and interpretation. oral history interviews need to be preserved and made available to users. each tap should include: date of interview; name of interviewer; name of interviewee; age, occupation and brief family details of interviewee; where interview took place; what equipment was used and copyright details and any restriction on use of the recording.

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<sup>1</sup> Ibid.

The method of documentation used by researcher is to interview community members and bearers of IH and to take photographs and make audio and visual recordings. The names and contact information of community member may be also be recorded for future reference and in particular for safeguarding activities . the documentation is then systematically kept in archives , in hard copy or digital form. if the bearers agree such documentation may be made available for reference on IH websites.<sup>1</sup>

### **Intangible heritage and digitalization**

Using digital technology for cultural heritage documentation is a global trend in the 21st century. digital technologies help to convert intangible heritage to tangible . the main digital record media is audio and video, which requires the use of image pickup and audio devices completely and fidelity recording the whole picture and sound of the show process.

many important techniques are currently under development. The digital heritage consists of unique resources of human knowledge and expression.

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<sup>1</sup> *Facilitating Documentation Of Living Heritage And Information Exchange For ICH Safeguarding In North East Asia*. (2014) .1st ed., p. 12. Korea. Retrieved from <http://www.ichcap.org/ebook/ecatalog.php?Dir=69&catimage=>



It embraces cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information created digitally, or converted into digital form.<sup>1</sup> documenting of IH are easily done by using Internet and multimedia technologies , it helps to preserve undocumented expressions, social rituals, daily rituals, performing arts, oral traditions, knowledge and practices .

ICT is considered new methods of documentation, recording, storage and dissemination are being developed . Digitization and web-based access to collections present important new opportunities and challenges .ICT that presents digitally materials using museum metaphor. It is responsible for determining the role of information and communication technologies ICT in the safeguarding, promoting and disseminating intangible heritage.<sup>2</sup>

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<sup>1</sup> Perera, K. & Chandra, D. (2014). Documenting the Intangible Cultural Heritage for Sustainable Economic Growth in Developing Countries. In *The CIDOC 2014 conference* . Dresden: CIDOC, p. 3.

<sup>2</sup> Abdel Meguid, O. (2015). The Management of Digitizing Nubian Intangible Heritage. *The Kushite World : Proceedings Of The 11Th International Conference For Meroitic Studies*. Vienna, 1-4 September 2008, p.437.

### **Case example about documenting IH in Egypt**

The Egyptian Society for Folk Tradition (ESFT) is an NGO working on documentation, preservation, research and safeguarding the Egyptian folk traditions, Providing assistance to researchers and those working in this field either technically, financially or scientifically and also holding lectures concerning folk traditions. ESFT has a lot of activities in documenting the intangible heritage of Egypt, and implemented some projects in this field through collection, documentation and deployment. Using technology tools such as camera sony sr300 to document audio- video and photos , MP3 to document sound record, and laptop .

For example Document and develop the art of Tally from Upper Egypt, project to collect, document, and develop Al Sirah al Hilaleya all over Egypt with UNESCO cooperation and Scientific study of the IH contents of the National Museum of Egyptian Civilization . ESFT has own database using in documenting IH and making the data available via website.<sup>1</sup> (Fig1.1,2,3,4,5,6,7,8,9)

Consequently museums, through recording and documentation transform cultural expressions into new museum objects to be conserved and safeguarded for the future and revival the heritage to be living culture .

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<sup>1</sup> UNESCO. (2010). *Report Mediterranean Living Heritage (MEDLIHER Project – Phase I)* .National Assessment of the state of safeguarding intangible cultural heritage in Egypt .p5.

### 2.3 The Role of Museums in Promoting and Safeguarding of the Intangible Heritage

ICOM strongly supports UNESCO's efforts towards the safeguarding and promotion of intangible heritage. Museums and museums profession should play a prominent role in promoting IH, through view ways which they work with IH in connection to their activities and programmes.<sup>1</sup> (the members of the museum profession needs to adopt an open, outward-looking, view of their own role and that of their institutions within society, and in particular in relation to the protection and promotion of the intangible heritage,... ).<sup>2</sup>

From this point the museum staffs need to understand how to safeguard and promote different IH cultural collections in the museums.

**"promotion"** defined means the raising of awareness about the content and value of living heritage in communities and through generations, while enhancing both its utility and social value.<sup>3</sup>

In other words, Promotion defined as the value of intangible heritage shall be disseminated as much as possible through the organization of events such as fairs, festivals, seminars, lectures and workshops, through media, radio, Internet, Virtual Museum website, social media (Facebook, Twitter, YouTube channel, Instagram ) , television and through the realization of products

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<sup>1</sup> Smith, L. & Akagawa, N. (2009). *Intangible heritage* . London: Routledge, p. 201.

<sup>2</sup> Boylan, P. (2006). The Intangible Heritage: a Challenge and an Opportunity for Museums and Museum Professional Training. *IJIH*, 1, P.65.

<sup>3</sup> *National policy on South African living heritage*. (2009). Pretoria ,p. 6.

with educative scope which can be used in schools, cultural institutes, ...etc .<sup>1</sup>

As a results of the UNESCO/ICOM Regional expert meeting for the museum professionals held on 08-11 of November 2014, in Moscow recommended the role of museum professionals towards strengthening the social and educational roles of Museums as Vectors for intercultural dialogue and enhancing their Links with the 2003 Convention.

- Sharing the spirit and joining the provisions of the 2003 Convention on preservation of the intangible heritage.
- Emphasizing the value and importance of the Convention for the conservation of cultural heritage in General and of the objects included in the List of the intangible heritage, in particular.
- Noting the growing role of museums in society and their responsibility for the preservation of tangible and intangible cultural and natural heritage and ensuring wide access to heritage objects;
- Understanding the importance of securing and development of a positive image and enhance the role of the Museum in the modern social environment;
- Noting the increasing value that museums play in preserving and promoting intangible heritage.

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<sup>1</sup> Valentin, E. (2013). Intangible Search, Searching the Intangible: The Project E. CH. I. and the Inventarisation of Intangible Cultural Heritage. *Academic Journal Of Interdisciplinary Studies*, 2,( 8),p.113.

- To recognize further development of international partnerships and cooperation between museums, including the countries, and projects of ICOM and UNESCO as effective and necessary ones.
- To promote development of interdisciplinary contacts between museums with specialists from other fields, including the protection of cultural heritage, tourism and education, and involvement of representatives of public and private institutions from designated sectors.<sup>1</sup>
- To draw the attention of Museum experts and Museum leaders on the need to work with local communities to identify, document and preserve intangible heritage by creating and conducting educational programs, fixing the identified monuments, doing inventories, conducting joint activities.
- To promote best practices by placing them in the register of best practices for the preservation of IH, and examination of the experience of experts from the CIS countries which requires the development of a single portal, which could be a common platform of communication of specialists in this sphere.
- To promote inclusion in all curricula for training of Museum professionals information on intangible heritage and its protection principles taking into account provisions of the 2003 Convention.

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<sup>1</sup> Stashkevich, A. (2015). *Policy Brief :Social and Educational Role of Museums in Promoting the Principles of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage*. Moscow: UNESCO, p. 20.

- To develop specialized training and courses, including online ones, for Museum staff on the basic principles of protection of intangible heritage in the frameworks of Museum activities.
- To recognize effective the development of relations between museums of the region, including through the establishment of joint projects (festivals, art contests, etc.), mutual promotion of the various forms of intangible cultural heritage, which are in the focus of these museums.<sup>1</sup>

### **Chapter 3**

#### **The Exhibit of Intangible Heritage as Living Culture In Museums**

Since the 2003 Convention, the term intangible heritage was replaced the older terms traditional culture, expressive culture, way of life, ethnographic culture ,oral tradition, and folklore<sup>2</sup>

The new IH definition according to 2003 convention emphasized on the interconnection between the intangible and tangible and their natural environment not only through the documentation of the stories and history of its collections but through telling of these stories within the exhibition spaces .<sup>3</sup>

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<sup>1</sup> Stashkevich, A. (2015). *Policy Brief :Social and Educational Role of Museums in Promoting the Principles of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage* . Moscow, UNESCO, p. 21.

<sup>2</sup> Ruggles, D. & Silverman, H. (2009). *Intangible heritage embodied*. New York: Springer, p. 11.

<sup>3</sup> Māhina-Tuai, K. (2006). Intangible Heritage: A Pacific Case Study at the Museum of New Zealand Te Papa Tongarewa. *IJIH*,1, p.16.

### **3.1 Intangible Heritage as Living Culture in museums**

culture is not preserved because someone put it in a museum; it is preserved because it lives in the society; it is real and it is living. The term ‘living culture’ refer immediately to the people practicing it within original natural and social context. it is be distinguished from “dead” cultural artefacts. It is being linked to ‘communities’ and the ‘continuity’ of traditions and practices such as such as languages, rituals, and the festive and performing arts .. etc.<sup>1</sup>

Intangible heritage, includes oral traditions and expressions – such as epics, tales, legends, poetry, and stories, performing arts – including music, song, dance, puppetry and theatre, social practices, rituals and festive events, knowledge and practices concerning nature and the universe – such as, folk medicine and folk astronomy, and traditional craftsmanship, as well as the sites and landscape spaces in which culturally significant activities and events occur.<sup>2</sup>

Furthermore, not all human cultural activity is defined as intangible heritage , there are basic standards that define it summed up in the following:

-The 2003 Convention is focused upon groups of activities, action that people called as traditions and have regard as meaningful – not mere utilitarian actions.

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<sup>1</sup> Smith, L. (2006). *Uses of heritage*. London: Routledge, p.111.

<sup>2</sup> Kurin, R. (2004). Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal. *Museum International*, 56(1-2), p.66-77.

-The 2003 Convention views heritage as something shared within and symbolically identified with a cultural community, and practice socially traditional that transmitted from one generation to the next generation.

-The culture that people continuous practice as part of their daily lives, their beliefs and perspectives, their living performances and events. It is often described as the underlying ‘spirit’ of a cultural group.<sup>1</sup>

### **The main Characteristics of Intangible heritage**

- Intangible Heritage is internalized within individuals and communities as apart of their identity, IH is a heritage inherent in the bearer community, and as a result may be viewed as the ethos of the people.

- Intangible Heritage is shared by the members of the group, is used by individuals belonging to groups inhabiting certain cultural areas, characterized by their own lifestyles or organizational structures.<sup>2</sup>

- Intangible Heritage is living and dynamic, It involves social, dynamic and procedural manifestations, and as such corresponds to practices in constant flux, with the lead roles being played by different individuals and groups.

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<sup>1</sup> Ibid.

<sup>2</sup> Smith, L. (2006). *Uses of heritage* .London: Routledge, p. 149.



These expressions have survived up to our era because, thanks to their internal cultural component of an intangible nature, they have been capable of performing self-regulation and of generating mechanisms for adaptation to social, economic, technological and cultural environments .<sup>1</sup>

- Intangible Heritage is transmitted and recreated ,this characteristic has been handed down from one generation to the next through oral tradition. has kept it at all times under the control of the groups familiar with it, who are the communicators and carriers of the knowledge and skills required in order to perform such expressions.<sup>2</sup>

- Intangible Heritage is traditionally preserved by the community ,the preservation of IH is organized and ongoing efforts made by certain local groups, on occasion bearing the imprint of specific noteworthy individuals within the local context. All communities have specific (formal or informal) organizations responsible for the maintenance and perpetuation of Heritage.

- Intangible Heritage is a living experience and forms a part of living collective memory, as a socially constructed reality ,by the representation of the living memory of a community where it refers to events or knowledge viewed as fundamental aspects of its history.

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<sup>1</sup> *National plan for safeguarding intangible culture heritage..* (2011) .Spain, p. 5.

<sup>2</sup> UNESCO Convention . (2003) ,Paris, p. 2.

The process of commemoration is not fossilized, but exposed to selection and redefinition with regard to episodes from the past, which are confirmed and revitalized through IH by the community in the present.<sup>1</sup>

- Intangible Heritage is interconnected with the tangible dimension of culture. Much of IH, in its daily expression, has a tangible platform. It is impossible to separate the tangible from the intangible in the context of culture. We view the tangible object as a cultural product, record and document born out of the collective sensibility of a society.

- Intangible Heritage is typically contextualized in time and in framework. The processes, techniques, celebrations, commemoration. They are typically fixed within the seasonal calendars, both of which are cyclical in structure. The workplaces, preparatory frameworks, the venues for celebration or the routes covered are not incidental or irrelevant elements.<sup>2</sup>

- Intangible Heritage is developed and experienced in the present tense. rituals, ceremonies, staging, games, sports, expressions of music and sound, etc., they are experienced collectively, establishing a specific time which combines their participants together.

- Intangible Heritage is enshrined in ways of life. Social, economic, religious and other policies may impact on the development of expressions of IH, as such heritage is interconnected with daily life.

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<sup>1</sup> Waterton, E. & Watson, S. (2015). *The Palgrave handbook of contemporary heritage research*. England: Palgrave Macmillan. ,p.52.

<sup>2</sup> *National plan for safeguarding intangible culture heritage..* (2011) .Spain, p. 8.

- Intangible Cultural Heritage cannot be copied ,IH Is unique and has specific nature cannot be subjected to uncontrolled reproduction . Cultural expressions of IH have a symbolic function These expressions cant developmental outside their places will lose their values.<sup>1</sup>

- Intangible Cultural Heritage is ritualized ,IH is shared by people who have created and uses it, practice in daily life ritual forms of the community (idioms, postures, performance , sounds, foods, songs, dances, etc.),applied by specific communities ,they organized it, by specific ritual.

- Intangible Cultural Heritage represents an experience from the sensory perspective ,HI developing and keeping alive in their participants a distinctive sense of vision, hearing, touch, smell and taste which preserve an active, consistent and specific sensory culture belonging to the group .<sup>2</sup>

### **Relationship between tangible and intangible heritage in Museums.**

Heritage is revealed to be a complex cultural interaction between people, place and memory as part of community identity and cohesion.

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<sup>1</sup> Ibid.,p.9.

<sup>2</sup> Kurin, R. (2004). Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal. *Museum International*, 56(1-2), p.66-77.

The symbolic functions of heritage as a repository for the cultural memory of societies.<sup>1</sup> Based on that, through legal instruments of conventions cultural heritage, divided into the three major areas, tangible and intangible, and natural heritage :

a)      Tangible Heritage is defined as monument, group of buildings or site as well as movable Materialistic artefacts of historical, aesthetic, archaeological, scientific, ethnological or anthropological value.

b)      Intangible Heritage according to 2003 convention "means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated ..." IH is linked to living traditions that designates oral traditions, expressions, language, performing arts, social practices, rituals, festive events, traditional craftsmanship, and knowledge and practices concerning nature and the universe.

c)      Natural Heritage that designates outstanding physical, biological and geological features; habitats of threatened plants or animal species and areas of value on scientific or aesthetic grounds or from a conservation perspective.<sup>2</sup>

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<sup>1</sup> Smith, L. (2006). *Uses of heritage* .London: Routledge, p. 275.

<sup>2</sup> Maniatis, N. & Malea, E. (2011). *Conference paper Collecting Social Memory through Museum Collection Conservation. In Current Issues in European Cultural Studies* .Sweden: Linköping University Electronic Pres ,p. 538.

### **Mixing tangible and Intangible heritage**

Tangible and intangible heritages are the common contents of the Culture of a Nation .which people connected through the objects manufacturers.<sup>1</sup>

In 2002 the Shanghai Charter recommends that museums “establish interdisciplinary and cross-sectorial approaches that bring together movable and immovable, tangible and intangible, natural and cultural heritage” and “Establish criteria and methodologies for the integration of tangible and intangible heritage in museums and other heritage institutions ”.<sup>2</sup> This means that the museums have vital role in the integration of tangible with intangible heritage in exhibitions through , Putting tangible heritage in its wider culture context, Translating intangible heritage from non-touched material to touched material ,and Supporting the transmission of skills and knowledge from generation to generation.

There are closely strong connected relationship among tangible and intangible heritage.

- The IH is manifested in tangible forms knowledge and skills.<sup>3</sup> IH always has a material expression, its a vital, changing, yet long lasting tradition of song or story, dance or cuisine, knowledge and skills involved in the production of material objects.

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<sup>1</sup> Besana, A. (2010). Mixing Tangible and Intangible Heritages: Design as a Nation Brand. In *International Conference on the Economics, Political and Cultural Dimensions of Nation Branding*. Berlin

<sup>2</sup> Shanghai Charter. (2002). *Archives.icom.museum*. Retrieved 20 August 2016, from [http://archives.icom.museum/shanghai\\_charter.html](http://archives.icom.museum/shanghai_charter.html)

<sup>3</sup> van Zanten, W. (2004). Constructing New Terminology for Intangible Cultural Heritage. *Museum International*,56, (1-2), p.36-44.

By using new technology for recording speech and body movement. intangible can be archived and studied and can be an object of research.<sup>1</sup>

- The Conversion of the intangible into tangible material should focus on recordings, and transcriptions, that means a transition from live and evolving transmission to dead, non-evolving transmission .<sup>2</sup>

- All tangible heritages have intangible components which the values of objects that displayed in museums are meaningful with the interpretation of the mix between the object presented and the idea presented by the object. tangible objects expressed and reflect the intangible value of in it. objects stand for significant traditions, ideas, customs, social relations, and the stories they tell, the performance they are a part of, and relationships among people and between people and places that are more important than the objects themselves .<sup>3</sup>

- Physical heritage (tangible) artifacts have intangible heritage significance values when it sheds light on its underlying values.<sup>4</sup>

- Craft items are tangible but the knowledge and skills to create them intangible. Tools are tangible, but plans, if thought are not, but if drawn are.

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<sup>1</sup> Arizpe S, L. & Amescua C, C. (2013), *Anthropological perspectives on intangible cultural heritage*. Cham: Springer, p.37.

<sup>2</sup> Ibid, p.127.

<sup>3</sup> Perera, K. & Chandra, D. (2014). Documenting the Intangible Cultural Heritage for Sustainable Economic Growth in Developing Countries. In *The CIDOC 2014 conference* .Dresden: CIDOC,p.11.

<sup>4</sup> Munjeri, D. (2004). Tangible and Intangible Heritage: from difference to convergence. *Museum International*, 56.(1-2),p. 12-20.

This makes safeguarding most interesting because sometimes the preservation of the tangible and intangible are intimately conjoined. For example tangible textual scripts, costumes, props and stage settings are part and parcel of a performance tradition .<sup>1</sup>

- Integrated Management among tangible and intangible start from an inventory of both heritage elements present that can be found in one location, and in one community, with condition for the continued existence of both elements . Using the tangible artifacts and the intangible historic-cultural traditions collections in museums , as positive power to promote social inclusion and community cohesion among people to respect for cultural diversity.<sup>2</sup>

- Using intangible aspects to read the tangible artefacts collections, act as historical documents that contain messages to be read .to give the culture context , interpreted, understand knowledge of technology that used in their manufacture and history and the environment are all combined into other art forms. For example : Pottery objects (tangible) made of clay have been found in many archaeological sites and displayed in museums . Pottery is one of the oldest crafts used for cooking, offering during rituals, food and water storage.

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<sup>1</sup> Kurin, R. (2004). Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal. *Museum International*, 56,(1-2),p. 66-77.

<sup>2</sup> Golding, V. (2006). Inspiration Africa! Using Tangible and Intangible Heritage to Promote Social Inclusion Amongst Young People with Disabilities. *IJIH*,1,p. 84.

Its provide useful unseen information about manufactures techniques , religious and social significance related to environments.<sup>1</sup>

- The tangible helps to explain the intangible and vice versa. Art embodies invaluable cultural , philosophical, scientific and technological information which Contains unseen meaning that can only be read with the physical object . it reflects beliefs , proverbs, histories and various intangible ideas made tangible .such as hand Craftworks beads women have traditionally worked with it. Beads are used by both men and women and worn around the neck , arm wrist , knee, wrist and ankle. used for many purposes embodied in intangible form like, social , medical, political, healing rituals ,fashion items , and religious.<sup>2</sup>

Finally, the intangible and tangible elements of heritage are important for better interpretation of heritage collected, documented, conserved and exhibited in Museums.

### **Intangible Heritage and Cultural Landscape connection**

cultural landscapes are the interface of culture and nature, tangible and intangible heritage, biological and cultural diversity that recognize the relationship between local communities and their heritage, humankind and its natural environment.<sup>3</sup>

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<sup>1</sup> Amoah Labi, K. (2009). Reading the intangible heritage in tangible Akan art. *IJIH*, 4,p. 24:55.

<sup>2</sup> Amoah Labi, K. (2009). Reading the intangible heritage in tangible Akan art. *IJIH*, 4,p. 24:55.

<sup>3</sup> Taylor, K. (2008). Landscape and Memory: cultural landscapes, intangible values and some thoughts on Asia. *In Communities and Memories : A Global Perspective The 3rd International Conference of the UNESCO Memory of the World Programme*. Canberra, Australia.



Cultural landscapes consider as the repository of collective memory. people's experiences, ways of life and relationships with the environment. Its embraces a diversity of manifestations of the interaction between humankind and its natural environment. often reflect specific techniques of sustainable land use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature.<sup>1</sup>

based on an understanding of the cultural landscape include the full physical, social, political, economic, ideological, and ecological context of the built environment.<sup>2</sup> Landscape as natural place is important to the symbolic values it holds to the sense of community identity and can also embody a sense of place link the past to the present and link between tangible and intangible heritage.<sup>3</sup>

Intangible heritage considered as a part of human life through which people live, experience, feel and communicate their being in a particular place. Through the experience of daily life in their habitual space and their contact with other people, practitioners recognize it as their 'tradition' or their 'culture'.

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<sup>1</sup> Nora, M., Rössler, M., & Tricaud, P. (2009). *World Heritage Cultural Landscapes A Handbook For Conservation And Management* . (1st ed.). UNESCO, p.19,22.

<sup>2</sup> Ruggles, D. & Silverman, H. (2009). *Intangible heritage embodied*. New York, p.88

<sup>3</sup> Smith, L. (2006). *Uses of heritage* .London: Routledge, p. 168.

Without the spatial interrelationships of people inside and outside of the space, the recognition of IH is not possible. In fact, in the IH list, all cultural forms are represented as belonging to particular places.<sup>1</sup>

All intangible aspects that interact with the material of nature to produce the tangible landscape. Which meant a man-made artifact with associated cultural process values. the human values and belief systems, ways of relating to nature and thinking about time and space. IH five domains may include example of Intangible natural heritage (INH) , where especially the domains “Social practices, rituals and festive events” and “Knowledge and practices concerning nature and the universe” may generally be called INH.<sup>2</sup> Intangible natural heritage may be defined as all aspects of IH related to Nature . that are enacted by traditional societies and local communities living on or near the sites.

Intangible heritage gives meaning to the tangible and to places. IH is an important part of their stories, folklore, memories, oral histories, narratives, traditions and community events and practices .

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<sup>1</sup> Sarashima, S. (2013). Community’ as a landscape of Intangible Cultural Heritage. *IJIH*, 8, p.138.

<sup>2</sup> Kamal, N. & Naqvi, S. (2016). Museums as Intangible Heritage: National Museum of Natural History (Nmnh), New Delhi : a Case Study. *IJIRSSC*,2,(1 June), p.58:62.

Traditional knowledge and practices which are passed on from one generation to the next assist in sustaining the connection of the people to their land. Narratives, telling social history ,telling of the stories actively connects to people and places, interpreted through the intangible and linking community to the cultural landscape.<sup>1</sup>

On the other hand, the places tell the story of people, events and places through time, associated with a traditional way of life .These are expressed through language, oral traditions, attachment to a place, memories, spirituality, and they are displayed in a broad complex of values and beliefs, rituals, folklore, food ways, ceremonies ,festivals, traditional healing systems, social. traditional ecological wisdom, indigenous knowledge, ethno biology, ethno-botany, ethno-zoology as well as visual arts.<sup>2</sup>

The Museum play a primary role in protect and safeguard cultural landscapes and encouraging community participation throughout the decision-making, implementation and understand their aura as “living heritage”. the role museums play in sustainable development and intercultural dialogue.

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<sup>1</sup> Taha, S. (2014). The Value of Memory: Suakin's Cultural Heritage - Significant for Whom?. *IJIH*, 9, p.63:65.

<sup>2</sup> *National Workshop On Intangible Natural Heritage*. (2012). . New Delhi, India.

The joint drafting by ICOM and UNESCO, in May 2015, of a recommendation for museums that establishes the protection and promotion of cultural and natural diversity as a major challenge of the 21st century.<sup>1</sup> There are many ICOM members who work in science and national history museums dealing with the natural cultural and knowledge base of the collections and programmers. documentation of traditional knowledge about bio diversity an invaluable elements of natural heritage .

Considering the deep-seated interdependence between IH as a mainspring of cultural Diversity and the tangible cultural and natural heritage . both tangible and intangible culture created by communities and groups in response to their environment and in interaction with Living nature those all close interconnected is efforts to safeguarding the whole heritage and transmitted for future generation.<sup>2</sup>

conclusion about all above discussion ,Museums as spaces for cultural transmission, intercultural dialogue seek to represent the natural and cultural diversity of humanity, playing an essential role in the protection, preservation and transmission of natural, tangible and intangible heritage, in its movable and immovable, for intercultural dialogue among peoples, for social cohesion, and for sustainable development for all societies.

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<sup>1</sup> *Museums and Cultural Landscapes*. (2015). <http://icom.museum/>. Retrieved 12 August 2016, from [http://icom.museum/fileadmin/user\\_upload/pdf/MI/EN\\_CFP\\_Cultural-Landscapes.pdf](http://icom.museum/fileadmin/user_upload/pdf/MI/EN_CFP_Cultural-Landscapes.pdf)

<sup>2</sup> Robischon, M. (2015). Ghost of the Forest: the Tangible and Intangible in Natural and Cultural Heritage. *IJIH*,10, p.21:28.

### **3.2 Museums and Intangible heritage based on Community participation.**

Traditionally Museums established to collect, conserve and exhibit material culture objects within its walls and rare includes intangible heritage collections. In the twenty-first century the term Museums defined as living institutions which have a power to shape collective values and social understandings of the communities to which they belong.<sup>1</sup>

Museums are dynamic institutions<sup>2</sup> which shape and manifest the identities and understanding of communities and individuals through collection, documentation, conservation, research and education programmes that are responsive to the needs of society. Museums can empower communities to increase their self-determination, and give communities the skills, experience and confidence to take control of their live which can become self-sustaining.<sup>3</sup>

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<sup>1</sup> Watson, S. (2007). *Museums and their communities*. London: Routledge, p.3.

<sup>2</sup> *Museum and community II symposium*, (1995), Stavanger, Norway, P.83.

<sup>3</sup> Hooper-Greenhill, E., Sandell, R., & Moussouri, T. (2000). *Museums and social inclusion* .Group for Large Local Authority Museums, p. 27.

### **Intangible heritage challenges among Museums and communities**

The world have been lost or are in decline of Indigenous communities and with them much of oral literature the stories and tales ,Music, dance performance and rituals and occupational traditions craftsmanship and a large variety of knowledge systems and ways in which humans have been and imagined the world and how they might have done so in the future.<sup>1</sup>

The more globalization spreads, the more people lose the meaning in their lives.<sup>2</sup> Many expressions and manifestations of IH are under threat, endangered by globalization, and also by a lack of support, appreciation and understanding.<sup>3</sup>

Over time, many people just stopped singing old songs, making ‘old clothes fashion’ learning their grandmothers’ stories or cooking methods and the new generations are losing very fast the connection between their cultural heritage and knowledge ,beliefs, traditions, rituals, and oral expressions when the elders ancestor was died.<sup>4</sup>

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<sup>1</sup> Kurin, R. (2004). Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal. *Museum International*, 56(1-2), p.66-77.

<sup>2</sup> Arizpe S, L. (2014). *Culture, diversity and heritage: Major Studies*. Springer ,12, p. 51

<sup>3</sup> *What is Intangible Cultural Heritage?*.(2011),UNESCO,p.4.

<sup>4</sup> Kurin, R. (2007). safeguarding intangible cultural heritage: key factors in implementing the 2003 convention. *IJIH*, 2,p.11.

Intangible heritage is a living practice, so it is not easily being passed on to future generation for many reasons such as the migration of young people into cities, social change or conflict ,families moving to new areas or displacement from their land and became so far from their roots, traditions and family arts and crafts.<sup>1</sup>

Communities are feeling that museums are not relevant to them because they do not find a sense of their own history , they have not been invited to contribute to choice the collections displayed and there is no specific section of the exhibition devoted to them or museums are geographically distant.<sup>2</sup>

Museums need to adopt a new model to engage themselves with communities for a constant process of transformation through the collection of IH. Museums can build this relationship and fill the gap through cultural interpretation of the artifacts and with community support. For this purpose museums need to focus on proper conservation ,documentation, and exhibition of both the tangible and IH.<sup>3</sup>

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<sup>1</sup> Bala, S. *Role of Museums to promote and preserve Intangible cultural heritage in the Indian Context* .p.2. Retrieved 15 August 2016,from [http://www.maltwood.uvic.ca/cam/publications/conference\\_publications/BALA.pdf](http://www.maltwood.uvic.ca/cam/publications/conference_publications/BALA.pdf)

<sup>2</sup> Watson, S. (2007). *Museums and their communities*. London: Routledge,p.10.

<sup>3</sup> Bala, S. *Role of Museums to promote and preserve Intangible cultural heritage in the Indian Context* .p.2. Retrieved 15 August 2016,from [http://www.maltwood.uvic.ca/cam/publications/conference\\_publications/BALA.pdf](http://www.maltwood.uvic.ca/cam/publications/conference_publications/BALA.pdf)

### **Community -based museum**

It is necessary to encourage the communities represent their lives and their memory in museums where traditional values are appreciated. Based on this concept we can defined "communities" as people who have important things in common, common values, common beliefs, common social codes, common experiences, common histories, common ways of life, common expectations for the future.<sup>1</sup>

In other words "community" means a network of persons who share a self-ascribed sense of connectedness and identity, in the practice and transmission of living heritage.<sup>2</sup>

Community participation is an important principle in the concept of preserving living heritage. The 2003 convention places a great attention on communities whose culture traditions are being safeguarded According to Article 15 – Participation of communities, groups and individuals "Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavor to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management".<sup>3</sup>

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<sup>1</sup> *Museum and community II symposium*, (1995), Stavanger, Norway, P.43.

<sup>2</sup> *National policy on South African living heritage*. (2009). Pretoria ,p.4.

<sup>3</sup> UNESCO Convention . (2003) .Paris,p.8.



The Convention stresses how community members themselves should take the lead and be responsible for identifying, preserving documenting ,and transforming their living cultural heritage, as well as carrying out measures to protect it.<sup>1</sup> community need to be fully involved with the government, museums, performance art centers , publishing houses ,universities and culture institutions.<sup>2</sup>

Over a period of time museums as cultural institution have learned to interact with communities and now are actively working with both tangible and intangible heritage. As per the ICOM definition ,2007 stress on museums should involve both tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.<sup>3</sup>

community based museum, as a perfect tool for the strengthening of people's sense of identity, of community links and values, and for the protection of their original environment . IH can only be heritage when it is recognized by the communities, groups or individuals that create, maintain and transmit it without their recognition, nobody else can decide for them that a given expression or practice is their heritage.<sup>4</sup>

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<sup>1</sup> Kreps, C. (2007). Indigenous Curation as Intangible Cultural Heritage: Thoughts on the Relevance of the 2003 UNESCO Convention. *Theorizing Digital Cultural Heritage*, 2, p.3.

<sup>2</sup> Kurin, R. (2007). safeguarding intangible cultural heritage: key factors in implementing the 2003 convention. *IJIH*, 2,p.11.

<sup>3</sup> *Museum Definition- ICOM*. (2007). *Icom.museum*. Retrieved 20 August 2016, from <http://icom.museum/the-vision/museum-definition/>

<sup>4</sup> *Museum and community II symposium*, (1995), Stavanger, Norway, P.63.

Emphasis on the importance of both tangible and intangible forms of cultural heritage through documentation and preservation of IH, which can be an important element of community-based, Appropriate museology is an approach to museum development and training that adapts museum practices and strategies for cultural heritage preservation to local cultural contexts and socioeconomic conditions. It is a bottom-up, community based approach that combines local knowledge and resources with those of professional museum work to better meet the needs and interests of a particular museum and its community.<sup>1</sup>

To involve people emotionally the museum can give an opportunity to communities to tell a story about their own history, Working them inside museum walls through making different workshops in the form of outreach activities programmers that can make museums more relevant to them . museums must utilize the collective memory of the people by reviving. the old legends, festivals, traditional dances and music, traditional arts and crafts to keep the cultural heritage of the community alive.<sup>2</sup>

The museum role based on community became concerned about the needs of the society to keep their heritage alive .

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<sup>1</sup> Kreps, C. (2008). Appropriate museology in theory and practice. *MMC*, 23.(1),p. 29.

<sup>2</sup> *Museum and community II symposium*, (1995), Stavanger, Norway, P.88.

And this was reflected in the basic principles of the ICOM Code of Ethics for Museum:

- Museums work closely collaboration with the communities from which their collections originate as well as those they serve.
- Museums preserve, interpret and promote the natural and cultural inheritance of humanity.
- Museums provide opportunities for the appreciation, understanding and management of the natural and cultural heritage .
- Museums hold resources that provide opportunities for other public services and benefits.<sup>1</sup>

Keeping IH, alive in communities and museums much more than any other aspect of cultural heritage, depends on the survival of the way of life of a community and the continuity of uses by that themselves .and need from museums making efforts and Social cooperation to develop legal and ethical frameworks in which governments ,NGOs, researchers and universities.<sup>2</sup>

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<sup>1</sup> *ICOM Code of Ethics*. (2013). *Network.icom.museum*. Retrieved 20 August 2016, from <http://network.icom.museum/icom-us/resources/icom-code-of-ethics/>

<sup>2</sup> Taha, S. (2014). The Value of Memory: Suakin's Cultural Heritage - Significant for Whom? *IJIH*, 9, p.63,65.

### 3.3 The Exhibit of Intangible Heritage in Museums

In this section will be explored the museums role have to play regarding our living heritage to become more engaging and lively cultural institutions through involving intangible heritage in its exhibitions and programmers.

Museums as unique educational and research institutions<sup>1</sup>, should regularly organize Permanent and temporary exhibitions and innovative activities in order to preserve , raising awareness and promote intangible heritage to the public.<sup>2</sup>

Museums have increasingly attention to involved and represented living culture in their collections through presentations, displays and active participation for the purpose of education, study and enjoyment and make it accessible for the public. According to increasing attention in international museums towards cultural diversity. They defined collection as “an assemblage of natural and cultural properties, tangible and intangible, past and present.”<sup>3</sup>

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<sup>1</sup> Meguid, O. (2005). The Nubia Museum's Role in the Community. *Museum International*,57,(1-2),),p.67-72.

<sup>2</sup> Van Huy, N. (2006). The Role of Museums in the Preservation of Living Heritage: Experiences of the Vietnam Museum of Ethnology. *IJIH*,1, p.36:41.

<sup>3</sup> *Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in society.* (2015).UNESCO .Paris,p.4.

### **3.3.1 Integrate IH in the Museum collections and exhibitions context.**

From the concept of Intangible heritage as something cannot touch and focuses on objects meanings<sup>1</sup> and human elements inherent in artefacts. there are many challenges museums faced how can display untouched objects and made accessible to the public. and what museum intangible collections can be composed.<sup>2</sup>

#### **Intangible Heritage Collections**

The scope of Intangible Heritage collections in the Museum Context is encompassed expressions of human cultural, oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship. most of IH elements embodied in invisible forms.<sup>3</sup>

As mentioned earlier, the museum's role in preserving and documenting Intangible elements through using digital technology then transmit non-material cultural into material format . In this way, an elements of the IH would be the living heritage on the community as it is being documented that lead to the creation and using of objects and then displayed in the museum context.

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<sup>1</sup> Karp, I. & Kratz, C. (2014). Collecting, Exhibiting, and Interpreting: Museums as Mediators and Midwives of Meaning. *Museum Anthropology*, 37(1), p.52.

<sup>2</sup> Valentin, E. (2013). Intangible Search, Searching the Intangible: The Project E. CH. I. and the Inventarisation of Intangible Cultural Heritage. *Academic Journal Of Interdisciplinary Studies*, 2,(8),p. 113.

<sup>3</sup> UNESCO Convention . (2003) .Paris,p.3.

Museum intangible collections could encompass videos and sound recordings of cultural oral expressions and practices , photographs, films, Written documentations, process samples, and other multimedia demonstration.<sup>1</sup> also contains collections of oral history interviews shaped on audiovisual and digital forms and also encompass tangible material cultural of traditional craftsmanship methods and technique (ways of doing and making thing)<sup>2</sup> which embodied in visible forms of tools and equipment such as, clothing and jewelers, costumes ,storage containers, objects used for storage, transport and shelter, decorative art and ritual objects, folk art products, drawings, pottery, musical instruments and household utensils, and toys ...etc.

### **Intangible Heritage Exhibition**

Exhibition making play an important role in attracting the attention of the public, which is one of the main aspects of museum practice.<sup>3</sup> IH is not easy to present in a museum exhibition and reflect the diversity within the community which has various cultural background. One of the main challenges that museum professionals are faced with is that to give life to the objects on display by telling their story within the context of objects in the exhibit and exhibit living heritage elements .

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<sup>1</sup> Alivizatou, M. (2006). Museums and Intangible Heritage: The Dynamics of an 'Unconventional' Relationship. *PIA*, 17,p. 47.

<sup>2</sup> Lord, B., Lord, G., & Martin, L. (2012). *Manual of museum planning*. Lanham, Md.: AltaMira Press,p.191,192.

<sup>3</sup> Aung, M. (2015). Regional Museum Exhibitions Applying Intangible Cultural Heritage. In *Asian Museums and Museology 2013 International Research Meeting on Museology*. Myanmar: Lashio Cultural Museum.

Exhibition can be alive when it makes harmony with tangible object and human elements in the museum programs and service.

<sup>1</sup>

over the last few decades, contemporary museum practice has exhibit living heritage models on their galleries, that enable audiences to think beyond the exhibited objects and gain new understanding of exhibition themes. Such events include craft demonstrations, performances. this kind of events reveal the effort on the part of museums to introduce into their practice elements of living culture.<sup>2</sup>

### **Content of the interactive exhibition**

Collection displays an important opportunity to create dialogue among visitors and living heritage themes through using interpretive methods and modes of displaying permanent or temporary exhibitions to make living display.<sup>3</sup> The exhibition integrated both intangible and tangible heritage, using interactive methods such as :

-Using voice recording and films made in the context of the oral traditional and language related to local communities living which presented on special screens in the gallery .

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<sup>1</sup> Carlos Borges, L. & Braz Botelho, M. (2008). Cosmology: an Intangible Heritage Exhibition and Educational Programme at the Museum of Astronomy, Rio de Janeiro. *IJIH*, 3,p. 56.

<sup>2</sup> Alivizatou, M. (2006). Museums and Intangible Heritage: The Dynamics of an 'Unconventional' Relationship. *PIA*, 17,p. 47.

<sup>3</sup> Ibid.

Using video present specific narration stories, video clips of events and performances art , video of people who are related to the tangible objects that displaying in showcases, video describes how traditional practice are still alive, explaining steps of handcrafts work.<sup>1</sup>

-Using music video, and sound file recordings. Using labels and panels provides information about the objects that are represented and sometimes contains storytelling, quotes and proverbs in local community language that are also translated in English that's make oral traditional alive. Using Text, Images, digital images, Illustrations , maps, charts , graphs ,drawings , Posters, and, books, leaflets, publications , as well as brochures.<sup>2</sup>

-Using audiovisual material to give viewers some background and a coherent narrative of the works they are about to see audio-tours with headphones along the exhibit. Using digital technique by projection display or optical display methods, such as phantom imaging, air imaging and holographic imaging.<sup>3</sup>

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<sup>1</sup> Alivizatou, M. (2012). *Intangible heritage and the museum: New Perspectives on Cultural Preservation*. Walnut Creek, Calif.: Left Coast Press,p.139.

<sup>2</sup> Lord, B., Lord, G., & Martin, L. (2012). *Manual of museum planning*. Lanham, Md.: AltaMira Press,p.96.

<sup>3</sup> Bai, J. & Boo, J. (2011). Study on Museum Digital Exhibition Mode and Industrialization of Intangible Cultural Heritage. *Journal Of Information And Communication Convergence Engineering*, 9,(2), p.129-134.



Using multimedia applications, touch-screens, panoramic view Film and animation. Using Models, maquettes, replicas and dioramas as a way of invoking the real life representation enables visitors to experience something, usually nature.<sup>1</sup>

-Using augmented reality technology to enrich the interactive enjoyment of museum exhibition, its virtual and real time interaction, three-dimension. combining visual mobile technology, through using wireless network, 3G smart phones. It will suitably with display Intangible traditional craftsmanship and will make interaction with collections and visitors and can enrich information content of exhibition.<sup>2</sup> Example applied on bamboo carving. (Fig3.1,2,3)

### **Case example exhibit the performance art as a living culture**

Performing arts as an elements of IH including vocal and instrumental music, dance and theatre includes musical, instruments, masks, costumes and other body decorations. music combine marriages, funerals, rituals and initiations, festivities.<sup>3</sup> Most of museum's exhibit performance art in its tangible forms such as musical instruments displayed as dead objects in showcases.

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<sup>1</sup> Sparacino, F., Larson, K., MacNeil, R., Davenport, G., & Pentland, A. (2004). *Technologies and Methods for Interactive Exhibit Design: From Wireless Object & Body Tracking to Wearable Computers*, p. 147-154.

<sup>2</sup> Bai, J. & Boo, J. (2011). Study on Museum Digital Exhibition Mode and Industrialization of Intangible Cultural Heritage. *Journal Of Information And Communication Convergence Engineering*, 9,(2), p.129-134.

<sup>3</sup> *Intangible Cultural Heritage Domains*. (2011) . UNESCO, p. 4

For example Musical instruments gallery shows collections in showcases to make it living culture can use different interactive methods tell the stories about instruments music. Using video projections to full gallery space with music and sound , using music table contains a multimedia programmer featuring selected instrument from the case in front by pressing button information is provided regarding the maker and performance context of selected instrument. (Fig)

In addition to Listen to the music made by the instruments played can be heard from loud speakers and headsets . dance ceremony is presented through a combination of artifacts and audiovisual display. Film projected hanging on a wall next , recorded performances on a screen . panel and map surrounding by large images of people from different rural communities playing their instrument and placed poster size images on the label rails to create sense of movement for viewer.<sup>1</sup> using audiovisual that represent relation among music with dance costumes. Using Illustrate photographs the making of dance costumes , dressing performance and the performance itself . photographs showed images of dancer or dancer captured in performance ,wearing either the costumes on display.

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<sup>1</sup> Alivizatou, M. (2012). *Intangible heritage and the museum: New Perspectives on Cultural Preservation*. Walnut Creek, Calif, Left Coast Press,p.147.

To be more dynamic can present daily live performance show in special auditoria, outdoor performance spaces or museum theater by performing arts groups and individual musicians, storytellers, actors, dancers etc. in this context musical instruments are not presented as dead or beautiful museum artefacts but as objects used in social and symbolic practices.<sup>1</sup>

### **Case example Exhibit traditional craftsmanship**

Across the world there are many traditional craftsmanship preserved and displayed in museums in tangible forms such as tools, clothing and jewelers, costumes , musical instruments ...,etc.<sup>2</sup> However , most of these artefacts are presented as static, completed, objects, which in many cases are indistinguishable from accurate replicas. the most important aspects of an object of traditional craftsmanship are the way in which it has been made, and the way in which it was used , intangible expressions of the physical object itself, and knowledge and skills involved in the processes.<sup>3</sup> Museums can exhibit traditional craftsmanship through associated interpretive methods attached with showcases contain the objects such as using Illustrate photographs showing the techniques of made this objects step by step to show human behind it. and also can display video present of people who are related to the objects show manufacturing techniques and methods of use, , explaining steps of handcrafts work and song that is recording during the work , using Models.

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<sup>1</sup> Māhina-Tuai, K. (2006). Intangible Heritage: A Pacific Case Study at the Museum of New Zealand Te Papa Tongarewa. *IJIH*, 1, p.14-22.

<sup>2</sup> *Intangible Cultural Heritage Domains*. (2011) . UNESCO,p. 6

<sup>3</sup> Boylan, P. (2006). The Intangible Heritage: a Challenge and an Opportunity for Museums and Museum Professional Training. *IJIH*, 1, 60,61.

To be more dynamic can make section for masters craftspeople with their tools make carats alive in front of the museums visitors.<sup>1</sup>

### **3.3.2 Egyptian Museums and Intangible heritage**

Egypt is one of the oldest human societies in the history of the world founded on the banks of the Nile has unique cultural diversity tangible and Intangible heritage transmitted orally from generation other.<sup>2</sup> Egyptian living tradition is embedded in a deep and colorful source of various cultures and diverse and varied traditions mark of a strong identity and a relatively stable society.<sup>3</sup>

In recent decades there is threats faced Egyptian living heritage such as gap between urban and rural areas, mass urbanization, globalization and the new technologies, some items of this heritage are disappearing or will disappear.

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<sup>1</sup> Lord, B., Lord, G., & Martin, L. (2012). *Manual of museum planning*. Lanham, Md. AltaMira Press, p.96.

<sup>2</sup> Kandil, D. (2014). *The Egyptian society: an overview*. Cairo, p.78.

<sup>3</sup> Saleh, F. (2005). CULTNAT & The art of documenting heritage. *Conference proceedings Virtual Retrospect 2005- Session 4*. Biarritz, France, p. 178.

### **Egyptian efforts towards implementation of 2003 UNESCO convention.**

Egypt has been one of the first signatories on the 2003 convention of

IH according to the Intellectual Property Protection law.<sup>1</sup> Egyptian IH appears in many shapes it is present in the different aspects of life represented and survived in the distinctive elements such as:

tales, fables, riddles folk ballads, folk songs, music, proverbs, life cycles, sayings, customs, traditions, rituals, charades and games, legends, vocations ,daily activities, cults of the saints, and crafts, and folk dance. In addition it is perceived Tangible expressions such as formative folk art products, drawings, engraving, carving, pottery, plaster, and woodworks, or formative, mosaic, metal, and jewelry inlaying, as well as handmade bags, embroidery, textiles, rugs and clothes, musical instruments, and architectural styles. as well as the folk medicines.

Egypt was one of the first countries to contribute to the List of Intangible Heritage Masterpieces in collaboration with the Egyptian society for folk traditions, CULTNAT are documenting Al-Sirah-Al-Hilaliyya Epic, and declared in 2008 by UNESCO as a Masterpiece of the oral and intangible heritage of humanity.<sup>2</sup>

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<sup>1</sup> Mursi, A. (2008). Identification, Domains and Safeguarding Intangible Cultural Heritage. *Cultural Heritage And Development In The Arab World*, 1, p.243-252.

<sup>2</sup> Saleh, F. & Barakat, H. (2005). The Global Village of Heritage: the contribution of the Centre for Documentation of Cultural and Natural Heritage (CULTNAT). *Museum International*, 57,(1-2),p. 73-78.

According, to the Mediterranean Living Heritage project with UNESCO informed that no inventory is mentioned about Egyptian IH or any institutions involved submitted a list, with the exception of the Intangible Heritage Department at CULTNAT, which recommended four items for inclusion, namely Ramadan lantern, the bamboo clarinet (al-arghul), the art of waw (type of poetry starting with the conjunction waw) and al-angareeb (bed made of stripped branches on a wooden structure and attached with leather).<sup>1</sup>

The Egyptian Society for Folk Traditions and CULTNAT have been undertaking the task of documenting the various aspects of Egypt's intangible heritage and it is aimed at building up the scientific and audiovisual material database .

### **Museums in Egypt and Exhibit IH**

Museums in Egypt have traditionally been storage places for artefacts display its in thematically way ,there is no real philosophy or strategy has been put forward. in last few years museums starting to include educational programs related to their collections. Egyptian museums are divided into five main categories (Regional civilization museums, Site museums, Specialized museums, Greek and Roman, Coptic and Islamic museums.

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<sup>1</sup> UNESCO. (2010). *Report Mediterranean Living Heritage (MEDLIHER Project – Phase I)* .National Assessment of the state of safeguarding intangible cultural heritage in Egypt .p.2.

And the three great Cairo museums, the Egyptian museum in tahrir and the new under constructions museums grand Egyptian museum - The Civilization Museum in Fustat).<sup>1</sup>

Egypt has cultural wealth of living heritage collections which were popular in Egyptian society, especially during the nineteenth and early twentieth centuries . On the other hand, the collections in the museums in Egypt seem to be poor in displaying and documenting such heritage collections and revival of traditional Egyptian heritage related to public society.<sup>2</sup>

Moreover, the few museums in Egypt that displayed intangible collections such as instruments and tools present as dead objects without providing comprehensible understanding of the Aesthetic value and human inherit behind this heritage.

Finally, under the new concept, the civilization museum still project under construction till time of research will be dedicated to the displays intangible heritage through main themes include the Nile and its role in agriculture and transport, language and writing, traditional crafts and clothing, administration and society, music, poetry and dance, religion beliefs and knowledge that aims to tell the story of Egyptian culture, ancient and modern, material and intangible and also establish the first documentation Centre for intangible heritage in Egyptian museums , but this idea is replaced by the Folk Creativity Centre.<sup>3</sup> In addition, there is a successful example Nubian museum in Aswan.

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<sup>1</sup> Hawass, Z. (2005). A New Era for Museums in Egypt. *Museum International*, 57(1-2), p.8,16,23.

<sup>2</sup> Hanna, H. (2007). *The preservation of the endangered cultural assets of the traditional Egyptian storyteller's heritage and its instruments and tools*. Paris, UNESCO, p. 4.

<sup>3</sup> Crofts, N. (2010). Grasping the intangible How should museums document intangible heritage?. In *The CIDOC 2010 conference*. Shanghai, CIDOC. p. 1.

### **Case example Nubian museum**

Nubian museum in Aswan as only Museum in Egypt uses elements from Nubian cultural heritage in their exhibition space.<sup>1</sup> Nubian museum opened its doors in November 1997. The museum played an educational role based on Aswan community , and hosts a research and documentation centre on Nubian archaeology, history and culture. the Nubian museum is considered new space for social ,not a new museum technology takes immediate measures for preserving the Nubian intangible heritage.<sup>2</sup>

the museum includes a ethnographic heritage section that the artifacts in the section were collected from the Nubian communities, Nubian life culture appear in the section of the diorama, made in various sections, represents scenes of life in old Nubia: waterwheels and irrigation, a bridal scene, a Coranic School, dance performance, wedding celebration ,Nubian women in their traditional clothing, accessories and handcrafts, and boat construction, in addition to traditional jewelries and pictures of trade and fishing. And also the exhibition includes a sample of a typical traditional mud brick Nubian house, with its architecture and hand-painted decorations.<sup>3</sup> (Fig)

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<sup>1</sup> Hawass, Z. (2005). A New Era for Museums in Egypt. *Museum International*, 57(1-2), p.8,16,23.

<sup>2</sup> Abdel Meguid, O. (2015). The Management of Digitizing Nubian Intangible Heritage. *The Kushite World : Proceedings Of The 11Th International Conference For Meroitic Studies*. Vienna, 1-4 September 2008, p.437.

<sup>3</sup> Elcheikh, Z. (2014). Out side the walls of the Nubian Museum. *E-Dialogos · Annual Digital Journal On Research In Conservation And Cultural Heritage*,4,p. 30-37.



Museum has community strategy includes extensive local and international promotion, extended visiting hours for locals, the implementation of a school programme unit that enables children to conduct research on Nubian history, and learn Nubian language .also heritage section has labels written with Nubian language. museum outdoor area offering facilities for art, drama and other cultural activities and social events .<sup>1</sup>

Nubian museum successfully to be dynamic institution and involve people emotionally to collection`s through give opportunity to communities to tell a story about their own history, Working with them inside museum walls through making different workshops in the form of outreach activities programmers such as handcrafts, Nubian language, folklore, cultural festivals and cooperation with other culture insinuations , NGOs to raising public awareness and promoting Nubian's tangible and intangible heritage and keep the heritage of the community alive .<sup>2</sup>

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<sup>1</sup> Meguid, O. (2005). The Nubia Museum's Role in the Community. *Museum International*, 57(1-2), 67-72.

<sup>2</sup> UNESCO. (2010). *Report Mediterranean Living Heritage (MEDLIHER Project – Phase I)* .National Assessment of the state of safeguarding intangible cultural heritage in Egypt .p.11.

### **New Role of Syrian museum in Egypt for safeguarding Syrian IH**

The Syrian museum located in Dokki inside Agricultural Museum , established during the period of unity between Egypt and Syria on 30 July 1961 during the rule of Gamal Abel Nasser . It consists of three main halls the core exhibition idea is serves as a large shopping market displays the most important Syrian handicrafts that are practiced in Syria from all types, birds and fish that live in Syria, exhibited lavishly Tobacco, timber , vegetables and fruit of all kinds in independent sections that reflect the country's agricultural activities.<sup>1</sup>

The museum contains some collections from Syria such as exhibits courtesy of "Antoine Elias Stephan" Trader Hamidiyah market in Damascus, and some wooden sabots inlaid with mother of pearl, which was worn by the bride for her wedding night to look for a long tall, and was used until the end of the nineteenth century .as well as models statues dressed in traditional Syrian uniforms and traditional ceramics . also contains objects hanging on the wall such as music instruments , photos depicting traditional folk art and traditional epic Al Sirah al Hilaleya . (fig)

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<sup>1</sup> Ghawas, M. (1972). The Agricultural Museum, Dokki. *Museum International*, 24,(3),p. 176.

According to UNESCO and Syrian-observatory all aspects of Syria's rich intangible heritage have been affected by the conflict since 2011, led to social fragmentation, displacement and migration which have deeply affected cultural practices expressions and spaces, and dispersed knowledge and skills. disappearance of many knowledge holders is resulting in the disappearance of some oral traditions and know-how as well as a break in transmission, thus depriving present and future generations an essential part of their culture.<sup>1</sup>

Consequently, the international world now is witnessing new trends for the integration of refugees and migrants in museums exhibitions and activities<sup>2</sup>, and also there is global moving towards preserve the bearers of IH equal with IH to enable the transmission of knowledge and the transition between generations and continuity, the aim is creating links within their cultural.<sup>3</sup>

From This new trends, the Syrian museum can play new important role at this critical time towards Syrian IH and Syrian people who stay in Egypt.

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<sup>1</sup> *Intangible Heritage / UNESCO*. (2016). *En.unesco.org*. Retrieved 28 September 2016, from <http://en.unesco.org/syrian-observatory/intangible-heritage>

<sup>2</sup> *Museums, migration and cultural diversity Recommendations for museum work*. (2015). NEMO, p. 4-7.

<sup>3</sup> Arizpe S, L. & Amescua Chávez, C. (2013). *Anthropological perspectives on intangible cultural heritage*. Cham, Springer, p. 105,107.

Both of country has Several cultural practices and forms of cultural expression are common such as Al-hakawati, these are stories told by a storyteller in particular cafes at a specific time of the day or night. drawing Arabic calligraphy ,art of the arabesque , Music instrument and folk a epic.<sup>1</sup> so Egypt is able to save the Syrian heritage through integrating of the Syrian refugees in the Museum exhibition halls and involve them emotionally to collection specially it contains IH objects came from Syria and raising awareness towards their IH to document and transfer their Syrian heritage to their future generations. In this way they can revive their living heritage through telling their stories in the museum and participate in museum activities and folk festivals.

### **Using museums programmers, activities and social events to revive IH**

Firstly, Festivals as a tool to exhibit IH, museum is seeks to revive heritage and spread knowledge of it among the society in a significant attempt to link society to its ancestral cultural roots. through participating in cultural festivals related to local society.<sup>2</sup> Festivals are generally considered to be types of cultural performances may be found in all societies , often take place at special times and places combine performing art forms.

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<sup>1</sup> *Examples of Intangible Cultural Heritage in Egypt, Jordan, Lebanon and Syria - intangible heritage - Culture Sector - UNESCO.* (2011). *Unesco.org*. Retrieved 15 August 2016, from <http://www.unesco.org/culture/ich/en/examples-of-regional-living-heritage-00379>

<sup>2</sup> Moniem, A. (2005). The National Museum of Egyptian Civilization. *Museum International*, 57,(1-2),p.24-30.

A traditional festival is periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinating events, participates directly or indirectly, and to various degrees, all members of a whole community united by ethnic, linguistic, religious, historical bonds. there are various types of festivals such as religious festivals, rural festivals, urban festivals, and seasonal or local Occasions.<sup>1</sup>

Traditional festivals are major living expressions of this threatened IH and popular traditions, celebrating natures' life cycles, religious beliefs, major historical events or myths of origins expressing the living nature and identity of a community. usually involve food and drink , traditional foods, rites of competition in form of games, dance, Music legends, myths, traditional customs and traditional crafts. its historical continuity an to its physical survival.

Secondly, Entertainment and learning theaters, museum as cultural centre can host wide range of activities , including lectures, film programs, performance art , musical events and cultivations activists

And encourage, performing arts groups and individual musicians, storytellers, actors, dancers to present their performance art in museum theater, auditoria, garden or outdoor area as a part of museum active social programmes.<sup>2</sup>

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<sup>1</sup> Falassi, A. (1987). *Festivals : definition and Morphology* .University of New Mexico Press, p. 11-20. Retrieved from [https://www.brown.edu/Departments/Joukowsky\\_Institute/courses/cityandfestival09/files/9722047.PDF](https://www.brown.edu/Departments/Joukowsky_Institute/courses/cityandfestival09/files/9722047.PDF)

<sup>2</sup> Boylan, P. (2006). The Intangible Heritage: a Challenge and an Opportunity for Museums and Museum Professional Training. *IJIH*, 1, p.60,61.

Thirdly, using Storytelling sessions programme ,Museums can be used to bring history to life, Stories about people's lives, stories about nature, the universe, of all living things ,focusing attention on special collections and exhibits; and also can telling traditional tales related to community such as epic. Some storytellers can provide other types of workshop sessions through encouraging older people to share their memories and stories to children and provide oral history resources for use with younger visitors. In this way museum can revival Al-hakawati storyteller.<sup>1</sup> Finally, community bearers educational classes can be organized as one day or multiple-day events in which participants can engage in a hands -on learning experience such as art or traditional handcrafts, traditional cooking , traditional games...,etc.<sup>2</sup>

Concludes from all above museum can play vital role in revive intangible heritage through exhibiting IH ,educational programmers and social events programmers.

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<sup>1</sup> Bilbé, T. *Using storytellers in Museums* (1st ed.). Society for Storytelling. Retrieved from <http://www.hopplasandbox.co.uk/sfslive/.../Using%20Storytellers%20in%20Museums.doc>

<sup>2</sup> Lord, B., Lord, G., & Martin, L. (2012). *Manual of museum planning*. Lanham, Md.: AltaMira Press,p.104.

## **Conclusions**

The concept of intangible heritage has taken on great importance within the international museum community over the recent years. This is apparent in the international efforts led by organizations such as UNESCO and ICOM to protect expressions of intangible heritage and cultural diversity.

Intangible heritage is newly term developed by 2003 convention, consists of Oral traditions and expressions including language, traditional music, dance, and theater, Social practices, rituals, and festive events, knowledge and practices concerning nature and the universe and Traditional craftsmanship. IH describes as a living force that is transmitted from generation to generation and constantly recreated by communities and groups in response to their social and physical environment. It is an essential aspect of community identity and promotes respect for cultural diversity and human creativity.

UNESCO had given a better concerned for the importance of the Intangible heritage as a source of cultural identity, creativity and diversity. In October 2003 UNESCO adopted the convention for "Safeguarding of the Intangible Cultural Heritage" which came into force in 2006 .the main purpose of convention is to raise awareness and safeguard IH and provide for international cooperation and assistance through formal and non-formal education programs.

However, 2003 convention missed refer to the importance of protecting communities who carried the IH equal with safeguard IH. Recently remedied this matter, in 2014 UNESCO adopted the principle ethic instruments for protecting human rights and the rights of indigenous peoples who carried their living heritage.

Museums are being promoting by ICOM for protecting the intangible heritage as guardians of human heritage. ICOM had many activities towards preserving IH such as declared Shanghai Charter 2002, Seoul Declaration 2004, ICOM Curricula Guidelines for Museum Professional 2005, to encourage all relevant museums involved in the collection, preservation and promotion of IH.

Furthermore, the museum's mission changed to include IH as well as tangible heritage in their policy framework and raising awareness of the participation of community groups in museum work. And also Museum definition changed from focused on material culture evidence to identify ,document , and exhibit intangible heritage with tangible heritage through interacted with the community. The museum professionals are Continuing development their policies and using digital technologies in documenting IH and involving bearers and community member in documentation process because they are the ones who decide which practices are part of their cultural heritage.



The Museum play a prominent role in promoting IH, through connecting IH to their activities and programmes such as events organize festivals, seminars, lectures and workshops, using media, radio, Internet, Virtual Museum website, social media

The museums have vital role in the integration of tangible, cultural natural with intangible heritage in exhibitions through using interactive method, Putting tangible heritage in its wider culture context, Translating intangible heritage from non touched material to touched material ,and Supporting the transmission of skills and knowledge from generation to generation.

By examining and discussion of the role of museums in preserving intangible heritage and Community participation in this field and using technological in documentation and exhibition . the last part of this research I discussed and evaluate IH status in Egyptian museums and Egyptian efforts towards implementation 2003 convention . Museums in Egypt have traditionally been storage places for artefacts display its in thematically way ,there is no real philosophy or strategy has been put forward. few museums in Egypt that displayed intangible collections such as instruments and tools present as dead objects without providing comprehensible understanding of the Aesthetic value and human inherit behind this heritage. museums in Egypt seem to be poor in displaying and documenting such heritage collections and revival of traditional Egyptian heritage related to public society. There is no documentation centre for intangible heritage located in any museum. culture centers and NGO who responsible about collecting and documentation IH.

Finally, conclude the museums as cultural institution have a vital role in preserve and safeguard IH ,it is better institution to do so but still poor institutions for safeguarding intangible heritage and faced many challenges how can display, document living culture and encourage the communities to represent their lives and their memory in museums.

### **Recommendations and Future studies**

The field of intangible heritage studies is growing rapidly, and will have an impact on a wide range of arts and human practices.

- There is a wealth of information embedded in the tangible artefacts I recommend using interpretation methods to read the intangible meaning aesthetic value and human inherit behind it.

- Egypt has unique cultural diversity , I recommend establishment of a special section of Intangible heritage in each Egypt museums that represents daily life and contemporary culture of Egyptian.

- Regional museums should be exhibiting and Creating a database on intangible heritage for community surrounding the museum and involve the community with them to preserve their own heritage.

- Establish documentation centre for intangible heritage in Egyptian museums and publishing studies and researches related to the traditional heritage

- Defining a policy for safeguarding and preserving intangible heritage.

- Integration of the principles of the 2003 Convention and ICOM guidelines in museum management
- develop partnerships and cooperation between local communities, NGOs, and cultural institutions.
- Raising awareness about the Importance of Egyptian intangible heritage and promoting intangible heritage .
- Develop interdisciplinary approaches for educational programs to involve Intangible heritage in museum activities
- The museum should regularly organize temporary exhibitions and activities about Intangible heritage and invite communities to participate and share their own tradition culture in side musuem walls.
- Recognizing and celebrating Intangible heritage with festivals and commemorations and I recommended establish annual festivals calendar specially traditional festivals related to indigenes community such as Siwa annual Festival, annual Arab tribes Festivals, Muslim and Coptic Festivals , Seasonal festivals ..etc.
- Organize weekly or monthly social events and performance show for traditional folk, revive the Al Sirah Al Hillaliyya epic, and Aragoz show ..etc.
- The establishment workshop room for traditional craftsman combined with the community exhibition.
- Exhibit traditional crafts in musuem gifts shop to benefit the community from their heritage.
- Using storytelling as a tool to exhibit and promote Intangible heritage in Museums

### **Suggestions for further study**

The research that has been undertaken for this thesis has highlighted a number of topics on which further research would be beneficial.

- The Role of Intellectual Property in safeguarding Intangible Heritage in Museums to discuss relationship between intellectual property and traditional knowledge and expressions of traditional culture.
- Role of Eco-museums for preserving the intangible natural heritage and Cultural Diversity.
- using digital technology in documenting and Exhibit intangible heritage.
- Oral history as a tool to preserve and exhibit Intangible heritage.
- Intangible heritage and economic benefits form cultural tourism.
- Relationship between Indigenous community and Museums.
  
- The role of NGOs in preserving and promoting intangible heritage with cooperation with Museums.
- Role of Museums in reviving the Intangible heritage elements.
- Intangible heritage and museum education

- Management and promotion of intangible heritage elements in Musuem.
- Nature, culture and communities – making connections through eco-museology.
- Exhibit intangible heritage elements in museums

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