



INTANGIBLE CULTURAL HERITAGE AND DIGITAL MEDIA

Portugal - Slovakia Readings

[Coord.]

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and Traditional Know-How: Linking Heritage
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Introductory remarks

Sónia Bombico

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The present publication results from the work developed within the BDIAS project - *Capturing mechanisms and presentation of intangible cultural heritage with an emphasis on new media use*. The main objective of the project was the discussion on methodologies for safeguarding and enhancing intangible cultural heritage and the reflection on the role that digital media can play in the processes of preservation of ICH (Intangible Cultural Heritage) and in the transmission of traditional know-how.

In an introduction stating that "we live in interesting times of the digital imperative", the national coordinators of the project Milan Konvit (Slovakia) and Antónia Fialho Conde (Portugal) present the topic and the challenges facing the preservation of ICH today.

In the first article - "New media and intangible cultural heritage: challenges and opportunities" - the author, Milan Konvit, reflects on the opportunities that New Digital Media offer for the safeguarding of ICH and analyses the concept of digitization of the Intangible Cultural Heritage.

The Luso-Slovak team sought to cross-reference the Portuguese and Slovak realities regarding legislation and public policies for safeguarding and preserving ICH. Two texts present overviews and perspectives on ICH in both countries: "Intangible cultural heritage in Slovakia from an institutional perspective", by Eva Capková, and "Intangible cultural heritage and public policies in Portugal: An overview", by Ana Carvalho.

The text "Cultural resource management: the application of management theory and practice in cultural industry", by Lukáš Vartiak, focuses on the management of cultural resources and concepts associated with the definition of conservation strategies, the establishment of policies, and the effective management of cultural heritage.

The role of museums, and new technologies used in museums, in safeguarding IHC is addressed by Ana Carvalho, in an article entitled "Museums, intangible cultural heritage and digital technologies: exploring interactions".

The use of technology for knowledge transfer and digital media in pedagogical communication is addressed in the last two texts of the book. Juraj Grečnár focus on the topic "Transfer of Intangible Cultural Heritage using Augmented Reality Applications. A Survey on User Experience and Current Limitations of End-User Mobile Technology for Knowledge Transfer" and Md Shajjad Hossain publishes a text entitled "ICH at fingertips: Dissemination and pedagogy through digital media".

Finally, two interviews enrich this publication. Two young craftsmen were interviewed. They are involved in two practices classified as Intangible Cultural Heritage by UNESCO – Craftmanship of Estremoz clay figures (Portugal) and Blueprint, resist block printing and indigo dyeing (Slovakia). The interviews conducted by members and/or collaborators of the project team, from both countries, had the main objective of listening to the craftsmen's opinion on the importance of innovation and new technologies in safeguarding and preserving the ICH.

The e-book that is now published is the result of knowledge-sharing between two interdisciplinary teams that sought to communicate and reflect together on good practices for the preservation of Intangible Cultural Heritage, using new technologies and new media.

The main conclusions of the project are presented by Filipe Themudo Barata, the former Portuguese coordinator of the BDIAS project, and can be read in the final pages of the e-book.

Introduction

May you live in interesting times

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"May you live in interesting times" is frequently declared to be the antient Chinese curse meaning that it is better to live in "boring times" of peace, tranquillity, permanent values, and slow technological progress. Unfortunately, we right now live in the "interesting times" where almost everything, especially information-communication technology, is changing too fast to be caught up by any ordinary man/woman without difficulties. Moreover, with some degree of exaggeration, it can be said that we live in interesting times of the digital imperative: anything is either digital, or it does not exist (i.e., it is out of interest). Thus, while the term "Intangible cultural heritage" traditionally hid three "abilities" – intangibility, i.e., non-material nature, culturability, i.e., direct links (tights) to particular culture and heritability, i.e., ability to be passed among generations, nowadays, due to the "digital imperative" we should add another "ability", namely digitality. Digitality is not only characteristic of new technology, but is also characteristics of culture, society and even an individual. An important part of digitality is a new digital medium. It brought about "a digital revolution" into all forms of the communication processes, including processes of capturing, safeguarding, accessing and space/time transfer of intangible cultural heritage (ICH). Thus, the ICH is also hit by the spirit of the "interesting times" – it is in a state of permanent change: starting from its position in a society, through the ways of its capturing/documentation/presentation to its acceptance, understanding, development and transfer in time and space.

In general, the new medium “revolutionarily” in connection to the ICH is manifested mainly through its following abilities:

1. elimination of the time/space “tyranny” resulting in the change of the paradigm: from Mohamed goes to the (ICH) mountain to Mohamed has the (ICH) mountain at a one click reach anytime, from anywhere.
2. An offer of the real – virtual space continuum for new ways of the ICH presentation/representation: ICH can be nested in a real space, virtual space, augmented reality, augmented virtuality, or mixed reality.
3. Phenomenon of interactivity – from passive “consumption” to the active participation in the ICH storytelling.
4. (Algorithmic) processing allowing for a creative approach to the ICH: besides the ICH original, numerous derivative “versions”/art works can be created.
5. Online sharing among communities of interest and a public.
6. The use of the ICH as a contextual information (e.g., an environment of computer games).
7. Hybrid encounters with the ICH – simultaneously both in a real and virtual place.

The new medium also brought some general side effects, too:

1. Paradigm change: from the lack of information to the information overload. As a result, the ICH should be not only searchable/accessible on internet, but it has to fight for an attention of internet users.
2. A rise of the culture of infotainment. The “infotainment style” is especially important when the ICH is used for the support of tourism in given locality.
3. Paradigm of “anytime, anywhere, any device”. The ICH thus should be accessible both in the allocated spaces (museums, galleries, archives, ...) and through the network/new media.

As a result of these side effects, the new medium let us to live in the hybrid space of reality/virtuality where the ICH acquires new position/role. This is the reason why it is important to understand the characteristics of digital medium and the possibilities that

new media offer to the ICH capturing, safeguarding, presentation/representation and the ICH knowledge transfer. The special attention should be paid to the influence of the phenomena of mobility, hybridity, networking, pervasive computing, interactivity, personalisation, etc. (all of them offered by digital medium and new media technologies, respectively), on the position of the ICH in a contemporary society.

Documentation and processing of intangible cultural heritage is currently a very acute issue, and its importance will continue to increase. The possibility of obtaining an authentic living memory from people born in the 1930s and 1940s is currently coming to an end. On an international level the UNESCO is putting stress on safeguarding of cultural diversity, including of both tangible and intangible heritage. The safeguarding of local practices, knowledge, skills, artistic expressions, craftsmanship, dance and performance arts become a crucial step to the strengthening of cultural diversity. The position of the ICH is crucial in this effort because it is that “*what makes our world rich and vital*” (UNESCO, 2003). Ongoing process of globalisation and the pressure from the so called “dominant culture” are together identified as the main threads to the sustainability of the ICH on the level of local communities. Another reason why the agenda of the ICH is important is that it stimulates understanding and cooperation on an international level in the safeguarding living conditions on the planet Earth (UNESCO, 2001).

The intangible cultural heritage is preserved either directly, on the level of individuals (living treasures, creator, performer, producer, promoter) and human communities, or indirectly, in the form of analogous records (traditional audio-visual media) or in the form of digital records backed by a new digital medium.

An essential component of Slovakia's intangible cultural heritage are verbal and literary expressions disseminated by oral, dramatic, musical and dance expressions, nicknames, proverbs, rhymes, legends, fairy tales; nativity scenes and wiremen; folk songs and dances. Besides, linguistic expressions (local and regional variants of the Slovak language, languages of ethnic minorities, national groups and dialects, including contemporary slang); geographical, cadastral and local names (e.g. Oblazov mills); original production technology and technological processes (e.g. production of instruments, blueprints); cultural traditions (family, calendar, work customs, local customs and historical events are also included in the intangible cultural heritage of Slovakia, too (UNESCO.sk). Its digitization and presentation through new media are important parts of the Slovakian ICH policy.

In this eBook we consider new digital medium to be an agent behind all the above changes and a basket of new media is a vehicle for their implementation. Our attention is aimed at the analyses of the possibilities offered by the digital medium for a presentation and an interactive use of the ICH.

Indeed, one of the greatest challenges facing the ICH is that of transmission to younger generations, in a process capable of generating identity and a sense of belonging. The preservation of cultural practices and expressions, as well as knowledge and know-how, goes hand in hand with the dynamics of transmitting this heritage to future generations. According to 2003 UNESCO Convention, 'safeguarding' means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage." Therefore, the ICH pays attention to cultural expressions ("know-how" in arts and crafts, celebrations, oral expressions...) still practiced today, which persist in communities through a generational line that assures them, expressions that are dynamic and alive, contextualized in terms of community experience and in constant relationship with the other expressions of heritage.

However, the recognition of the value of these intangible manifestations through their study, safeguarding, promotion and dissemination must involve specialists in the field of heritage and culture in a process that simultaneously streamlines the recognition by the community (and its representatives, local or national) of these manifestations, and not necessarily with inscription on UNESCO lists. In fact, community participation, together with the establishment of inventories, is among the main actions associated with ICH safeguarding.

So, our time is really an interesting and challenging time. Winning over the collective, drawing its attention to the question that he becomes the heir of what has been produced as a testimony (at the material and immaterial level) having the obligation, as such, to keep them to transmit them. To win the collective we must win its interest, and when we talk about the *heritagization* of the intangible, that it is often done naturally, less formal than involving state institutions. In the convention for the safeguarding of the ICH, the States Parties engage in a dynamic of viable partnership with the communities but knowing that interventions must be structured especially on the government side.

And now, hope for the future. The adoption of the strategic document “Transforming the world: the 2030 Agenda for Sustainable Development” by the United Nations General Assembly in 2015 suggests that culture could play a decisive role in the fight against poverty and social exclusion. This program confirms the affirmation in the 2003 Convention, according to which the ICH is the guarantor of sustainable development, which does not only concern the economic sector: there is social cohesion and responsible management of the environment that can facilitate its durability. Indeed, development must be inclusive by giving the opportunity to all layers of the population to contribute to the advancement of society, and where education plays an essential role.

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New media and intangible cultural heritage: challenges and opportunities

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Abstract

New media mediate the Intangible Cultural Heritage (ICH) objects in the form of multimedia information. The condition for this mediation to be equivalent to direct perception is that the multimedia information contains all the components of which direct perception consists of. Otherwise, the mediated information can create only an incomplete perception. In this chapter we evaluate possibilities, offered in this field by new digital medium. We then assess the pros and cons of the inclusion of new media in the chain the ICH object - sensory perception - perception processing – experience. We approach the ICH from the positions of information science, i.e., we treat it as a specific form of information related to the place (locality), community and culture, respectively.

Key words

New medium, new media, intangible cultural heritage, hybrid space, information space, sense of space.

Introduction

"May you live in interesting times" is a western approximation of the antient Chinese curse *"Better to be a dog in times of tranquillity than a human in times of chaos."* (en.wikipedia). No doubts, nowadays we live in interesting times: technology takes command and, in the area of communication, new media, built around the concept of the new (digital) medium, dictate the way we interact with between each other and our

environment, too: „*we are rapidly moving from a point of co-existence with technology to a phase of co-evolution with it*”. (Ayesha and Parag Khanna, 2012). Langdon Winner has described this situation as the “*reverse adaptation*” where “*human ends are adapted to the characteristics of the available means*” (Winner 1977, p.229). With reverse adaptation “*Technical systems ... reprogram themselves and their environments to suit the special conditions of their own operation.*” (Winner 1977, p. 227). In parallel with this development, concept of intangible cultural heritage (ICH) has been introduced into the discourse at the beginning of this millennium and subsequently defined by the UNESCO in the year 2003. No doubts, thanks to information-communication technology (ICT), the ICH concept is also experiencing its own interesting times. “Marriage” of the ICH with new media threw the ICH into stormy waters. With new media, that which is distant (both in terms of a space and time) is not experienced as distant – everything is accessible through one click.

A click is a measure of both geographic distance and a historic time distance, too. Moreover, thanks to new media the real physical space has been changed to a hybrid space (HS) and the ICH became a part of it. Consequently, the ICH objects¹ can now be accessed in several different ways - in their true form, mediated thorough new media, in a form of augmented reality, in a form of virtual reality, in a form of hybrid objects, etc. In sum, new media constitute a new, parallel space for ICH. New media The ICH mediated via new media is, in various forms, used in tourism, education, advertising local sites, gaming industry, etc. From among all possible interesting issues that arise from “the marriage” of the ICH and new media we address the following ones only:

- problem of the loss of the ICH “aura” in the sense of Walter Benjamin’s (1969) “mechanical reproduction”,
- problem of the ICH presentation in a reality – virtuality space continuum in the sense of Milgram and Kishino (1994).
- problem of the ICH context mediation in the sense of the genius loci.

This chapter is organized as follows: working concepts of “new medium/media” and the ICH information space are developed, first. Second, the possibilities offered by the new

¹ We denote as the ICH objects all specific forms of the intangible cultural heritage as defined in the UNESCO Convention. In case of their mediation through new media we speak about the ICH information objects.

media for the ICH presentation/representation/knowledge transfer are evaluated. Third, the conclusions regarding to influence of new media on the ICH are articulated.

Concepts

Intangible Cultural Heritage

The term intangible cultural heritage indicates a triple link: the link to intangibility, the link to culture and the link to values from the past. Intangibility means immateriality i.e., something that is not based on matter. Culture here refers to *“the spiritual, material, intellectual and emotional features characteristic for the groups of people”* (UNESCO, 2001). The term “heritage” refers, metaphorically, to the special kind of mirror in which only the part of the past that represents cultural value to the present generation is depicted. Something is recognized as the ICH only on condition that it is considered a valuable by the community, group or even some individuals that, consequently, maintain it. The “Convention Concerning the Preservation of the World Cultural and Natural Heritage” adopted by UNESCO in 1972 emphasizes that the cultural heritage is *“of outstanding universal value from the point of view of history, art or science”* (UNESCO, 1972).

The Convention for the Safeguarding of Intangible Cultural Heritage was adopted by the UNESCO in the year 2003. Intangible cultural heritage, i.e. *“The practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith”* (UNESCO, 2003), is an integral part of the cultural heritage of the world, societies, communities, groups and individuals. It provides individual with *“a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity”* (UNESCO, 2003). The ICH concept implementation is aimed at a strengthening of processes of social cohesion, building a cultural identity and a consolidation of the communities according to their culture’s particularity. Its importance is growing especially in the age of globalisation. Because the concepts of culture and heritage are time-varying systems, the concept of the ICH is also a time-varying system. It is representative and exclusive with the exceptional inner value that cannot be fully simulated by the means of contemporary technology. Its sustainability and further development depend on individuals whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to another communities. Right here is a room for new media.

The following characteristics of ICH are important for our purposes:

- non-materiality,
- time variability,
- a particular object of the ICH is, by its nature, comparable to the original of artwork,
- the ICH seen as an information requires, to be understood, "contextual decoding",
- tight connection to the genius loci,
- ability to bridge metaphorically the past with the presence.

New digital medium

Oral medium and visual medium (i.e., medium of writing, including print, graphics, paintings, steady pictures, photos, videos) have been traditionally used in the process of the ICH knowledge transfer both in space and time. The oral medium conveys reality, thoughts, ideas, etc. using human speech. The visual medium does this by using abstract graphic characters, shapes and images. New digital medium, as an artificial digital hardware-software intermediary come into the scene in the second half of the 20th century. It offers unique possibilities in the ICH capturing, safeguarding, presentation, processing, copying, production of derivative works, the transfer of the ICH knowledge both in space and time, etc. It allows to relativize time and create the illusion of "shrinking" geographic space². Just as matter consists of atoms, the information content in a new medium consists of intangible equivalents of atom - bits. The digital nature of the new medium brings with it several new, revolutionary features:

- the information content is no longer firmly fixed to its tangible carrier,
- all forms of information content (text, sound, image) are transformed into a bit stream,
- allows for copying, processing and interactive/creative use of the information content offered through it,

² The media's ability to bridge time and space probably led M. McLuhan to the conclusion that the medium is an extension of the human senses "All media are extensions of some human faculty- psychic or physical" (The Medium is The Massage, Marshall McLuhan p. 26)

- supports the creation of global (technological / social) networks³,
- in general, it makes it possible to create a "single (information) space, providing accessible and secure broadband communications with rich and varied content and digital services."⁴.

The most revolutionary feature of the new digital media is that it supports a new digital world. It adds, metaphorically, the fourth, digital, dimension to 3D real space. The fourth dimension allows communication "from here and now" and expands the range of possible forms of social interaction in a way here (in hybrid space) and now (in given hybrid situation). the fourth (virtual) dimension becomes increasingly important complement to the real physical space. Human activities that take place in it are related not only to information retrieval, but also to social and cultural activities.

In a real world, the new digital medium manifests itself through almost uncountable number of its realisations that together create a bouquet of new media. Over the past two decades, a plenty of authors have joined the discourse on new media characteristics, presenting a diverse range of views on what makes new media new ones. Let's start with M. McLuhan observation: *"Today we are beginning to notice that the new media are not just mechanical gimmicks for creating worlds of illusion, but new languages with new and unique powers of expression."* ... *"The new media are not the bridges between man and nature; they are nature."* (Eric McLuhan & Frank Zingrone, editors, 1997, p. 272). As for the key characteristics of new media, there are many proposed: *interactivity, de-massification, and asynchrony* (Rogers, 1987); *numerical content representation, modularity, automation, variability, and transcoding* (Manovich, 2001), *digitality, interactivity, hypertextuality, dispersion and virtuality* (Lister, M. et al., 2009), *interactivity, social presence, participation, richness of the media, intuitiveness and the possibility of personalizing the media* (MC Quail, 2010), hybridisation of physical/social space (de Souza e Silva, 2006), mobility enabler⁵.

³ Metaphorically, we can imagine it as if a new medium spread around itself certain smell that attracts users to the medium just as bees are attracted to the smell of agate. Thanks to this, the new medium become not only a stimulator of communication, but also an initiator of the emergence of new online communities.

⁴ This is a vision of the European Commission. For more see www.europa.eu.

⁵ Mobile media contribute to expanding the range of possible social contacts, creating ad hoc online social communities, facilitating access to online games, the possibility of using location systems and, more generally, "connecting (the individual) to the wider fabric of society". (Rainie a Wellman, 2012, p. 13)

Today, the Oxford dictionary defines new media as an opposition to the traditional ones: “products and services that provide information or entertainment using computers or internet, and not by traditional methods such as TV and newspapers.” (the Oxford dictionary, 2021)

The concept of new media is spread around the three dimensions: technology, social and culture. The social dimension is the most visible one today - new media perceived as a social phenomenon allow for a new role of the "prosumer" (a creator and consumer of information content at the same time). Phenomenon of the online social network saw the light of day also only thanks to new media, too. New styles of the information presentation - infotainment, gamification, Disneyfication are also closely linked to the social dimension of new media.

Information space

Information science defines the information space as *"A set of information objects and relations between them maintained by an information system"* (Newby, 2002). Its practical value lies in the possibility to draw from it the information necessary for human activities". For our needs, we define the information space as *"the sum of all knowledge, practices and information available through the new medium / new media"*.

The abstract model of the information space consists of the four layers: The bottom medium layer determines the principles of the information space creation, the method of access to the information objects located in it, the possible ways of manipulation (including a list of allowed / unauthorized operations) with them and the possibility of long-term storage of information objects in it. The layer of information objects decides on the types and forms of objects that can become a part of the information space. The management layer determines the way the information space is organized, updated, and accessed. Finally, the presentation layer determines the form of the interface through which the information is presented to the user. The implementation of the concept of information space depends on the characteristics of the dominant communication medium, currently available to the culture. Historically first form of information space was based on the oral medium that has no memory and short reach. Consequently, an information space based on the oral medium consists of the sum of individual memories of the local community members. Next, discovery of writing made it possible to create an information space based on the written medium that can store information. Thanks to it,

the information created in the past is available today. The information space of the written medium is more stable, more organised, more standardised and offers significantly higher capacity the oral one. Filling the information content into it has been initially based on the remediation of the space of the oral medium. Later, when the written medium became an integral part of culture, new original information (e.g., documents, books) is produced and placed in this space.

Finally, based on the new digital medium, a digital information space (DIS) was created. It is characterized by several revolutionary features: the availability of information from anywhere, anytime and via any communication platform, easy creation of copies of information objects, the possibility of (computer) information processing. Most of the content of oral information space and information space based on the medium of writing has been remediated to the DIS through the process of digitisation. Many the ICH objects were transformed into the ICH information objects in the DIS. In addition, the volume of information objects belonging to the so-called augmented reality and virtual reality is steadily increasing in the DIS. Moreover, the text gradually ceases to be dominant in this information space and its function is to be taken over by an image. New concept of society - information society, network society, the society of flows - is also linked to the DIS concept.

Conceptually, the DIS has the character of an unbounded multidimensional nonlinear hypertext space. Its task is to store data, process data into information, make information accessible, communicate it, navigate through structured digital information objects and combine various digital information objects into new ones. The basic unit of the digital information space is the digital information object (DIO). Formally, a DIO is defined as "*A discrete collection of information and data, together with the metadata and reference information needed to represent the collection as a single conceptual unit, including a unique identifier.*" (IT Law Wiki). Its structure is standardised by the ISO 15489-1 standard (ISO, 2001). A digital information object contains any type of information of any format, all expressed in a digital form.

Continuum of spaces

The new medium helped to create a virtual counterpart to the real physical space, initially referred to as the cyberspace. Milgram et al. (1994) visualized this new situation in the reality – virtuality diagram. They identified four zones in a continuum of spaces: the

peripheral zones of reality and virtuality where reality represents completely real physical world we live in and virtuality, on the contrary, represents completely synthetic, digitally created world. Between these two extremes are spread out augmented reality and augmented virtuality, which together represent a space of mixed reality.

If we want to mark in this diagram the space in which contemporary man carries out his activities today, then it would probably be the very area of mixed reality. However, today it is not understood as the sum of the AR and VR but as a single integrated environment in which *„real world and virtual world objects and stimuli simultaneously contribute to a single percept“* (Skarbez et al., 2021). In our opinion, more appropriate name for this kind of mixed reality is the hybrid reality (HR). Hybrid reality is that we perceive. Corresponding concept is the hybrid space. Hybrid space is the space in which physical reality is hybridised with a digital content from a virtual reality in a way that enables blending of a digital objects with the real ones. Hybridization as a process brought by IC technologies into the life of the individual, society and culture changes old paradigms and stereotypes. There are two types of triggers for the hybridization process:

- cultural and social,
- technological.

Cultural and social triggers are activated either by direct contact with the relevant cultures and societies, or indirectly, through the media, by receiving models. The technological trigger is currently represented by the digital medium and the palette of new media created above it. The output of the process of hybridization by IC technologies is a hybrid, which can take the form of:

- A tangible-intangible hybrid object created in the intersection of a 3D physical object and an associated digital object.
- A hybrid site (private, public) created as a unification of perceptions from a 3D physical site and related information, delivered through digital dimension.
- hybrid space, conceptually created as a product of hybridisation of the physical space and the digital space (cyberspace).
- Metaphorical hybrid social space, created by unifying social space in physical space and social space, created in virtual space.

- A metaphorical hybrid information space created by merging information objects from physical space with digital information objects from virtual space.
- a hybrid social network, links and relationships, where networks, links and relationships operating in the physical space are mixed with networks, relationships, links from virtual space.

The ICH and new media – pros and cons

New media enrich the ICH space with several new opportunities, directed to various areas of manipulation with the ICH information objects:

1. method of access (from anywhere, at any time, via any terminal device)
2. manipulation:
 - time (acceleration, deceleration, stopping, alternating, mixing, ...)
 - space (virtual space, augmented space, hybrid space)
 - information content (change of mode – e.g., text-to-speech or vice versa, editing, cutting, enhancing, linking, copying, saving, transmitting, accessing, ...)
 - presentation (more real than a reality, zooming, cut and paste, collage, mix, detail, ...)
3. simulations
4. social networks

In addition to new (technological) possibilities, the use of new media in the field of ICH also brings some (non-technological) negatives. In the following we discuss three of them: the problem of the loss of the aura of the original, the problem of the perception of the spirit of the place and the problem of new spaces – virtual, hybrid, information space.

The original ICH and its aura

As Walter Benjamin pointed out in his seminal essay “The Work of Art in the Age of Mechanical Reproduction”, film, photography and high-quality printing as mechanical

techniques of reproduction and representation have destroying effect on the 'aura' of the artwork. It is due to:

- interrupting the ties between the art object and the unique place to which it belongs (both in spatial and temporal terms),
- the loss of its uniqueness resulting from almost unlimited number of copies produced by the means of "mechanical reproduction".

New media became to be contemporary "mechanical technique of reproduction and representation", today. Consequently, in the relation new media - the ICH objects we observe a similar effect – a loss of the aura of the ICH. Though the ICH objects accessible through new media can still be tied to spaces, times, and places these are not original spaces, times and places but the artificial ones, usually the products of a simulation. New media present the ICH objects as information objects without the aura that accompanies the original object. When examining the degree of the ICT aura erasure we must to distinguish between the reproductive and productive use of new media.

With the reproductive use, the objective is to record or to re-present the ICH objects as truly as possible. However, the original context is somewhat distorted. Here, new media are in the same position as film, photography, and high-quality printing in case of artwork – even though the ICH objects are made to be more realistic than the real original, the 'aura' of the ICH is destroyed. The original context is difficult, if not impossible, to communicate through new media. The observer of the ICH object presented via new media is in a position of a collector of works of art who was sold a perfect fake (perfect imitation).

With the productive use of new media, the aim is to offer possibilities for creative use of presented objects – for example creation on of derivative object through adjusting the presentation to user's own ideas, creation of a 3D simulation, augmenting the original object, remaking the ICH objects, producing new objects, juxtaposing such objects in new arrangements, etc. Still, the aura of the original is destroyed, too.

The ICH and sense of place

Sense of place, or spirit of the place or *Genius loci*⁶ is another phenomenon closely associated with the ICH concept. As already Aristotle pointed out, “*for something to be means always to be somewhere*”. (Aristotle, Physics IV, 208a30). The concept of a place thus has a dynamic element hidden in itself – a place is that where things happen. To be somewhere for the ICH object means to be part of a particular place⁷. Moreover, in case of the ICH objects, the phenomenon of the place is distinct from time/space point of view and, at the same time, is also in relation to the temporal (Malpas, 1999, pp. 159 – 63). “*What begins as undifferentiated space becomes place as we get to know it better and endow it with value.*” (Yi Fu Tuan, 1977, p. 6). We propose the idea of a “sense of place” as significant locale applied in connection with the ICH.

In general, new media eliminate, in terms of a feeling, the sense of physical space and physical time. However, as Heidegger (1971) pointed out “*Yet the frantic abolition of all distances brings no nearness; for nearness does not consist in shortness of distance.*” (Heidegger, 1971, p. 165). In another words, availability “at a one click” does not automatically mean familiar with⁸. It is the spirit of the place (we call it the sense of place) that needs to be understood and absorbed to acquaint the observer with the place. New media offer new forms of engagement with the place – its simulation, reproduction, remixing, processing, etc., where a common denominator is interactivity. However, interactivity is not enough to create a feeling of the sense of the place. The phenomenon of the sense of place thus represents a serious challenge to the presentation of ICH objects through new media. Places that are notable for the occurrence of the ICH objects not only reveal a special identity of their own but also play a significant role in forming the identity of local communities and cultures. To understand this kind of the sense of place through new media is necessary not only to communicate the “core” information, but also its link to a specific site, specific customs, habits, and procedures. The sense of the place (in this case is better to speak about a sense of the locality) is inseparable part

⁶ “Genius loci” - “in ancient Rome, “genius loci” represented the god, the protective spirit of a house or place; today this phrase refers to the distinctive character and/or atmosphere of a place with reference to the impression that it makes on the mind.

⁷ Here by a place, we actually understood a certain locality where an object of intangible cultural heritage has been born in a given form.

⁸ Heidegger did not connect the tendency towards a place lessness with any technology. He takes it for a general tendency that is own to the technology as a such (Heidegger, 1977, p. 29).

of the local ICH and, in a broader sense, also a part the local culture, too. "Sense of place" here refers to both a sense of the identity of particular place/locality, as well as to a sense of the identity of people, who belonged/belong to this place. Full presentation of the sense of place enables the new media user to catch better the ways in which local people belong to this place together with the presentation of way in which people have lived/live there and developed/develop their culture and identity.

The sense of place is a result of man's interaction with three components:

- component of a physical environment,
- activity component,
- component of meaning (Relph, 1976).

Kianicka et al. proved that sense of place may be obtained not only by local inhabitants but also by "outsiders", e.g., visitors, however in a different form. While local inhabitants derive their sense of place from their sense of belonging to the place, social ties and everyday activities, visitors derive it from exceptional character/atmosphere of the place (Kianicka et al., 2006). If we classify new media users who approach the presentation of a given place online as "visitors", then we can say that the feeling of the spirit of the place can also be obtained through new media.

In general, new media have the potential to open new ways of presenting and exploring a particular place in ways that bring to the fore the very sense of place.

The ICH hybrid information space

We can approach the concept of the hybrid information space (HIS) either as an abstract construction, or as a reality that we face daily.

The abstract concept of HIS is, in fact, based on hybridisation of information from the virtual space and the information that the individual obtains by a direct observation of reality.

HIS as a specific type of reality, is just another name for the reality, we are experiencing today, thanks to ICT and especially mobile media. Thanks to the properties of a smart phone, we can perceive a physical object, resp. a real place and supplementary information, delivered through new media as a single sensation. In fact, we sense an authentic hybrid information object (HIO) that integrates the information resulting direct

observation of reality with the expanding information from the digital information space (DIS). The goal here is not to maximise a volume of available information but to maximise understanding the observed reality. DIS of the ICH is made up of relevant information content stored in digital information objects (DIOs) and search engines. DIS boundaries are defined by a set of keywords derived from the UNESCO definition of the ICH. However, due to the complexity of the language, these boundaries are very weak and movable. In another words, DIS of the ICH objects is a database of (multimedia) digital information, from which the information that serves to enrich the perception of a particular ICH object is selected and transmitted to the physical space through the new media. This database is filled by both professional memory institutions and amateurs. Thus, the same information may be stored in the DIS in multiple copies of different quality. Therefore, the effective use of DIS is conditioned by a certain degree of information and digital literacy. Contrary to the tangible cultural heritage the intangible cultural heritage strongly depends on intergenerational ICH knowledge transfer. Historically the ICH is nested in each cultural and societal environment that is, however, subject of a time change. Consequently, as time is passing, new generations have difficulties with understanding of “the ICH genius”. Here can help new visualisation techniques combined with a digital storytelling. As Katuscakova et al. (2019) pointed out, *“The main objective of knowledge visualisation is to support (inherently social) processes of creating and sharing (the ICH) knowledge”*. In the other words, though visualisation of the ICH context we can build a bridge between the past and present generations that use information from the HIS. A typical HIS user can be compared to a prototype of Baudrillard's flaneur. He is a person, carefully observing surroundings, who enjoys the aesthetics and uniqueness of some objects. Flaneur HIS also has one more feature – he/she likes to share his/her perceptions with his/her online friends.

Conclusions

According to valid UNESCO definition, intangible cultural heritage covers on the one hand the practices, representations, expressions, knowledge, skills – and the instruments, objects, artifacts, and cultural spaces on the other hand. Together it represents a wide range of objects with different properties. It is this wideness of the range and diversity of characteristics of ICH objects that pose a challenge for new media. We addressed only the problem of the ICH object aura and the problem of communication of the sense of place. We have briefly discussed the problem of

positioning the ICH objects into a reality – virtuality continuum and the problem of the ICH hybrid information space, too. The advent of new digital medium has become the trigger for the ICH digitisation process. Phenomenon of digitality allows for simple production of copies, processing (including simulation) and interactive/creative use of the ICH objects. Therefore, increased attention needs to be paid to the organization of HIS. We propose to organize the ICH hybrid information space as a narrative space.

New media represent at the same time a new language for the ICH presentation and new environment for its interactive/creative use⁹. From this point of view, we can identify the following set of the most relevant features of new media: *digitality, mobility, ubiquity, computing, networking, and interactivity*. the phenomenon of digitality is most important in solving the issues of presentation, access, and computer processing / modification of ICH objects. Mobility is the necessary condition of the HIS existence. Computing allows for a placement of the ICH objects in augmented reality and virtual reality spaces. Among them, the augmented reality is especially interesting - it can be used both in memory institutions and in public space. We expect, in a near future, introduction of a kind of “Google glass” optimised for a life in the hybrid space. Networking allows for creation of new types of communities and exchange of the ICH presentation. Finally, interactivity is a feature that encourages interest in ICH.

The message communicated by W. Benjamin says that with a mechanical reproduction are the artwork objects removed/separated from “*the fabric of tradition*” (Benjamin, 1969: 223) and, consequently, loose the aura of the original. We have shown that, in case of the productive use of new media, a new “*fabric of tradition*” can be, at least partially, produces as a result of creative approach to the ICH.

Similarly, new media in relation to a “sense of place” can be used not only for a mechanical reproduction of the place but also for its reconstruction and adaptation to the current spirit of the time. In this area they possess huge potential for the presentation of these places as distinct locales with their own meaning and atmosphere, thus together forming the sense of place.

The intangible cultural heritage is a quality, hidden in its manifestations, preserved from the past and at the same time recognized by the community that exists today. It is a

⁹ The ICH content is accessible through new media not only for a viewing, but also for interactive/creative use. New media enable two types of interactivities: interactivity between users and interactivity between user and information content.

construct that applies to community and is constantly being re-evaluated by community. The meaning to the ICH object is assigned in the process of the information decoding. However, decoding of the ICH information mediated by new does not present simple inverse transformation to its coding: D is not equal to K^{-1} because the decoding runs under changed conditions, i.e., in a different context, which can lead to different interpretations of cultural heritage-mediated information. The process of decoding of information mediated by the ICH practically takes place on two levels:

- a) physical - this is a visual decoding, running in the same way as the decoding of any other types of information.
- b) social - it is an interpretation of perception, which depends on the characteristics of the individual and the characteristics of his environment (community, society). In this case weakening of the ties between the ICH information object and related contextual information even more complicates the process of decoding. In general, new media can improve or mislead the process of decoding the ICH information.

We summarise the results of the “marriage” of new media and the ICH as follows:

New media allows for improvement of the quality of the ICH presentation, interactive/creative use of the ICH objects, transfer of the ICH knowledge on a global scale, simulation of the ICH objects and their environment, etc.

Rising new media brought about the rise of the hybrid space, hybrid culture, hybrid society, hybrid communities and hybrid individuals.

Approach of individuals to the ICH in conditions of the hybrid space, hybrid culture, hybrid society and hybrid communities is (radically) different from the traditional one – we can say it is more dynamic, more interactive, more creative, maybe also more commercial.

The ICH safeguarding is split into two streams: institutional and the volunteers one.

Process of the ICH gamification accompanied by the process of production of derivative artefacts is also visible, today. In this situation, as an example of good practice that resists the pressure of commercialization, disneylandization, infotainmentization and gamification we can mention the Europeana¹⁰ platform.

¹⁰ Europeana started as a digital library, today it is an interactive platform (<https://www.europeana.eu/>).

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Intangible cultural heritage in Slovakia from an institutional perspective

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Abstract

This paper deals with the mapping of the approach to intangible cultural heritage in Slovakia by official governmental institutions in the period after 2006, when the Ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted in Slovak republic. It provides an overview of the legislation and public policies and how they have been implemented at the institutional level. The paper further analyses the activities of government institutions responsible for the implementation of the Convention's recommendations, as well as the involvement of primary education and universities in this process.

Key words

Slovak Intangible Cultural Heritage, legislative, public policy, institutions

Introduction

The diversity of intangible cultural heritage (ICH) is a unique indicator of the abilities and especially the creativity of previous generations. The importance of its preservation for the whole of humanity is enshrined in many conventions and recommendations of major international organisations. This paper provides a comprehensive view of how the Slovak Republic has approached the protection of intangible cultural heritage at the institutional

level and how it has succeeded in fulfilling the provisions of the Convention for the Safeguarding of the ICH, which was adopted at the 32nd session of the UNESCO General Conference in Paris in October 2003 (Convention 2003). The following analyses brings the legislation and public policies that touch on the issue of ICH and how their provisions have been implemented in the activities of the institutions designated to protect ICH at the national level.

Definitions

The concept of intangible cultural heritage in Slovakia in terms of official communication at the level of legislation and public policies appears after the Ratification of the Convention for the Safeguarding of the ICH in 2006 (Oznámenie 2006). Until this moment, the importance of cultural heritage as such was considered, distinguishing between tangible and intangible value of cultural heritage. The intangible value of cultural heritage is understood mainly as linguistic and literary expressions disseminated orally or through sound media, works of dramatic, musical and dance art, customs and traditions, historical events, geographical, cadastral and place names. The intangible value of cultural heritage, as understood in the Declaration of the National Council of the Slovak Republic of 2001 (Deklarácia 2001), cannot be applied within the framework of the 2003 Convention for the Safeguarding of the ICH.

The definition of intangible cultural heritage itself, derived from the Slovak translation of the Convention for the Safeguarding of ICH (Convention 2003), first appeared in Slovak public policy in 2007 as part of the Concept of Care for Traditional Folk Culture (Konceptcia 2007). Although the authors of the Concept based it on the Convention on the Safeguarding of ICH (2003), but they consider the Recommendation on Safeguarding of Traditional Culture and Folklore of 1989 (Recommendation 1989) as the most important document for the Concept. The authors stress the idea that traditional folk culture, understood as one form of cultural expression, should be preserved by and for those groups whose identity it reflects.

As is already clear from the title of the Concept for the Care of Traditional Folk Culture (Konceptcia 2007), in Slovakia, in the period following the Ratification of the Convention for the Safeguarding of the ICH (Convention 2003), the term 'traditional folk culture' was preferred to the term 'intangible cultural heritage'. In the Concept, the relationship between the terms is perceived in such a way that the term 'intangible cultural heritage' is superior to the term 'traditional folk culture', while the term 'intangible cultural heritage'

is taken from the Convention for the Safeguarding of the ICH (2003). The term 'traditional folk culture' is very similar, but the definition emphasises its interconnection with the non-privileged segments of the population, called people, namely: it is the totality of material and immaterial products of human activity, created in traditional societies and tied to social strata called the people (in Slovakia mainly peasants, craftsmen, workers and other non-privileged social strata) (Koncepcia 2007). Furthermore, the definition of traditional folk culture according to the Concept (2007) states that it was transmitted from generation to generation by oral transmission, imitation and, to a much lesser extent, in written form. Traditional folk culture as a coherent and living system has gradually disappeared with the modernisation of the society, but many of its phenomena have become a source of cultural and social identity and are preserved as manifestations of local, regional or national cultural heritage.

The Concept (2007) also distinguishes between traditional tangible and traditional intangible culture. Traditional intangible culture is understood as manifestations of intangible cultural heritage as defined in the Convention for the Safeguarding of the ICH (2003, Article 2, point 2). The Concept for the Care of Traditional Folk Culture (2007: 11) considers the core of traditional intangible culture to be those areas of spiritual and artistic culture that are intertwined and complementary with the intangible aspects of material culture. Intangible phenomena include oral traditions and expressions, including language (folklore, dialects), performing arts (folk music, songs, dances, games), social practices, customs, rituals and festive events, knowledge and customs related to nature and the universe, home production and traditional crafts, and others.

The electronic encyclopaedia *Traditional Folk Culture of Slovakia in Words and Images* (Elektronická encyklopédia 2011) provides a detailed definition of traditional folk culture and mentions that several phenomena of traditional folk culture are an important part of tangible and intangible cultural heritage. Based on the definition according to the electronic encyclopaedia, traditional folk culture is a concept established in social practice (less so in ethnology). It comprises two overlapping principles -traditionality and folkness. Traditionalism refers to intergenerational transmission, but also to the result of this process, which is the material products, ideas, technologies, cultural patterns, habits, rules, etc., inherited from previous generations (cultural heritage). In the term 'folk', the principle of the creator and bearer of culture (the people) is emphasised. In Slovakia, pastoral-peasant culture, which reached its peak in the second half of the 19th century and was associated with traditionalism, prevailed among the broadest strata of the population (rural and small-town). This type of culture began to disappear unevenly and

gradually in the processes of modernisation of the society. It is still preserved today in various forms in everyday culture, but especially in mass cultural production (folk art and folklore in a folkloristic environment). Here it takes on the stylistic characteristics of 'traditional folk style'. The electronic encyclopaedia (2011) does not provide a definition of intangible cultural heritage.

Currently, we can observe a gradual "merging" of the terms 'intangible cultural heritage' and 'traditional folk culture' both in the field of legislation and public policy, as well as in the media. This is evidenced by the fact that the English translation of the name of one of the most important institutions dealing with ICH, based on the implementation of the Concept of Care for Traditional Folk Culture (2007) in Slovakia, has gradually been transformed from the Centre for Traditional Folk Culture into the Centre for Intangible Cultural Heritage.

Legislation

There is no comprehensive law on the protection of cultural heritage, neither tangible nor intangible, in the legal order of the Slovak Republic. The following legislation and documents (arranged chronologically) regulate the area of ICH:

- *Slovak National Council Act No 4/1958 Coll. on Folk Art Production and Artistic Crafts (Zákon 1958)*. The Act was created at a time when the Slovak Republic was part of the Czechoslovak Republic (then the so-called People's Democratic Republic, since 1960 the Socialist Republic). The Act (1958, Part 3, § 5) defines folk art production as the production of useful art objects, mainly from natural materials, by workers who in their creative work continue the folk-art tradition and apply the experience of handicraft production of the past. Artistic crafts (Zákon 1958, Part 3, § 7) is then the handicraft production of works of fine, decorative, and building art by workers who carry out this activity as their occupation based on classical craftsmen techniques, either directly or according to design manuals.

Both activities, folk art production and artistic crafts, are perceived as a traditional national artistic expression and the State is concerned with their preservation, upliftment, and development, both artistically and professionally, so that they become an expression of the creative talent of the people, a source of instruction and an incentive for all branches of the fine arts, as well as in the production of utilitarian objects. The law established the Centre for Folk Art Production as a cultural organisation with a firmly

defined range of conservation activities (the organisation's marketing, documentation, and awareness-raising mission).

- *The Constitution of the Slovak Republic (Act No. 460/1992 Coll.)* enshrines the right to the protection of the environment and cultural heritage in its sixth section and specifically states in Article 44, paragraph (2) that "Everyone is obliged to protect and improve the environment and cultural heritage." (Ústava Slovenskej Republiky 1992)
- *Proposal for the Implementation of the Recommendation for the Protection of Traditional Folk Culture and Folklore (Návrh opatrení 2000)*. With a long eleven-year delay, the Government of the Slovak Republic, by its Resolution No. 448/2000, approved the accession of the Slovak Republic to the UNESCO Recommendation for the Protection of Traditional and Folk Culture (1989), which was adopted on 15 November 1989 at the 25th UNESCO General Conference in Paris. In addition to the approval of Slovakia's accession to this important document, the document obliges the relevant ministers to ensure the creation and maintenance of the conditions for the implementation of the Recommendation (1989).
- *The Declaration of the National Council of the Slovak Republic on the Protection of Cultural Heritage (Deklarácia 2001)* stresses that the protection of cultural heritage is a public interest and is carried out based on respect for the individual rights and freedom of citizens. The conditions for the protection of cultural heritage are shaped by the state, the territorial self-government, relevant legal entities, individuals and the owners of the property that is the subject of protection. The State and municipalities shall support the activities of citizens, civic associations, foundations, and non-governmental organisations in the protection of cultural heritage.
- *Ratification of the Convention for the Safeguarding of the ICH (Oznámenie 2006)*. The Ministry of Foreign Affairs of the Slovak Republic announced that the Convention for the Safeguarding of the ICH (2003) was signed in Paris on 17 October 2003 and the National Council of the Slovak Republic gave its consent to the Convention by its Resolution No. 2150 of 15 March 2006 and the President of the Slovak Republic ratified it on 20 March 2006.
- *Ratification of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Oznámenie 2007)*. The Ministry of Foreign Affairs of the Slovak Republic announced that the Convention on the Protection and Promotion of the

Diversity of Cultural Expressions (2005) was adopted in Paris on 20 October 2005 and the National Council of the Slovak Republic gave its consent to the Convention by its Resolution No 152 of 12 December 2006 and the President of the Slovak Republic ratified the Convention on 16 December 2006.

- *Act No. 189/2015 Coll. on Cultural and Educational Activities* (Zákon o kultúrno-osvetovej činnosti 2015) is currently the last act that partly deals with the issue of ICH. The Act regulates cultural and educational activities as contributing to the respect of human rights and the diversity of cultural expressions, to the formation of a cultural way of life, to the increase of the cultural and educational level of the inhabitants of the Slovak Republic and to the development of creativity as a basic cultural value of society, while one of the points to be ensured by this activity is also the protection of ICH. Cultural awareness-raising activities are to be carried out by cultural awareness-raising establishments, the founder of which is either a central state administration body or a self-governing region or municipality. The most important tasks of cultural and educational establishments are the search, preservation, protection, accessibility, documentation, inventory, and creative use of ICH. As part of the implementation of this law, the Ministry established the National Cultural Centre (NCC), based in Bratislava, as a cultural and educational establishment with a nationwide scope and a general focus, and decided to create the National Register of Cultural Heritage, later called Slovakiana.

Public policies

The first conceptual changes in the field of intangible cultural heritage or traditional folk culture in Slovakia began to be implemented after the ratification of both UNESCO Conventions in 2006, i.e. the Convention for the Safeguarding of ICH (2003) and the Convention on the Protection of the Diversity of Cultural Expressions (2005). In January 2007, a specific advisory body to the Minister of Culture, the Council for the Safeguarding of the ICH, was established (Štatút 2011). Its task is, besides others, to propose conceptual, organisational and legislative measures in the field of ICH. One of the Council's first tasks was to draft a Concept for the Care of Traditional Folk Culture (Konceptia 2007), which was approved by Government Resolution No 666 on 8 August. The aim of the Concept for the Care of Traditional Folk Culture was to create conditions and instruments for the care of traditional folk culture so that it could be preserved in its natural environment, would not be lost from the cultural consciousness of the citizens of Slovakia, and would be institutionally protected and accessible to present and future

generations. The Concept addressed coordinated measures aimed at the identification, inventory, documentation, archiving, protection, and development of traditional folk culture. It emphasised the promotion of education, methodological action, and the strengthening of international cooperation in this field. It addressed the issue of more effective dissemination of information and promotion of traditional folk culture in a wider cultural and social context. The basic aim of the concept was to change the view of traditional folk culture and to lay down specific tools and strategic tasks to achieve the formulated objectives. One of the strategic tasks of the Government's concept was the creation of the National List of Masterpieces of Intangible Cultural Heritage, which represents the basic stage of the creation of the Representative List of the Intangible Cultural Heritage of Humanity and the creation of the Register of Best Safeguarding Practices in Slovakia. The fulfilment of the individual tasks and objectives was carried out through the Coordination Centre for Traditional Folk Culture, which was established in April 2008 within the National Cultural Centre. Since 2010, it has been functioning as an independent organisational component within the Slovak Folk-Art Collective with the current name 'Centre for Intangible Cultural Heritage'.

Following the Concept for the Care of Traditional Folk Culture (Konceptcia 2007), in 2008 the government approved the Programme for the Care of Traditional Folk Culture (Program 2008), whose vision was to change the value orientation in relation to the importance of traditional folk culture, cultural heritage, and cultural and social identity. Its ambition was to bring about a behavioural change oriented towards the needs of future generations. The Programme for the Care of Traditional Folk Culture solidified the individual points of the Concept for the Care of Traditional Folk Culture into stages, the most important of which was a two-year stage between 2009 and 2010. Its aim was to create a central fund institution for the field of traditional folk culture and, within it, a central database on traditional folk culture. The Centre for Intangible Cultural Heritage was entrusted with the implementation of this objective within the framework of the Project for the Identification and Inventory of Traditional Folk Culture.

On 7 January 2015, the Government of the Slovak Republic adopted a new conceptual material called the Concept of Care for Traditional Folk Culture until 2020 (Konceptcia do roku 2020, 2015), which is a continuation of the previous concept from 2007. This document does not principally introduce new perspectives on the issue of ICH in Slovakia; the main strategic tasks include the continuation of the activities defined in the 2007 Concept. The objective for greater use of traditional folk culture in the development

of local and regional culture, as well as in the areas of creative industries and tourism, can be considered as a certain shift.

The most recent material is the Draft Concept of Sustainable Development of Intangible Cultural Heritage and Traditional Folk Culture for 2020-2025 (Návrh koncepcie 2019) which was drafted in October 2019, went through the stages of the legislative process from the preparation and publication of the material itself, through the inter-ministerial comment procedure, to its evaluation, but it has not reached the government meeting. This document was created mainly because of the obligation to prepare and submit a comprehensive Periodic Evaluation Report on the state of implementation of the Convention (2003) at the national level to the Intergovernmental Committee of the Convention for the Safeguarding of the ICH. The deadline for the Slovak Republic to comply with this obligation is 15 December 2021.

Institutions and Projects

At the institutional level, ICH in Slovakia is dealt with by several institutions under the jurisdiction of either the Ministry of Culture of the Slovak Republic or municipality.

The Slovak Ministry of Culture currently has seven sections, one of which deals with cultural heritage issues, within which there is the Department of Intangible Cultural Heritage and Culture of Disadvantaged Groups. In 2007, the Ministry established the Council for the Safeguarding of ICH, which is a permanent expert advisory body to the Minister of Culture of the Slovak Republic in the field of ICH, protection of traditional folk culture, amateur artistic creation, local and regional culture and outreach activities. Its task is to propose conceptual, organisational, and legislative measures in the field of the protection of ICH and to discuss, assess and prepare opinions and recommendations on fundamental issues concerning the development of traditional folk culture, amateur artistic creation, local and regional culture, and outreach activities.

The Centre for Intangible Cultural Heritage is a professional workplace of the Slovak Folk-Art Collective, a state contributory organisation established by the Ministry of Culture of the Slovak Republic. The role of the Centre for ICH is to implement activities related to the Ratification of the UNESCO Convention for the Safeguarding of the ICH (2003) and to implement the Government's Concept for the Care of Traditional Folk Culture (2007). It was established in April 2008 at the National Culture Centre, and since 2010 it has been operating as part of the Slovak Folk-Art Collective. The activities of the

Centre focus on documenting, preserving, and processing the phenomena of traditional folk culture, their inventory and accessibility. It aims to create conditions for the protection and promotion of traditional Slovak folk culture and its diversity, preserve the existing phenomena and manifestations of traditional folk culture and pass them on to future generations. In addition, it is the main implementer of the creation of the Representative List of the ICH of Slovakia and the List of the Best Safeguarding Practices in Slovakia. It is also the main preparer of nominations for inclusion in the UNESCO Representative List of the ICH of Humanity.

Currently there are 7 entries in the Representative List of the ICH of Humanity, 5 of which are purely Slovak (Fujara and its music, Music of Terchová, Bagpipe culture, Multipart singing of Horehronie and Wire craft and art), one element (Puppetry) is common to Slovakia and the Czech Republic and Blueprint is an element common to Austria, Czechia, Germany, Hungary and Slovakia. The first entry was Fujara and its music in 2008, the next entry (Music of Terchová) followed with an eight-year gap and between 2015 and 2019 one entry was added each year. (UNESCO - Slovakia, 2021)

There are currently a total of 26 elements in the Representative List of ICH of Slovakia. The first official entry is Fujara, but it dates back only to 2011, even though it has been on the World Heritage List since 2005. In 2011, 4 more elements were added simultaneously with Fujara. The biggest increase in entries (7) was recorded in 2017 and the last 3 entries are from the last year. (Centrum pre tradičnú ľudovú kultúru 2021)

The Centre for ICH also coordinates and administers the process related to the creation of the Register of Best Safeguarding Practices in Slovakia. Inclusion in this Register recognizes outstanding programmes, projects and activities that promote the safeguarding and development of ICH in an exemplary manner, are recognized by societies, communities, and individuals, and persist in accordance with the universally accepted principles of human rights, equality, promotion, and mutual respect among cultural communities. The Register of Best Safeguarding Practices in Slovakia is worthy of high social recognition and is a tool for the popularisation of activities aimed at the comprehensive care for ICH elements. Currently, there are 4 entries in the list: the first one is from 2016 (School of Crafts of the Folk Art Centre), the second entry is the Documentation and Protection of Tinkering at the Považské Museum in Žilina from 2017, the third entry was awarded to the Dance House Cycle of the Dragúni Association in 2019 and the latest entry from 2020 is the Evening in the Museum of the Orava Village. (Centrum pre tradičnú ľudovú kultúru 2021)

The Centre for ICH is the main guarantor for the implementation of these projects: Identification and Inventory of Traditional Folk Culture, the follow-up national project Digital Fund of Traditional Folk Culture and the Electronic Encyclopaedia of Traditional Folk Culture.

The basis for comprehensive care for ICH is its identification and inventory, the need for which was defined by the Concept of Care for Traditional Folk Culture (2007). In 2008 the Centre for ICH started the implementation of the project entitled Identification and Inventory of Traditional Folk Culture, whose objective was the digitisation of cultural objects of the traditional folk culture. The objects digitised within the project were not gathered in the form of collections, but were scattered in private, municipal, and institutional collections in regions throughout Slovakia, which contributed to the project's uniqueness. The implementation of the inventory presupposed the existence of a methodology (subject classification) aimed at creating a unified system for acquiring and recording data in private, local, and other archives oriented on traditional folk culture, also the existence of a system of information gathering, and the creation of a network of permanent collaborators in the regions who participated in the creation of the inventory. Under the leadership of the Centre for ICH, a methodological material was created in 2010 and it is a guide for the acquisition, classification and registration of elements and phenomena in the field of traditional folk culture. This material is also the basis for the inventory within the framework of the Digital Fund of Traditional Folk Culture project. (Kyseľ 2016)

The national project Digital Fund of Traditional Folk Culture was financed by the Operational Programme Informatization of Society, Priority Axis 2 Development of Memory and Fund Institutions and Restoration of their National Infrastructure and co-financed by the European Union from the European Regional Development Fund with a total amount of EUR 1 600 000. In 2015, the Centre for ICH was responsible for its realisation and implementation. It is ideologically linked to the project on the Identification and Inventory of Traditional Folk Culture and one of its results is the www.fondtlk.sk website, which currently contains 7650 digitised objects. These are available in one of the five formats: audio, video, document, image or so-called 360°, which is an animation of an object in 360° rotation. (Traditional Folk Culture Fund 2021)

Another successful project of the Centre for ICH is the Electronic Encyclopaedia of Traditional Folk Culture of Slovakia in Word and Image, which the Centre prepared in cooperation with the Institute of Ethnology of the Slovak Academy of Sciences in 2008-

2010. The electronic encyclopaedia contains 1793 entries, which provide information on the phenomena of traditional folk culture in Slovakia and the everyday and festive life of its inhabitants - Slovaks and members of national minorities - in the most comprehensive and popular form. The entries provide data mainly from the 19th and 20th centuries, the period from which ethnology gathered the most knowledge. Much information is also conveyed through rich visual, audio and film documentation. The electronic encyclopaedia provides the widest public with the opportunity to get to know the phenomena of traditional folk culture and thus to stimulate interest in the preservation and dissemination of an important part of Slovakia's cultural heritage. (Elektronická encyklopédia 2011)

The National Cultural Centre (NCC) is a state contributory organisation of the Ministry of Culture of the Slovak Republic. According to the Act on Cultural and Educational Activities (Zákon o kultúrno-osvetovej činnosti 2015), it is a cultural and educational establishment with a nationwide scope of activity and a general focus. The NCC is a governmental organization, which secures the functioning of the Slovak expert methodological workspace for activities related to culture and enlightenment. Through its activities, it supports the development of cultural, educational, and artistic activities on the local and regional level, especially in the following fields: spare-time artistic endeavours, cultural education, editing and publishing activities, research, and monitoring in culture, as well as exhibitions and other forms of presentation. When fulfilling its role, the NCC co-operates with other cultural institutions and institutions of public administration, municipalities, the third sector, and the public. The main activities include the preservation and development of ICH and making digitised cultural heritage accessible. (Zákon o kultúrno-osvetovej činnosti 2015)

In the scope of digitalization of the cultural heritage of Slovakia, the NCC has given effect to the following projects: The Central Application Infrastructure and Registry and The Harmonization of Information Systems. Through these, a central system of all the institutions in the resort of culture has been created and thereby also centralized registers of cultural objects and a central portal of cultural heritage: Slovakiana. Another NCC project was "The Digitization and Multimedia products of National Cultural Centre". Within this project digital films, text, graphic, photographic objects and Virtual Excursion have been created, through which the cultural heritage of Slovakia is presented on the portal. (Národné osvetové centrum 2021)

Undoubtedly the most ambitious project, whose aim was to make the results of digitization of cultural objects of cultural heritage of Slovakia available to the public, is the SLOVAKIANA project. The project was financed from the Operational Programme for the Informatization of Society and represents its presentation platform, the main recipient of the financial subsidy was the National Culture Centre. The web portal was made available in November 2015 and provides access to cultural objects in a simple, user-friendly environment compared to national registers, which are intended for the professional public. Among more than 133 000 cultural objects that the portal currently provides are objects from the traditional folk culture fund and other ICH objects documenting, for example, dance, spoken word or theatre. (Národné osvetové centrum 2021)

The Centre for Folk Art Production (CFAP) is a contributory organization of the Ministry of Culture, established by the Act of the Slovak National Council on Folk Art Production and Artistic Crafts (Zákon 1958). CFAP's main purpose is to conserve, document, and promote the knowledge, skills, processes, and aesthetic patterns (arising from the use of natural materials) of folk-art productions and by doing so, preserving them for future generations. It has developed a broad complex of activities such as monitoring the birth of traditional folk-art production, documenting the current state of all forms of folk-art production, and maintaining an active database of folk craft producers. The centre for Folk Art production encourages the creation of new productions for craftsmen, educates and promotes the scores of talented masters, crafters, and artists. (ÚĽUV 2021)

Education

Following the approval of the Concept for the Care of Traditional Folk Culture in 2007, a new cross-cutting theme called Regional Education and Traditional Folk Culture was introduced into the national curriculum for primary schools from the school year 2009/2010. This is an integrated part of the educational content, which is recommended by the State Pedagogical Institute for inclusion in the form of a teaching subject, project or course, while the condition for the effectiveness and informal implementation of the topic is the use of activating, interactive teaching methods. The choice of how and when to implement the cross-cutting theme is the responsibility of each school. In February 2019, a meeting of representatives of the State Pedagogical Institute and the Council for the Protection of Intangible Cultural Heritage was held, which resulted in a decision that in order to strengthen the teaching of this topic, an educational standard for a separate

elective subject will be created, the preparation of which should involve experts from the State Pedagogical Institute, the Ministry of Culture and the Department of Ethnography and Museology of the Faculty of Arts of the Comenius University in Bratislava. (ŠPÚ 2019)

Within university education, it is possible to study several study programmes in Slovakia that are more or less connected with ICH.

The University of Constantine the Philosopher in Nitra offers study programmes in all three levels of higher education (bachelor, master, and doctoral degrees) at the Faculty of Arts in two departments. One workplace is the Department of Ethnology and Folklore Studies, which offers the study programme Ethnology, while particular courses are aimed at socio-normative culture, socio-cultural background of the Slovak regions' development, the culture of ethnic minorities and cultural heritage of regions, which is encompassed in verbal-music-dance and handicraft and art tradition. One of the department's specialities is its orientation towards folk and artistic displays with the accent on the ethnomusicology. Furthermore, the study schedule includes wide range of facultative courses which supplement the image regarding the development and current state of everyday culture and also courses practically oriented to some areas of the traditional culture. (Department of Ethnology and Ethnomusicology 2021). The second department dedicated to cultural heritage is the Department of Museology, where it is possible to study the doctoral study programme Museology and Cultural Heritage and the bachelor study programme Monument Care and Cultural Heritage. Both study programmes at the Department of Museology primarily focus on tangible cultural heritage. (Department of Museology 2021)

The Comenius University in Bratislava, Faculty of Arts, Department of Ethnology and Museology offers two study programmes dealing also with ICH. These are first- and second-degree programmes: ethnology and cultural anthropology and museology and cultural heritage. Ethnology and cultural anthropology graduates are trained to work in research and educational institutions, museums, public education institutes, cultural heritage protection and promotion institutions, editorial boards and the mass media, as well as at any workplaces where education in the humanities is required. The study programme in museology and cultural heritage is more focused on the care of tangible cultural heritage (Department of Ethnology and Museology 2021) Interdisciplinary studies that combine museology and information studies may also be of interest to students. The aim of this combination is that the knowledge of its graduates should

encompass both disciplines, linking them into a functional whole focused mainly on the research, preservation, digitisation, and accessibility of tangible, but also intangible cultural heritage recorded in any medium.

The University of Matej Bel in Banská Bystrica at the Department of Social and Cultural Studies of the Faculty of Arts offers a bachelor's degree programme in Applied Ethnology, which is focused on providing students with theoretical knowledge of material and non-material cultural relics, rural and urban lifestyle and the changes caused by global influences. (Department of Social and Cultural Studies 2021)

Conclusion

The analysis of the state of intangible cultural heritage in Slovakia in the period after the ratification of the Convention (2003) showed that the most important document was the Concept for the Care of Traditional Folk Culture (2007) and the activities of the Centre for ICH in its wake. Other institutions, such as the National Centre for Education, the Centre for Folk and Artistic Creation, the Council for ICH and university departments that educate experts on ICH issues, have also contributed to its protection.

In the period 2007-2015, Slovakia dealt primarily with the conceptual identification and inventory of ICH, which was a prerequisite for developing other forms of ICH conservation. The Ministry of Culture is not a priority in the Slovak Republic, which is also reflected in the way it is financed. The area of ICH is no exception, but in the period 2012-2015 the implementation phase of the Operational Programme co-financed by the European Regional Development Fund entitled Informatisation of Society was underway. In the aforementioned period, a total of more than EUR 208 million was financed for the construction of application infrastructure, the harmonisation of information systems, as well as data archives and projects with a digital attribute, namely digital archives, digital libraries, digital museums, digital galleries, digital heritage collections and digital audio-visual. Part of this considerable amount of money has also contributed to the preservation of ICH.

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Intangible cultural heritage and public policies in Portugal: An overview

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Abstract

By signing the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH), states parties commit to implementing its guidelines in national contexts, adapting policies, procedures and heritage management systems to include the UNESCO principles and an understanding of Intangible Cultural Heritage (ICH), as well as considering community participation central to safeguarding processes. For many countries, this has resulted in framing new discourses, policies and practices that have contributed to a new reflection on how ICH is understood and how safeguarding is approached. Portugal is among the countries which, by ratifying the ICHC in 2008, set in motion a new heritage policy and governance framework for the safeguarding of ICH. This chapter presents an overview of the main steps taken in public policies concerning ICH, reflecting on the effects and challenges posed. This empirical study is based on the analysis of official documents (e.g., legislation and reports) and a literature review. The analysis presented herein may be significant to identify key issues in the implementation of ICHC in Portugal, and thus contribute to a comparative overview of the diverse approaches and effects generated by UNESCO.

Keywords

Intangible cultural heritage, cultural policies, museums, safeguarding, cultural heritage, UNESCO

Introduction

The 2003 *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage* (ICHC) has had a significant impact on the international debate around what intangible heritage is and how safeguarding¹ should be approached. By signing the ICHC, states parties commit to implementing its guidelines in national contexts, adapting policies and procedures and heritage management systems to include the UNESCO principles and an understanding of Intangible Cultural Heritage (ICH), as well as considering community participation central to safeguarding processes. This has resulted in reframing discourses, policies and practices (Akagawa and Smith 2019), especially for the countries that ratified the document. Hence, as far as states parties are concerned, it may be said that there is a before and after the 2003 Convention.

The complexities involved in implementing protective regimes for the ICH have been the subject of research interest, especially in the last decade (Kuutma 2019). The discussions include in-depth case studies of the impacts of the ICHC on national frameworks, analysing the complexities and challenges posed (Adell *et al.* 2015; Foster and Gilman 2015; Bortolotto 2021, among others). Many of these studies have demonstrated a diversity of reactions and local effects when implementing the ICHC in national frameworks (Bendix, Eggert and Peselmann 2012), since it generates new governance procedures, bureaucratic apparatus, new institutions and actors responsible for its interpretation and implementation which, in turn, are also confronted with the need to adapt to the existing heritage selection and management policies and practices.

Portugal is among the countries which, by ratifying the ICHC (2008), set in motion a new framework of policies and governance for the safeguarding of ICH, a context that has evolved over the years. This chapter presents an overview of the main steps taken in public policies concerning ICH, reflecting on the effects and challenges posed. This empirical study is based on the analysis of official documents (e.g., legislation and reports) and a literature review.² A first strand of analysis introduces the measures taken to create a new legal and institutional framework for ICH safeguarding at national level, which gained official protection from 2009 onwards. A second strand of analysis focuses on a review of the National Inventory of Intangible Cultural Heritage (created in 2011)

¹ This chapter is partially adapted from the text entitled “*Reflexões sobre Património Cultural Imaterial e Museus: Das Políticas às Práticas*” (2020).

² This work has been financed by national funds through the Foundation for Science and Technology, under the project UIDB/00057/2020.

and its effects. The third strand is an examination of the role of museums from an institutional point of view, as they were regarded as the main actors responsible for ICH safeguarding since the implementation of ICHC. The final strand of analysis is related to the newly created (2020) government programme on preserving Portuguese traditional know-how.

Rethinking the framework for safeguarding ICH

Considering the Portuguese state's intent to ratify the ICHC (which was formalized in 2008), legal measures were taken in early 2006, entrusting the Ministry of Culture with the inclusion of the ICH in national policy (*Decree-Law no. 215/2006*).

From a legislative point of view, in 2001, the Portuguese Cultural Heritage Act (*Law no. 107/2001*) had foreseen a definition of cultural heritage that recognized its intangible dimension. It was referred to as “intangible assets” (*bens imateriais*) and framed within a broader definition of cultural heritage (Article 2, 4 and 6). However, the preservation of such intangible dimension had limited application in practice, but above all needed further development (Costa 2008; Carvalho 2011).

Following the ICHC ratification, a new decree came into effect in 2009 (*Decree-Law no. 139/2009*) building on the Portuguese Cultural Heritage Act 2001 in order to place greater focus on the particularities of the ICH, to set the basis for public action, and to make the necessary changes in order to translate the international heritage norms into national legislation.

Overall, the new legal framework incorporates the term “ICH” and is globally aligned with the 2003 Convention assumptions.³ It states the importance of ICH (and its diversity) for identity and collective memory, and highlights the role and participation of communities, groups and individuals in safeguarding and managing ICH (Article 2, c). The legal text gives considerable attention to the creation of a nationwide inventory system, emphasizing its role as the basis of ICH safeguarding. Furthermore, it was designed to be the only instrument to guarantee legal protection for ICH in the country.

Registration in the national inventory was also understood as a prerequisite for any Portuguese cultural expression application to be submitted to the international listing

³ See Vaivade and Wagener (2018) for a comparative study regarding the implementation of the ICHC in other national legal systems.

system of the ICHC (Costa 2013a: 157). Notwithstanding, since the Decree-Law of 2009 fails to mention this interdependence as a compulsory condition⁴, in subsequent years the Portuguese cultural expressions inscribed in the UNESCO Intangible Cultural Heritage Lists (hereafter the Lists) did not follow the procedure of entering their records in the National Inventory. The main argument was that in each proposal the cultural expression in question was already included in “an inventory of intangible cultural heritage in the territory” in line with criteria U.5 and R.5 in the *Operational Directives* for the Implementation of the ICHC (UNESCO 2016).⁵ This is one of the reasons for the amended version of the Decree in 2015, namely to include an explicit reference stating that all cultural expressions aiming to be inscribed in the international lists would have to be registered first in the National Inventory (*Decree-Law no. 149/2015*, Article 16, 1-4). It is likely that this measure has partly contributed to a deceleration of the internal flow of ICH proposals for the international lists, since the National Inventory procedures of peer-review and validation are highly demanding and time-consuming, where processes can take up to years.

The National Inventory of Intangible Cultural Heritage: a time for reflection

The National Inventory of Intangible Cultural Heritage (hereafter National Inventory) was launched in 2011, taking the format of a digital database – *Matriz PCI*.⁶ It has been operational for 10 years, however there are a number of questions that still call for attention.

⁴ The only reference in the 2009 Decree to this subject is in the text's preamble where it is noted that “the national inventory of intangible cultural heritage corresponds to one of the fundamental prerequisites imposed by UNESCO's 2003 Convention for possible nominations for the Representative List of the Intangible Cultural Heritage of Humanity and for the List of Intangible Cultural Heritage in Need of Urgent Safeguarding” (In *Decree-Law no. 139/2009*, p. 3648, translated by the author).

⁵ However, the interpretation of the officer in charge of the inventory, Paulo Costa, was that regarding criteria U.5 and R.5 of the *Operational Directives*, where it states: “the element is included in an inventory of the intangible cultural heritage present in the territory(ies)”, corresponded to “the element is included in a *National Inventory of Intangible Cultural Heritage*” (emphasis added. Author's translation of the original: *A Manifestação Figura num Inventário de Património Cultural Imaterial Nacional* (Costa 2013b: 111).

⁶ Available at: <http://www.matrizpci.dgpc.pt/MatrizPCI.Web> (accessed 10 November, 2021).

When considering the National Inventory's limited visibility and use in view of the number of cultural expressions inscribed – 20 inscriptions in total⁷– it falls short of effectively meeting the expectations initially set: to become “the tool for the knowledge of Portuguese traditions' diversity” (Costa 2013b: 108, translated by the author).

On the other hand, the low number of cultural expressions in the National Inventory also challenges initial perceptions of the entity's scientific ambitions, since it was “expected to make a major contribution to the visibility of many institutions that have for a long time played an important role in documenting ICH, such as ethnology and ethnographic museums, and universities and research centres for anthropological studies” (Costa 2009a: 139).

A number of issues might explain the current state of the art, one of which is related to the level of peer-review involved. The high level of technical and scientific documentation is given greater prominence in the ICH inventory form, since the inventory is understood as a means to contribute to archive and memory in the case of a cultural expression's disappearance (Costa 2013b: 50).

Furthermore, in addition to the overall requirements of the inventory form (*Ordinance no. 196/2010*), it is also compulsory for a professional with a degree in anthropology (or any other area within the social sciences) to undertake the supervision of the ICH inventory proposal. This might challenge the participation of communities (e.g., practitioners) to take the lead in such processes when not in partnership with duly specialized professionals, not to mention the financial assistance required by such processes. In fact, the lack of involvement of the communities in many inventory processes – most of them led by local authorities – is already one of the acknowledged problems (Costa 2013a).

Another issue is related to the management of this process at the institutional level, considering, to date, the limited capacity to respond to and handle the flow of submission forms with more agility.

Considering the difficulties with which the National Inventory has been confronted in the last 10 years, it is time for reflection, for engaging in a critical analysis and assessing its impact, and ultimately finding ways to bridge the gaps. In this regard, it is also worth

⁷ There are 17 ICH elements inscribed plus three elements inscribed in the category of “urgent safeguard”. Furthermore, there are 84 inventory forms under analysis: <http://www.matrizpci.dgpc.pt/MatrizPCI.Web/pt-PT/InventarioNacional/PesquisaOrientada#> (accessed 10 November, 2021).

examining the impact of other inventory systems that have adopted more open and participatory approaches. Wikipedia is one such model, and its adoption could foster a more diverse and representative mapping of ICH, while maintaining some level of peer-review, as is the case of Finland's Wiki-inventory of Living Heritage (Kivilaakso and Marsio 2017), among others.

On the role of museums from an institutional perspective

In 2007, the Portuguese Ministry of Culture assigned the responsibility of defining a policy for ICH to the newly created Institute for Museums and Conservation (*Instituto dos Museus e da Conservação*) (*Decree-Law no. 97/2007*), thus positioning museums as one of the main actors for the safeguarding of ICH.⁸

The initial years of this institutional framework revealed some level of drive. On the one hand, a focus was placed on the conceptualization and implementation of a National Inventory, and on the other, some steps were taken towards public action, through the organization of debates throughout 2008, that would contribute to a growing awareness of the role of museums in ICH safeguarding (see Costa 2009b). However, from 2012 onwards changes in the institutional landscape would lead to a slower pace and more limited effects.

In 2012, following a new political cycle, a major reorganization would merge several specialized areas of state intervention (museums, intangible heritage, archaeology, architecture, conservation) into one central governmental body – the General-Directorate for Cultural Heritage – DGPC (*Direção-Geral do Património Cultural*) (*Decree-Law no. 115/2012*) –, an overall trend also observed in some European countries since 2009 (Camacho 2015). Hence, the newly created DGPC inherited the institutional responsibilities of the former Institute for Museums and Conservation (2007-2012) in ICH national policy implementation-related matters.

In such reform, the ICH responsibilities were assigned to the Division for Immovable, Movable and Intangible Heritage (*Divisão do Património Imóvel, Móvel e Imaterial*), under the Department for Cultural Assets (*Departamento de Bens Culturais*). The Division covers several heritage categories in addition to ICH. To some extent, the

⁸ For a more in-depth analysis of the previous institutional framework regarding ethnographic heritage see Carvalho (2011).

organizational changes have weakened the autonomy regarding ICH management. While previously, with the former *Institute for Museums and Conservation*, IHC responsibilities fell under the authority of a specialized department, in the DGPC they are under a Division with scarce resources but a larger scope and responsibilities. Moreover, there has been no reinforcement in terms of human resources in this new organizational context, which has, to some extent, influenced its capacity to effectively develop and implement the expected ambitions for ICH safeguarding.

For museums, one of the tangible effects of the legal and institutional framework regarding ICH was the adjustment of technical aspects regarding the management of collections, namely the inventory forms that were considered ill-suited for describing ICH. In 2011, the information system used to support national museum inventories – the *Matriz*⁹ programme – was reviewed and adapted to allow for ICH entries. However, if a simple search with the term “intangible cultural heritage” is conducted on the aforementioned database, 2963 entries are found, most of which are related to museum objects, but the search is inconclusive as to the existence of specific entries for ICH practices.¹⁰ Exploring other search options on the database, namely by themes, it is possible to observe that ICH is not one of the available options. A follow-up of the impact of the database on ICH entry-related issues would be useful. For example, are museums using the platform to identify and document ICH? Are there constraints? Is the database raising interest in ICH among users? Who are its users and how are they using the database?

As far as the *Matriz* information system (3.0/MatrizNet, MatrizPix and Matriz PCI) is concerned, a recent report has underlined that this information system is no longer up to the mission of fulfilling a more comprehensive collection management and confronting the current challenges of collections’ digital access (Camacho 2021a). The outdated information technology architecture of this system and the lack of technical assistance, which has caused multiple problems for museum professionals and users, are among the identified problems. In fact, a current project is underway to revamp the system,

⁹ The program was created in the 1990s and began to be used in national museums from 1994–1995. For more detail see: Costa (2010, 2016) and Matos (2012). The *Matriz* is available at: <http://www.matriznet.dgpc.pt/matriznet/Home.aspx> (accessed November 12, 2021).

¹⁰

<http://www.matriznet.dgpc.pt/MatrizNet/Objetos/ObjetosListar.aspx?TipoPesq=2&NumPag=1&RegPag=50&Modo=2&Critério=%22património+cultural+imaterial%22> (accessed November 12, 2021).

aiming for substantial improvements in collection searches, which was expected to be implemented in 2021 (Camacho 2021a).

It should also be noted that the legal framework for ICH (*Decree-Law no. 149/2015*) comprehends a specific role for museums in documenting ICH. Regarding the ICH entries in the National Inventory, the Law foresees that the objects associated with such cultural practices and the documentation produced (graphic resources, sound and video) should be incorporated in museums, preferably in museums of the RPM – Portuguese Network of Museums (*Rede Portuguesa de Museus*) (Article 19)¹¹. However, there are no detailed guidelines on its implementation (under what conditions, with what resources?) and no assessment to date, considering, at the same time, the overall operational difficulties of the RPM's work in recent years (see Oleiro 2017; ICOM Portugal 2017; Filipe 2017).

Furthermore, the legal framework for ICH (*Decree-Law no. 149/2015*) dedicates an important role to museums as one of the main actors involved in the ICH safeguarding policy, which is highlighted in several manners such as the contribution of museums in conducting studies on ICH in articulation with museum collections (Article 3, f), and the development of education programmes (Article 3, h). Given the lack of funding and support to apply such measures, the impact of ICH, in practice, remains uncertain. In this regard, the role of funding to leverage the development of such measures should not be ignored.

In relation to the above aspect, another issue needs to be considered, namely the overall complexity of the museums' action in supporting the ICH safeguarding policies in a period of crisis. As several reports noted, the crisis caused by the Covid-19 pandemic has widened various gaps within the scope of museums, highlighting the inequalities and constraints (UNESCO 2020; ICOM 2020; NEMO 2021). Nevertheless, in recent decades, the Portuguese museum sector has been subjected to several (and consecutive) economic crises, limiting museums' resources and, thus, their performance. Traditionally, museums in Portugal have been heavily dependent on public

¹¹ The RPM organisation was created in 2000 and is presently under the General-Directorate for Cultural Heritage (DGPC), aggregating 161 accredited museums (different types of museums and under different administrations): <http://www.patrimoniocultural.gov.pt/pt/museus-e-monumentos/rede-portuguesa/> (accessed November 12, 2021). Nonetheless, there are at least 683 museums in Portugal (Neves, Santos and Lima 2013).

funding, thus placing the museum sector in a particularly vulnerable position when confronted with major financial crises and subsequent public funding retraction. Considering the last decades, Garcia *et al.* (2016) analysed the cultural landscape in Portugal, differentiating two important cycles. The first is related to the period from the 1990s to 2008, presenting an overall trend of increased investment in culture (including museums) by the State and local governments. The second cycle is linked to the effects of the international financial crisis of 2008 – Portugal was among the most affected European Union member-states –, but also to the subsequent Portuguese sovereign debt crisis of 2011. Both crises (2008 and 2011) contributed to an inversion of the first cycle, with tighter budgets, disinvestment and overall containment and discontinuity, in addition to reinforced asymmetries, considering an analysis up to 2016. In fact, the critical situation of the museum sector has been frequently exposed by practitioners and researchers in recent years (Carvalho 2017; Oleiro 2017; ICOM Portugal 2017; Filipe 2017; Carvalho and Matos 2018; Camacho 2021a, 2021b). Despite the absence of more updated surveys, it may be argued that while the museum sector is still dealing with the aftermath of previous and consecutive crises, the current situation due to Covid-19 is a significant threat to a sector that is already fragile, and where the effects in the short and long-term are yet to be assessed. However, the limitations and constraints that stem from this context of scarcity, and the impact they may have on museums' capacity to be more active in the safeguarding of ICH, considering the resource investment that such agency involves, cannot be underestimated.

In short, a more active role of museums in safeguarding ICH is intertwined with a diverse set of issues. Today, we live in a hypothetical fertile museological period characterised by multiple transformations: new museums, “new” audiences, a new generation of museum professionals (most likely better prepared and informed), the availability of a wide range of new digital tools and forms of communication. However, in practice, change is slowly being incorporated into museums which are confronted with different paces and an asymmetric museum landscape, influenced by the contrariety and contingency of resources (human and financial) and the ability (or inability) of leaders (at different levels) to leverage sustainable programmes and projects, but above all public policies grounded on medium and long-term strategies. As noted, in Portugal, the role and agency of museums in safeguarding ICH, although incorporated formally in public policies, lacks further development in practice, namely in terms of supporting financial resources, in addition to a reflective practice to critically review the paths taken.

A new programme focusing on preserving the know-how

In 2020, a new Programme was established focusing on preserving Portuguese traditional know-how (*Resolution of the Council of Ministers no. 89/2020*). The scope of this programme is the arts and crafts sector, and it addresses four strategic aims: 1) preservation – by collecting, organising, producing and providing access to traditional know-how (understood here as tangible and intangible); 2) professional training – by ensuring know-how transmission to the new generations and practitioners; 3) capacitation – by providing support to artisans in order to improve products and services qualification, and their commercialization; and 4) promotion – through the cultural but also economic enhancement of the arts and crafts sector, and here the economic dimension and the relationship with tourism is of utmost importance.

It may be said that this new Programme concerns ICH safeguarding, particularly the practices in the domain of traditional craftsmanship, e.g., the skills and knowledge involved in craftsmanship, while also including the products themselves. However, it does not formally acknowledge any relationship with prior legal documents such as *Decree-Law no. 149/2015*, which is the basis of ICH safeguarding in the country. It should be noted that *Decree-Law no. 149/2015* had formally adopted the concept of ICH and its five domains, following the ICHC principles.¹² Furthermore, in the Programme, the term “ICH” is mentioned only once and in vague terms, with no explicit link to the two proposed concepts – “arts and crafts” (*artes e ofícios*) and “artisan” (*artesão*) – which are at its core¹³. Moreover, while the Programme foresees a measure consisting in

¹² *Intangible cultural heritage* is described as “the cultural manifestations expressed in traditional practices, representations, knowledge and skills, regardless of their popular or erudite origin, that communities, groups and individuals recognize as an integral part of their cultural heritage, and which, being transmitted from generation to generation, are constantly recreated by communities and groups depending on the environment, their interaction with nature and their history, instilling in them a feeling of collective identity” (*Decree-Law no. 149/2015*, Article 1, 2, p. 5363, translated by the author). The same legal document, clarifies that ICH is manifested in five domains: a) Oral traditions and expressions, including language as a vehicle of intangible cultural heritage; b) Artistic expressions and performance manifestations; c) Social practices, rituals and festive events, d) Knowledge and practices related to nature and the universe; e) Skills within the scope of traditional processes and techniques (Article 1, 3, p. 5363, emphasis added, translated by the author).

¹³ The “arts and crafts” are defined as “artisanal activities that produce works based on technical aptitudes and skills, based on personal intervention, presenting profound knowledge of the materials and processes. They are socially and culturally acknowledged small-scale practices; and “artisan” is described as “the expert who carries out an artisanal activity, on their own or for someone else, with technical mastery over the

mapping the know-how at national level (*Resolution of the Council of Ministers no. 89/2020*, III, 1.3, p. 10), there is no formal association with the National Inventory of Intangible Cultural Heritage.

The Programme will be developed by the “Know How” association, created in 2021 (*Decree-Law no. 43/2021*) (*Associação Saber Fazer*). It is formed by public state organizations where several domains of expertise and governmental areas overlap: tourism (*Instituto do Turismo de Portugal*), competitiveness, innovation and entrepreneurship (*Agência para a Competitividade e Inovação*), employment and professional training (*Instituto do Emprego e Formação Profissional*), environment (*Agência Portuguesa do Ambiente*), agronomy and veterinary (*Instituto Nacional de Investigação Agrária e Veterinária*), and culture. As for the governmental area of culture, the chosen partner is the General-Directorate for the Arts (*Direção-Geral das Artes*), under the Ministry of Culture. On the one hand, as a result of this consortium an approach based on convergence and cooperation is particularly noteworthy. This approach cross-cuts various governmental areas, seemingly from a less compartmentalized perspective, and foresees the distribution of responsibilities in terms of ICH safeguarding. On the other hand, regarding this consortium, the absence of the General-Directorate for Cultural Heritage (DGPC), the main governmental body under the Ministry of Culture with assigned responsibilities in ICH safeguarding, is noteworthy. Moreover, this may represent a missed opportunity to activate the potential role of museums (under the tutelage of the DGPC) in safeguarding traditional craftsmanship, and their potential contribution as active partners in local and regional sustainable development.

While noting some formal inconsistencies and redundancies regarding ICH and its related concepts, and the absence of articulation with prior legal documents concerning ICH, this new Programme can indeed be interpreted as an initiative that may fuel new dynamics. For the time being the Programme has political support and investment (which was not clearly observable in previous ICH safeguarding measures), as it has been

materials and processes that are intrinsic to them, demonstrating skill and manual expertise, as well as an aesthetic sense. The artisan develops work that can be informed, in different ways, by the vernacular, the natural landscape or contemporary material culture” (*Resolution of the Council of Ministers no. 89/2020*, ANNEX, I, p. 8, translated by the author).

recently announced that the Portuguese National Recovery and Resilience Plan will include 2 million euros in funding for the know-how Programme until 2025.¹⁴

Concluding remarks

This chapter has presented an overview of the main steps taken in Portuguese public policies concerning ICH with the aim of reflecting on the effects and challenges involved in implementing the ICHC. The analysis leads to the conclusion that the establishment of a legal framework (2009) endorsing a national policy for ICH was a turning point in the Portuguese panorama for its overall integration of the Convention's provisions. It provided the umbrella to set in motion relevant premises that would highlight the importance of safeguarding ICH, a heritage that had been overlooked in the past from an institutional and legal protection point of view.

On the other hand, it should also be noted that, to some extent, the new national framework (legal, institutional, administrative) would provide the context to ensure the participation of Portugal in the influential UNESCO Intangible Cultural Heritage Lists. As observable, projected representation in the Lists has, over the years, given rise to significant growing interest on the part of civil society (mainly of local authorities), including some visibility for ICH in the media. In the last decade, and in line with other countries, several nominations were prepared to inscribe Portuguese cultural expressions in the international listing system. In fact, since 2011 nine Portuguese cultural expressions have been inscribed in the Lists.¹⁵

In particular, this chapter has focused on the National Inventory's (2011) limited use and impact, a mechanism that was designed as the basis of ICH safeguarding in the country,

¹⁴ *Dia Aberto – Plano de Recuperação e Resiliência – Componente Cultural*, 15-12-2021, an event organized by the Gabinete de Estratégia, Planeamento e Avaliação Culturais – GEPAC, <https://www.youtube.com/watch?v=4F-hikSWV8> (accessed December 17, 2021).

¹⁵ *Fado, Urban Popular Song of Portugal* (inscribed in 2011 in the Representative List); *Mediterranean Diet* (inscribed in 2013 to add to the existing file, Representative List); *Cante Alentejano, a Polyphonic Singing from Alentejo, Southern Portugal* (2014); *The Manufacture of Cowbells* (inscribed in 2015 in the List of Urgent Safeguarding); *Falconry, a Living Human Heritage* (inscribed in 2016 to add to the existing file, Representative List); *Bisalhães Black Pottery Manufacturing Process* (inscribed in 2016 in the List of Urgent Safeguarding); the *Craftmanship of Estremoz Clay Figures* (inscribed in 2017 in the Representative List), *Winter Festivities, Carnival of Podence* (inscribed in 2019 in the Representative List), and *Community Festivities in Campo Maior* (inscribed in 2021 in the Representative List).

and as the only instrument guaranteeing ICH legal protection, by presenting an overview of the current state of the art. The analysis led to distinguishing several critical points. The first is related to the bureaucratic apparatus and level of peer-review involved in the National Inventory procedures. Also in this regard, the lack of involvement of the communities in many of such inventory processes is an acknowledged problem, as already noted. This suggests that the centrality of community participation in safeguarding processes – which is at the heart of the ICHC – also continues to be a key challenging aspect, but also elsewhere (see UNESCO 2013). More attention should be paid to the need to find ways of designing mechanisms that promote community participation in inventory processes but also in other safeguarding programmes in the future.

Another issue is related to the management of administrative inventory procedures at the organizational level, considering the limited capacity to respond to and handle the flow of submission forms with more agility. This concerns the lack of resources (human and financial) in the main government body – the DGPC – which is in charge of the National Inventory. However, the lack of resources (but also agency) also restricts the advance of other efforts in additional activities, such as raising awareness, capacity building and financial support to other ICH safeguarding programmes. This means that beyond legislation, to ensure more sustainable developments in safeguarding ICH, the government's commitment should also be demonstrated by providing the adequate means to act accordingly.

Regarding the role of museums in safeguarding ICH, this study has revealed how the changes in the institutional framework have led to the weakening of museums' potential role in ICH policies. i.e., from 2007 to 2012, the Institute for Museums and Conservation had the main responsibilities in ICH safeguarding, thus positioning museums as one of the main actors. The DGPC has been the main government body since 2012. This organization combines many specialized areas of state intervention (museums, intangible heritage, archaeology, architecture, conservation), and such concentration (and the bureaucratic apparatus involved) of institutional duties may have prompted a twofold effect: a more reduced agency of ICH safeguarding within the organisation, and to some extent the weakening of museums' potential role, from the institutional point of view, as far as ICH policies are concerned.

As also argued, the newly created (2020) government programme for the preservation of Portuguese traditional know-how is, to some extent, detached from the established

legal system regarding ICH, thus shedding light upon a lack of articulation and discontinuity in government measures. For the time being the Programme has not yet been implemented and will require further assessment over time.

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Cultural resource management: the application of management theory and practice in cultural industry

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Abstract

Cultural resources are one of the most valuable parts of the history of every country. They must be managed in the best possible way, while their management is carried through the processes of cultural resource management. Cultural resource management is defined as the practice of managing cultural resources in response to some legal or policy mandate. The main objective of cultural resource management is to manage critical cultural properties for the public benefit. The chapter describes the terms cultural resources and cultural resource management, as well as related terms, including cultural resource management functions, principles and participants.

Keywords

Cultural resources, cultural heritage, cultural resource management, professionals, functions, principles.

Cultural resources

The term cultural resources originates in the late 1960s as part of an effort to provide legal protection for essential sites, objects, and places of cultural and historical importance. Cultural resources include many properties whose importance derives from their aesthetic, historical, religious, or scientific value (Praetzellis, 2019).

Cultural resources are situated in an environment where people live, work, have children, build new buildings and new roads, require sanitary landfills and parks, so they need to be placed in safe and protected environments. The process of protecting cultural resources must balance various needs, such as safety, environmental protection, transportation, and construction needs (Hirst, 2018).

Cultural resources are irreplaceable and connect us with the places, persons and events that have shaped our history and country. It is necessary to ensure the preservation of cultural resources for the benefit, appreciation, and enjoyment of present and future generations. Cultural resources must be recorded and documented to preserve a public record, particularly in cases of potential loss due to human or natural forces and when long-term stabilisation or in-situ preservation are not possible (Latourelle, 2017).

Even after more than 60 years of its origination, cultural resources are not clearly defined. Some of the most used definitions are (Christiansen, 2014; Latourelle, 2017):

- "Cultural resources are cultural values, rites, norms, or actions which lead in a subculture to a common understanding, and which can be used to legitimise meanings, interpretations, and actions."
- "Cultural resources are the goods that have been valued and transformed by human activity or knowledge."
- "Cultural resources are all unique and non-renewable intangible (spiritual) and material phenomena (natural or made by humans) that are associated with human (cultural) activities. This includes sites, structures, and artefacts to which an individual or group attaches some value concerning its historical, archaeological, architectural, spiritual, and human (cultural) development."
- "Cultural resources are represented by human work, an object, or a place that is determined, based on its heritage value, to be directly associated with an important aspect or aspects of human history and culture. The heritage value of a cultural resource is embodied in tangible and/or intangible character-defining elements."

To summarise, cultural resources are an important part of our history and heritage. They help define human history, remind us of our interdependence with the land, and show how cultures change over time. Often, cultural resources are difficult to identify and determine their purpose.

Cultural resource management

Since every nation has its own unique and important history and cultures, most have developed their statutes on national, regional, and even local levels that govern how cultural resources should be treated. These statutes serve as the basis for the creation of cultural resource management. The term cultural resource management can be defined as the practice of managing cultural resources in response to some legal or policy mandate. Cultural resource management aims to manage important cultural properties for the public benefit. This is usually achieved by the application of law and public policy. As a practical matter, the cultural resource management process is generally set in motion when an activity is proposed, and a public agency reviews the potential impacts to comply with an environmental protection law (Praetzellis, 2019).

The challenges of managing cultural resources for public benefit are considerable. "These challenges require a policy framework which is holistic, which deals with cultural resources as symbolic as well as physical entities, and which is motivated by a sense of responsibility" (Parks Canada, 2021):

- Responsible stewardship – the best way of promoting visitation and public understanding of cultural resources, without diminishing the qualities and attributes that give those resources their value, must be presented.
- Accessibility and safeguarding – desired accessibility of the irreplaceable resources must go hand in hand with their safeguarding, while the values that those resources represent are protected.
- Promotion – people must be encouraged to desire the appropriate contact with cultural resources, while not consuming those resources is the key.
- Economic efficiency – the most effective means of protection and presentation within available financial and human resources must be determined.

Priorities for managing the cultural resources (and investing in cultural resources) must be defined through the planning processes for protected cultural resources, which are aligned with the priorities depicted in Figure 1 below, where CR stands for cultural resources, CI represents cultural investments, and NHS is national heritage significance (Latourelle, 2017).

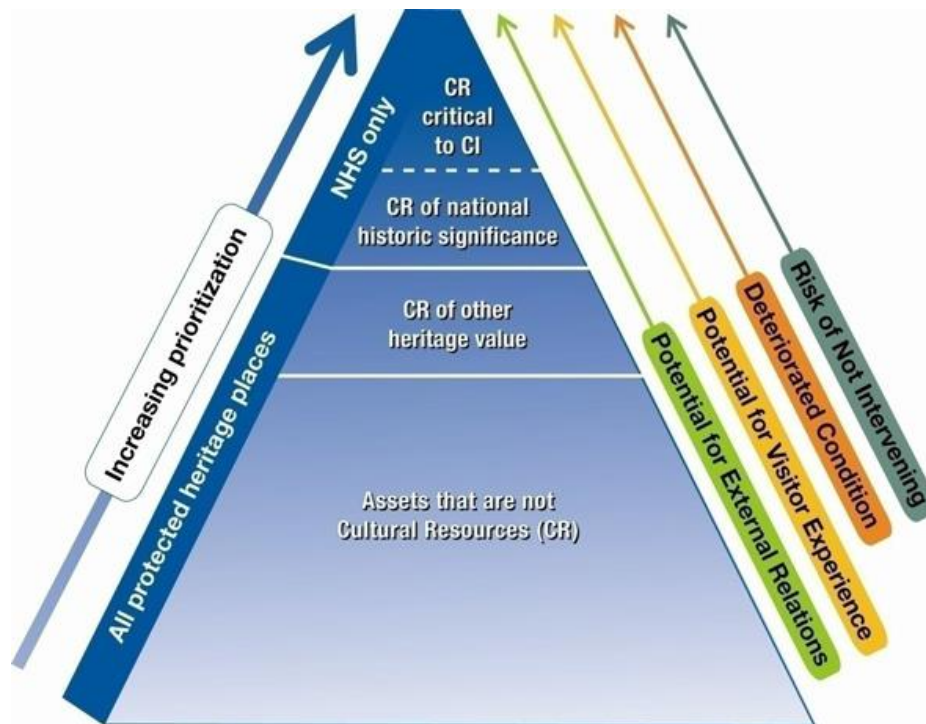


Figure 1. Setting priorities for cultural resource management (Source: Latourelle, A. 2017. Cultural Resource Management Policy. [online]. Available at <https://www.pc.gc.ca/en/docs/pc/poli/grc-crm>)

Priorities that must be considered are the heritage value of the cultural resources, their physical condition and threats to their condition, and their ability to convey national significance. "These priorities will determine which cultural resources will be maintained, will receive conservation treatment, will be monitored regularly and will be included in the visitor experience and external relations programs and activities of the place" (Latourelle, 2017), while "an umbrella term for activities affecting cultural resources; including the preservation, use, protection, selective investigation of, or decision not to preserve, prehistoric and historic remains, including legislation and actions, to safeguard extant pieces of evidence or to preserve records of the past," represents cultural resource management (Stapp, 2000).

Cultural resource managers must document and preserve the resource base and prevent adverse effects or impacts that could result from development, visitor use or problematic management strategies. Thus, cultural resource management is a permanent proactive and preventive conservation process rather than an occasional, reactive and remedial solution. It involves "research, documentation and evaluation of all contributing cultural

and natural resources; determination of its significance and values; establishment of conservation policies and strategies as well as analysis and evaluation of the resources to develop various alternatives to preserve the resources and to protect its values it against adverse development" (Stapp, 2000).

In general, cultural resource management is a dynamic field spawned by local, national, and international concerns for recognizing and appropriate treatment of cultural heritage (King, 2011). It is a process that people use to manage and make decisions about scarce cultural resources equitably while considering cultural landscapes, archaeological sites, historical records, and spiritual places, among other things (Hirst, 2020).

Cultural resource management may also be defined as cultural heritage management within a framework of state and local laws, regulations, and guidelines. It was created as a product of the environmental movement in the USA while dealing with a range and breadth of resource types (Garrow, 2015). It is an essential tool for preserving tangible and intangible cultural heritage. Cultural resource management provides a resource management plan and strategies to implement management plans effectively. In other words, cultural resource management is the synthesis of various conservation treatments, establishing policies, and effective stewardship of heritage (Stapp, 2000).

Cultural resource management depends on a solid corporate or organisational ethic embodied in a set of principles. "In its practice, cultural resource management integrates professional, technical and administrative activities to ensure that cultural resources are identified and evaluated and that their historical value is duly considered in all actions that might affect them." Cultural resource management provides the means for ensuring the commemorative integrity of cultural resources. The protection and presentation of cultural resources for public benefit are part of a worldwide endeavour to protect, understand and appreciate our human heritage (Parks Canada, 2021).

Cultural resource management organisations employ professionals (Figure 2), such as archaeologists, architectural historians, historians, and architects. "These professionals generate work for an increasingly diverse group of other specialists and support staff, including engineers, planners, environmental scientists, cartographers and geographic information systems specialists, information technology professionals, graphic artists, writers/editors, word processors/layout specialists, human resource professionals, accountants, and other administrative staff" (American Cultural Resources Association, 2020).

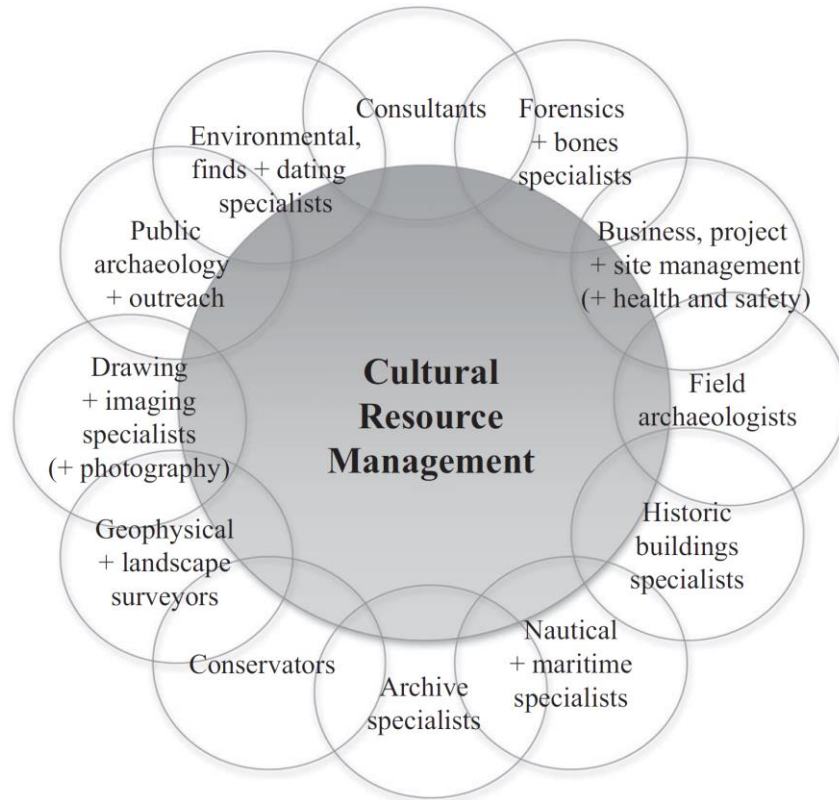


Figure 2. The structure and interrelationships of cultural resource management (Source: Flatman, J. 2011. *Becoming an Archaeologist: A Guide to Professional Pathways*. Cambridge, Cambridge University Press, DOI: <https://doi.org/10.1017/CBO9780511991899.005>).

To conclude, cultural resource management attempts to manage the related cultural resource with respect to many parties' interests. It positions the people as an integral part of managing archaeological resources. In order to be able to accommodate such interest and prevent the eruption of conflicts wisely, it is necessary to involve many parties in planning, implementing, and to evaluate the cultural resource management processes. Therefore, cultural resource management tends to stress problem-solving and seeking the best and the most reasonable solution (Sulistyanto, 2009).

Cultural resource management functions

Cultural resource management involves many functions, but three are fundamental (Figure 3). The first function is research, identifying, evaluating, documenting, registering, and establishing other basic information about cultural resources. Another is planning to ensure that this information is well integrated into management processes

for making decisions and setting priorities. The last one is stewardship, under which planning decisions are carried out, and resources are preserved, protected, and interpreted to the public (National Park Services, 2002).

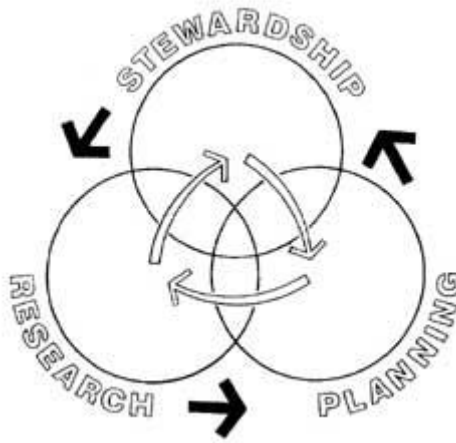


Figure 3. The main functions of cultural resource management (Source: National Park Services, 2002. *Cultural Resource Management Guideline*. [online]. Available at https://www.nps.gov/parkhistory/online_books/nps28/index.htm).

As a sequence, research, planning, and stewardship proceed from information gathering to thoughtful deliberation to informed action. To the extent that stewardship is a final step, management of cultural resources is a linear process. The process is also cyclic because every act of stewardship creates new conditions that should be recorded as part of the park information base. In addition, the program contains feedback loops that allow each management function to refer back to the initial set of activities. If a planning option requires information that is currently unavailable, more research can be done. If treatment of a resource uncovers previously unknown features, work can be reevaluated, and earlier planning decisions can be revised as necessary (National Park Services, 2002).

Research

"Research for identification, evaluation, documentation, and full understanding and interpretation of cultural resources is essential to informed decision-making for park planning and operations, including maintenance and visitor services." Without primary

inventory data and research on resources, the cultural resource management planning processes cannot provide for their protection (National Park Services, 2002).

Cultural resource management is responsible for "identifying and planning for the protection of cultural resources significant at the local, state, and national levels, whether or not they relate to the specific authorising legislation or interpretive programs in which they lie." Even where cultural resources are the primary reason for the cultural resource management establishment, cultural resources must be identified, evaluated, understood in their cultural contexts, and managed according to their values (National Park Services, 2002).

Planning

In the field of planning, effective cultural resource management serves to (National Park Services, 2002):

- integrate cultural resource concerns into other park planning and management processes,
- avoid or minimise adverse effects on cultural resources,
- provide information for interpretation and public understanding,
- identify the most appropriate uses for cultural resources and determine their ultimate treatment (preservation, rehabilitation, restoration, etc.), through processes that include groups with cultural or religious ties to park resources.

Cultural resource management plans should be prepared and reviewed in interdisciplinary efforts that include "planners, cultural resource specialists in relevant disciplines, and representatives of state historic preservation offices, local governments, associated groups, and other interested parties" (National Park Services, 2002).

Each cultural resource management organisation must prepare and periodically update its plan, defining and programming the activities required to perpetuate and provide for the public enjoyment of those resources. The objectives of the cultural resource management plan (National Park Services, 2002) are:

- to summarise the cultural resource values and related mission and purposes of the cultural resource management;
- to analyse the significance of resource management needs and problems and rank them in importance;

- to propose specific actions, including funding and staffing requirements, for dealing with the most important issues;
- to present a multi-year program to achieve measurable progress in accomplishing the proposed activities;
- to provide for an annual review and recording of accomplishments to measure the effectiveness of actions;
- to provide a forum for an interdisciplinary approach to cultural resource management issues.

"Planning (Figure 4) includes a statement of mission, the definition of objectives, the identification of issues and opportunities, the collection and analysis of data, the development and evaluation of alternatives, and the selection of a preferred alternative" (National Park Services, 2002).



Figure 4. The planning process of cultural resource management (Source: National Park Services. 2002. Cultural Resource Management Guideline. [online]. Available at https://www.nps.gov/parkhistory/online_books/nps28/index.htm).

It is important to note that social and economic trends outside the boundaries of cultural resource management can profoundly affect its ability to manage and protect cultural resources because not all cultural resources may be within its borders. Cultural resource management professionals "should seek to participate actively in the planning processes

of neighbouring jurisdictions and organisations, including other governmental agencies, governing bodies, and local associations." In return, representatives of these groups should be asked to participate in the cultural resource management planning processes (National Park Services, 2002).

Stewardship

The cultural resource management policies require that "pending planning decisions, all cultural resources will be protected and preserved in their existing conditions." Moreover, in reaching decisions about resource treatment, preservation should always receive first consideration. "Data recovery, rehabilitation, restoration, and reconstruction may sometimes serve legitimate management purposes. However, these treatments cannot add to and will likely subtract from the finite material, and sometimes even data sources, remaining from the past." Decisions should be based on awareness of long-range preservation goals and the interests and concerns of traditionally associated groups (National Park Services, 2002).

Internationally accepted historic preservation standards continue to stress the protection and perpetuation of authentic surviving resources while following the quote: "Better preserve than repair, better repair than restore, better restore than (re)construct." That means it is ordinarily better to retain genuine old work of several periods rather than arbitrarily restore the whole, by new work, to its aspect at a single period (National Park Services, 2002).

Cultural resource management principles

To efficiently manage the cultural resources, the principles of value, public benefit, understanding, respect and integrity must be followed. "These principles are not mutually exclusive; they share common elements and work most effectively when considered rather than individually. Applying the principles is the key to sound cultural resource management because the principles provide the means for determining the appropriateness of actions affecting cultural resources." Because of the complexity of cultural resources, it is apparent that they cannot be managed generally. Still, all activities that might affect cultural resources, including actions relating to conservation

and presentation, have to be evaluated, and when approved, implemented following these principles (Parks Canada, 2021).

Principles of value (Parks Canada, 2021):

- Resources that have historical value are called cultural resources. For this value, cultural resources will be safeguarded and presented for public benefit.
- While all cultural resources are valued, some cultural resources are deemed to be of the highest possible value and will be protected and presented accordingly.
- Cultural resources rarely occur in isolation, and they often derive their value from being part of a place or a site.
- Cultural resources are valued not only for their physical or material properties but also for the associative and symbolic attributes with which they are imbued and frequently form the basis of their historical value.
- A cultural resource whose historic value derives from its witness to many periods in history is respected for that evolution, not just for its existence at a single moment in time.
- A cultural resource that derives its historical value from the interaction of nature and human activities are valued for both its cultural and natural qualities.

Principles of public benefit (Parks Canada, 2021):

- Cultural resources are dedicated and held in trust so that present and future generations may enjoy and benefit from them.
- The public benefit of cultural resources is most appropriately achieved by the protection and presentation of national historic significance.
- The continuing public benefit of a cultural resource is assured through ongoing maintenance and care.
- To understand and appreciate cultural resources and the sometimes-complex themes they illustrate, the public is provided with information and services that effectively communicate the importance and value of those resources and their pieces.
- Public involvement in the protection and presentation of cultural resources is encouraged.
- Appropriate uses of cultural resources are those uses and activities that respect the historical value and physical integrity of the resource and promote public understanding and appreciation.

- Information about cultural resources is made available. In cases where revealing the location of a cultural resource could constitute a threat to the resource (e.g. certain fragile archaeological remains), location information may be withheld.
- In the interest of long-term public benefit, new uses that threaten cultural resources of national historical significance are not be considered, and existing uses that threaten them are discontinued or modified to remove the threat.

Principles of understanding (Parks Canada, 2021):

- The care and presentation of cultural resources require knowledge and understanding of those resources, of the history they represent, and of the most effective means to communicate that history to the public for whom the resources are held in trust.
- Cultural resource management activities are based on knowledge and professional and technical skills and expertise.
- Integrating the contributions of relevant disciplines in planning and implementing cultural resource management places particular importance on interdisciplinary teamwork.
- Adequate research, recording and investigation will precede any action that might affect cultural resources and their presentation.
- The importance of genuine public understanding, appreciation and enjoyment of cultural resources is consistently recognised. Understanding cultural resources requires knowledge that goes beyond a simple understanding of the physical properties of the resources.
- Genuine public understanding may require the recording and using traditional and other knowledge that previously did not exist in written form.
- The meaning of cultural resources may exist in a continuum ranging from national significance to local or special relevance to particular people. The two orders of relevance can be communicated.
- Information about cultural resources is recorded, and those records will be maintained for the future.
- Up-to-date inventories and records on its cultural resources are maintained. Dossiers contain primary data and related documentation, including the results of research and evaluation records of decisions and actions taken. Heritage recording is carried out on cultural resources of national historic significance.

- When faced with loss due to human or natural forces and long-term stabilisation or salvage is not possible, cultural resources are recorded and documented to preserve a public record.
- Actions that reduce the potential for long-term conservation and for future understanding and appreciation of a cultural resource and the legacy that it represents are avoided.

Principles of respect (Parks Canada, 2021):

- Those who hold the cultural heritage in the trust are responsible for passing on that heritage in ways that maintain its potential for future understanding, appreciation and study. As an irreplaceable part of this heritage, cultural resources are managed with continuous care and with respect for their historical character; that is, for the qualities for which they are valued.
- Uses of cultural resources are respectful of and compatible with their historic character. This applies equally to the use of landscapes and structures, the display or use of artefacts, and public activities affecting cultural resources.
- Appropriate visitor activities and public uses of cultural resources at national parks, national historic sites, and historic canals respect the resources and be consistent with the cultural resource's purpose, themes, and objectives.
- Trustees are obliged to act in ways that best ensure the continued survival of the resource, with minimum deterioration.
- Cultural resources are respected by using the least destructive and most reversible means to accomplish objectives. Variance from the path of most minor intrusive action must be justified.
- Respectful, preventive and continuing maintenance form an indispensable part of cultural resource management.

Principles of integrity (Parks Canada, 2021):

- The past is presented in a manner that accurately reflects the range and complexity of the human history commemorated at or represented in a cultural resource.
- Evidence that is specific to a resource or site will always be preferred to general proof of a type or period.
- There are times when one may have to rely on indirect evidence, which is consistent with what is highly probable in the light of known facts and patterns. Conservation and interpretation based on such evidence is permitted only when

the activities founded thereon are based on extensive knowledge, when they are carefully documented and recorded, and when, concerning the physical features that constitute the historic character of a cultural resource, they are reversible.

- The use of indirect or comparative evidence is acknowledged.
- History is always presented with integrity. This will include offering differing contemporary views, perspectives informed by traditional knowledge, and later interpretations.
- Depictions of the past without basis in knowledge are considered.
- Cultural resources should be distinguishable from, and not overwhelmed by, efforts to conserve, enhance and present them.
- New work of all kinds is distinguishable from the work of the past.
- New work is sensitive to the historic character of the resource or resources of which it forms a part and are not overwhelm those resources.
- Reconstructions and reproductions of past forms should not be confused with what is genuinely the work of the past. Replicas and reconstructions are suitably marked to distinguish them from the original and, in the case of national historic sites, are not used when they impair the commemorative integrity of those sites.

Cultural resource management participants

Almost any professional involved in some aspect of cultural resource management, whether it is a scientist, archaeologist or educator, is directly or indirectly affected by the schedules, budgets, or personal interests of many other individuals and institutions. These include land and other resource managers, cultural resource management specialists, preservation scientists, cultural heritage resource-related communities, and non-heritage resource-related communities (Knudson, 2001).

Land and other resource managers

There are three types of individuals and organisations involved in the management of lands on which cultural resources are found (Knudson, 2001):

- public resource managers,
- private landowners,
- land developers and resource users.

Most publicly or privately owned land and its included cultural resources are managed in response to an immediate and long-range economic mission. The mission is less clearly economic for some resource management programs regarding "areas known as national parks, monuments, and reservations starting now specified by such means and measures as conform to the fundamental purpose of the said parks, monuments, and reservations, which purpose is to conserve the scenery and the natural and historic objects and the wildlife therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations." However, conservation of the natural and historic objects must be done in a public context of taxpayer money and real-world schedules and costs. "Thus, the lands and other resources must be surveyed to identify their archaeological resources using the most cost-efficient survey system and technology, to justify spending the money for such a survey (whether legally required or not) when money is needed to maintain trails for taxpaying visitors. The public element in such a conservation program results in provide for the enjoyment having priority over leave them unimpaired frequently" (Knudson, 2001).

Cultural resource management specialists

"The specialists directly involved in cultural resource management fall into a continuum that ranges from a scientist at one end to the manager at another; graduate degrees in chemistry and public administration are both used in cultural resource management." Cultural resource managers need to have knowledge about good science and technology to know how it can and should be applied cost-effectively. They also have to have the expertise to do archaeology, architectural evaluations, or oral history. However, cultural resource managers should have more vital skills and interests in making social, economic, and political decisions. "Cultural resource managers are the brokers for cultural resources, intermediaries between the resources themselves and the socio-political context in which they are managed, or not" (Knudson, 2001).

People with scientific training who function primarily as scientists rather than managers need to be able to recognise the differences between the two ends of the cultural resource management professional continuum. Also, the validity of the different paradigms for decision-making about the treatment of individual cultural resources must be apparent to them. "The cultural resource manager is the broker negotiating decisions about the treatment of a cultural resource among the land manager, the scientists, the

resource-related community, and the unrelated community that is still affected by a cultural resource management decision, all of whom are taxpayers" (Bonnichsen et al., 1995).

Preservation scientists

"The scientists developing and using preservation technologies may not have much understanding of the public context in which the remote sensing or non-destructive structural analysis data or the wood, concrete, waterlogged material conservation technologies will be used." On the other hand, in general, they should understand that, for the purpose of their job, they have public value commensurate with the time and effort (usually, ultimately, public funds) put into it. Such individuals provide the information to the cultural resource managers used in the management decision-making process. In public meetings, the scientists may be needed to provide information in lay language about what is involved in a recommended reported program. They sometimes need to help negotiate an essential agreement with the members of the general public (Knudson, 2001).

Cultural heritage resource-related communities

Cultural resource management is always about human cultural values. There is always a modern human community behind each set of matters involved in cultural resource management decision-making. That means, especially in today's culturally diverse society, each cultural resource is associated with one or more people who may or may not want to be involved in the decision-making process of cultural resource. It should be assumed that the associated community does want to be involved until they explicitly deny that. "This does not mean that there should betoken a consultation with the cultural heritage-related individuals, such as a form letter that requests a response within 30 days" (Knudson, 2001).

Once again, cultural resource managers are the brokers; "they should be identifying any related community and communicating with them in a manner and language appropriate to that community's cultural expectations insofar as is possible." Cultural values are legally required to be given priority in most instances that involve religious values, while

they must promote the general welfare. The key is to find common ground in promoting the affirmative treatment of varying cultural values (Knudson, 2001).

Non-heritage resource-related communities

The late twentieth century brought up the initiative called Not in My Backyard. As citizens have become more knowledgeable about the natural and socio-cultural environmental costs of certain public and private political decisions, they have become more protective of their interests. "Such citizens are generally technologically illiterate and risk-averse and are more frequently reactive than proactive. Today, print and electronic media provide most citizens with more information than they can absorb and comprehend. Consequently, many cultural resource management decisions involve careful management of the affected community" (Knudson, 2001).

To solve this problem, the taxpaying public needs to be educated about the benefits of restoring and using century-old housing. For instance, tearing down old housing may be seen by many voters as beneficial, as it removes a blight and a socially undesirable set of people. Still, it has to be marketed to the community as an opportunity to retain the lessons of the past about technology and a specific environmental adaptation, as well as a significant part of the world's cultural heritage (Knudson, 2001).

Final remarks

Cultural resource management is a multi-disciplinary term that includes elements of management and culture, public interests, and financial matters. Since there are many groups of cultural resource management participants, its principles have to be understandable and valuable for all of them. The fundamental principles of cultural resource management include value, public benefit, understanding, respect and integrity. These principles are essential to follow mainly in the planning process. The planning process consists of mission statement, objectives defining, issues and opportunities identification, data collection and analysis, development of alternatives, evaluation of options and selection of preferred option. The planning process is just one of the cultural resource management functions, while other functions are research and stewardship. To conclude, cultural resource management plays a critical role in registering, preserving, and protecting the value of cultural resources.

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Museums, intangible cultural heritage and digital technologies: exploring interactions

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Abstract

Digital technologies have been approached as potential tools for museums to expand on how they provide access to and interaction with heritage. A museum that includes Intangible Cultural Heritage (ICH) safeguarding in its mission and strategy will not ignore the potential of new technologies and, thus, the assessment of its capacity to integrate them according to the museum's agenda and its objectives. On the other hand, a museum that is able to address digital transformation strategically will be in a better position to use technologies wisely to foster ICH visibility and awareness, interpretation and interaction. This chapter will focus on the challenges of integrating digital technologies in the Portuguese museum sector and identify the constraints and opportunities. This reflection draws on research conducted within the scope of the Mu.SA project (2016-2020) and the research performed in the Future Museums Project Group (2019-2020). Within the scope of post pandemic recovery plans, it is even more pressing that cultural policies foresee support for museums, namely regarding digital transformation, and ensure that they have the necessary conditions and resources to move forward in a more integrated and sustainable manner. Museums that adopt a more strategic approach to digital transformation will be able to capitalize on their resources to effectively fulfil their mission and goals. Hence, museums will be more effective in increasing access and expanding the means of communicating and supporting ICH safeguarding.

Keywords

Intangible cultural heritage, museums, digital technologies, digital competences, professional development, digital transformation, cultural policies

Introduction

To engage in a discussion on Intangible Cultural Heritage (ICH) and museums, one needs to recognize the influential role of the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003) (hereafter 2003 Convention) in raising awareness of the importance of ICH in our societies, e.g., a living heritage, in constant change, that is part of the identity of groups and communities, and is passed from generation to generation.¹

In simple terms, the 2003 Convention highlighted that ICH deserves our attention, as does also the protection of historic monuments, archaeological sites and cultural landscapes. Furthermore, the underlying assumption is that ICH practices are part of our cultural diversity and identity, thus, they should be cherished as key resources for the development of our societies.

Another underlying assumption of the UNESCO discourse is that many of these cultural practices are rapidly disappearing, for example, as a result of the effect of globalization and the rapid pace of many (and complex) changes that are occurring in our societies today, among other threats. Therefore, the 2003 Convention implies that for the sake of our future, as vibrant and creative societies, safeguarding measures should be implemented to ensure that heritage is continuously and creatively passed down to the next generations.

Museums are implicated in the debate on ICH safeguarding, as organizations that value cultural heritage and are engaged in its enhancement and transmission.

Upon examination of the current ICOM museum definition (2007) and the safeguarding concept adopted by the 2003 Convention, there appears to be familiar interactions with the museum's traditional functions related to documentation, research, communication, exhibiting, and education – which may offer several potentialities to approach or contribute to ICH enhancement, while also bearing in mind the involvement of communities and groups.

Yet moving beyond the museum's functions, which may be understood as the tools they use in their work, there is the question of what museums are or what they can be. It is frequently argued that museums are more than places where objects are exhibited and

¹ This work has been financed by national funds through the Foundation for Science and Technology, under the project UIDB/00057/2020.

conserved – that they are about our identity, our collective memory, our past and our present, and may even help us engage in conversations about our future. Additionally, museums are regarded as spaces of knowledge and learning, of encounter and dialogue and places where cultural diversity can be represented and celebrated. Finally, it is often recalled that museums have a social role to play in society (e.g., UNESCO 2015). Considering all these assumptions, there appears to be a potential interaction around ICH safeguarding and museums' work. Moreover, a museum wishing to activate its social role will want to be involved in telling stories about its communities' heritage. On the other hand, museums may also encourage others to engage in reflecting on the role and importance of intangible cultural heritage in our society, among other potentialities of museum work in ICH safeguarding (see Deric et al. 2020).

Taking the International Council of Museums' (ICOM) discourse into consideration, especially since the 2003 Convention, the term “intangible heritage” has been translated and adopted in several official documents (e.g., museum definition in 2007), calling for some positioning, e.g., for museums to play a more engaging role regarding intangible heritage safeguarding.² The Shanghai Charter (2002) and the Seoul Declaration (2004), which began by acknowledging museums' seat at the table are among such examples.

The more recent document for the museum world – the UNESCO *Recommendation on Museums and Collections* (2015) – does not ignore the interaction between museums and ICH. The Recommendation acknowledges the intangible dimension of heritage in the definition of collection and museum and stresses the importance of the museum's social role in society.

Regarding the role of technologies, the aforementioned documents, whether directly or implicitly, approach them as potential tools that can be used by museums for heritage preservation, in which ICH is also included. Since the 2003 Convention, many projects – both in and beyond museums – involving ICH safeguarding (e.g., identification and

² Nonetheless, in hindsight, before the 2003 Convention, intangible heritage was already considered in museum practice, it was not referred to as “intangible heritage” and it was not embedded in the common discourse as such, - but it was somehow implicated, for example in new museology debates around museums' responsibilities outside their buildings and collections, more in connection with a holistic approach to heritage within the territory and with communities, as argued elsewhere (Carvalho 2011; see also Varine 2015).

documentation³, research, preservation, protection, promotion, enhancement, transmission, namely through formal and non-formal education, revitalization) have been developed with the support of digital technologies (Severo and Cachat 2016; UNESCO 2021).

Experiments with the use of technologies in museums began decades ago. Several studies have demonstrated the possibilities of using technologies in the museum and heritage field (MacDonald 2006; Cameron 2007; Parry 2007, 2010; Drotner and Schrøder 2013; Economou 2016; Drotner et al. 2018; Giannini and Bowen 2019; Winesmith and Anderson 2020). Digital technologies' development has been considered a current trend but also a changing factor with significant impact on the museum and heritage sector in the next decade, along with trust and wellbeing, changes in demographics, tourism, participation, and sustainability (Camacho 2021). The COVID-19 pandemic contributed to increasing awareness around the urgency for museums to integrate technologies in order to support their communication and mission. Nonetheless, in pre-pandemic times, digital transformation had already been taken to a strategic level by several leading museums, such as the Tate (Stack 2013) in the United Kingdom, and the Rijksmuseum (Fallon 2018) in the Netherlands, to mention just a few.

Regarding the impact of the COVID-19 pandemic on ICH, and considering post-pandemic recovery, one of UNESCO's recommendations points to the need to take advantage of digital technologies to “support resilience and safeguarding and to increase the visibility and recognition of living heritage” (UNESCO 2021, 4).

While digital technologies may provide new opportunities to interact with ICH, there are also several risks that need to be addressed. On the one hand, there are a number of risks common to safeguarding ICH that may extend to the digital environment. For example, the risk of decontextualization, namely when ICH practices are isolated from their usual context, and the possibility of loss of meaning in that process; the risk of simplification, involving the dissemination of simplified versions of more complex ICH practices, as they are “easier” to communicate; and the risk of commercialization, when

³ One of the most visible impacts of the 2003 Convention has been the launch of many participatory ICH inventory, many of which are available digitally. Sousa (2017) has identified 158 online inventories, from a sample of 198 countries that ratified the Convention, including 24 countries that have not. These figures may reflect some of the impacts of the 2003 Convention, since the majority of the identified inventories were launched after the ratification process of each country, which required drawing up one or more ICH inventories in each State Party (UNESCO 2003, Article 12).

there is misappropriation of ICH digital resources without the benefit of the communities or groups that hold that heritage.

On the other hand, there are other risks and ethical issues to consider, such as copyright issues, and the protection of personal data, privacy or culturally-sensitive information. The ease of sharing data, collections or other ICH-related resources in the digital environment entails the need to understand the limits surrounding the protection of personal data and privacy. Sometimes, privacy issues conflict with the goal of providing full access to digital museum collections or digital resources related to ICH, namely in the case of associated personal data. For example, museum ethnographic objects (or other ICH documentation) are often related to sensitive information, intimate details or references to other persons (or events) made by the ICH practitioners. In some cases, or projects, online access was not originally anticipated, thus, requiring the negotiation and clarification of different levels of confidentiality with the informants (or donors, ICH practitioners). While this is not a new topic, it requires careful attention when considering what content and data can and cannot be made available in the digital environment. In sum, the ethical challenges arising from the digital environment “are far from simple, probably not all yet apparent” (Parry 2011, p. 319). These discussions need to be deepened in the future, since some of these challenges may not be fully evident and, to some extent, it is unclear how they will unfold. Even so, these issues demand an ethical and critical stance regarding the use of technologies from museum and heritage professionals.

It may be argued that a museum that includes ICH safeguarding in its mission and strategy will not ignore the potential of new technologies (Carvalho 2011), and thus, the need to assess its capacity to integrate digital technologies according to the museum's agenda and objectives. Another underlying assumption is that a museum that addresses digital transformation strategically will be in a better position to use technologies wisely to foster ICH visibility and awareness, interpretation and interaction. This chapter will focus on the challenges of integrating digital technologies in the Portuguese museum sector, and identify the constraints and opportunities. This reflection draws on research conducted within the scope of the Mu.SA project (2016-2020) and the research performed in the Future Museums Project Group (2019-2020).

Mind the gap

The project Mu.SA – Museum Sector Alliance (2016-2020) stemmed from an empirical research around museums and digital transformation.⁴ The research was framed in a comparative analysis considering three countries in southern Europe: Portugal, Greece and Italy, in the context of an international consortium led by the Hellenic Open University (Greece), with EU funding (Erasmus +, *Sector Skills Alliance*).⁵ While focusing on professional development as a factor that enables change towards museums' digital transformation, the findings of the Mu.SA project also provided a more detailed picture of how museums are responding to the digital transformation, and identified critical issues and interconnected challenges that need to be overcome.⁶

As for the Portuguese panorama, the research revealed a highly unstructured and limited experience of digital transformation. To some extent, this conclusion was also shared by overall findings in Greece and Italy (Silvaggi 2017). Drawing on the findings of the case of Portugal, the following interdependent critical issues are noteworthy.

The first issue is related to the digitization of collections. In spite of some progress, this is still an under-developed area requiring considerable investment⁷, including the need to improve standardization in managing information systems (e.g., collections, archives, data) and their interoperability. Digitization investment is key in the sense that it can underpin activity in other museum areas and the creation of digital content or resources, and also a culture of sharing, considering the distribution of those resources using a variety of digital channels (e.g., websites, online catalogues, social media, among others) according to their particularities and requirements.

Another of the identified critical issues is the limited use of digital platforms or channels (e.g., websites, online catalogues) and the need to move forward towards more agile, user-friendly, accessible, responsive, updated means, driven by compelling and relevant museum content.

⁴ Mu.SA – *Museum Sector Alliance* (575907-EPP-1-2016-1-EL-EPPKA2-SSA): <http://www.project-musa.eu>

⁵ In this project, Carvalho collaborated as principal researcher for ICOM Portugal (National Portuguese Committee of the International Council of Museums), one of the partners in the Mu.SA consortium.

⁶ The research was conducted from 2016 to 2017, and included desk-based research and qualitative research methods (e.g., 12 face-to-face interviews and one focus group) to grasp how the development of digital technologies was affecting museums, taking into consideration the perception of the community of professionals from a diverse sample of Portuguese museums.

⁷ For a broad overview of museum digitization in Europe see NEMO (2020).

From a more structural perspective, other aspects are related to the limited investment in infrastructure (Information Technology – IT, e-commerce services), including, in most cases, insufficient IT support (and planning) as far as maintenance is concerned. Furthermore, a low level of communication maturity was observed, which means that museums develop their communication in an unstructured manner. In many cases, museums operate with small teams where multi-skilled professionals cumulate a range of functions and roles, including communication. To expand and include digital responsibilities, museums may need to strengthen specialized roles in communication (see Blankenberg 2017, Carvalho and Matos 2020), in other words, committing to digital transformation also involves developing and strengthening museum communication (internally and externally).

Also related to the latter issue is the lack of digital competences and the need to develop them further in the museum workforce; and, on the other hand, insufficient training programmes available to address this issue (e.g., in-house planned training or other types). At the same time, there is also the challenge of filling existing gaps within museums' organisational structures to support digital maturity by creating new job positions according to customised museum needs, considering the demands for new roles and digital responsibilities.

Other aspects are associated with bringing digital transformation to a strategic level. In this regard, the lack of strategy or planning in addressing communication operations (including the digital media) within the museum activities was also observable in most cases. Furthermore, an absence of motivation or attitude was also noted, suggesting the need for leadership awareness to understand the importance of the digital, and responsiveness towards a more active role to lead change by identifying the organization's needs (including staff training), setting priorities and nurturing strategic outcomes.

In short, the role of capacity building and professional development aligned with a committed leadership are key aspects in the adaptation of museums to the challenges of the digital society. Furthermore, it requires an integrated approach that entails museum organizational change and new mindsets, the inputs of new knowledge and competences, without disregarding the role of a national museum policy to promote such effort and resources. In this regard, another challenge consisted of including digital transformation in the agenda of museum policy at a national level. In fact, in 2019, some steps were taken – namely the creation of the Future Museums Project Group – to begin

addressing this issue (among others), since up to then the national policy for museums had not contained guidelines to specifically address and support digital transformation in Portuguese museums.

Bridging the gap

The Future Museums Project Group (2019-2020) was the outcome of a government initiative promoted by the Portuguese Ministry of Culture (Resolution of the Council of Ministers no. 35/2019 of 18 February 2006). The Group, chaired by museologist Clara Frayão Camacho⁸, was in charge of proposing recommendations for a 10-year public policy (until 2030), considering issues of sustainability, accessibility, innovation and relevance in society.

The project focused on the 37 museums, palaces and monuments under the Ministry of Culture.⁹ Based on the empirical research¹⁰ conducted over approximately one year and a half, a final report was delivered to the Ministry of Culture in November 2020 (see Camacho 2021a, 2021b).¹¹ The report underlined 50 recommendations regarding five main themes: museum management, networks and partnerships, digital transformation, collection management and audience engagement. While digital transformation was considered as cross-cutting to all the themes, it was also considered to be developed individually. The aspects of the report concerning the topic of digital transformation are as follows:

⁸ The author was a member of this Group. The Group members were appointed by Order of the Portuguese Minister for Culture, No. 4.527/2019, of 3 May, bringing together eight culture professionals and six representatives from different government areas (Foreign Affairs; National Defence; Economy; Science, Technology and Higher Education; Education) and the Presidency of the Republic. Later, a further two museum directors appointed by the General Council of Museums, Monuments and Palaces, joined the Group.

⁹ Of which 25 are under the Directorate-General for Cultural Heritage (DGPC) and 12 under the responsibility of the Regional Directorates for Culture (DRCs).

¹⁰ It included desk-based research, approximately 30 in-depth interviews, mainly face-to-face (with museum, palace and monument directors, DGPC managers, and national and international experts), museum visits, surveys, among others. For more a more detailed approach see Camacho (2021a).

¹¹ The report mainly targeted policy makers (especially from the Ministry of Culture, in conjunction with other government areas), but it was also intended for the Directors of the Museums, Palaces and Monuments covered by the project.

The 10 recommendations for digital transformation were drawn from the diagnosis regarding the 37 museums, palaces and monuments, and also incorporated the aforementioned Mu.SA project findings.

The reflection was guided by several key-ideas, supporting:

- The use of technologies as cross-cutting to many areas of museum activity, from back-office to front-of-house: from management to communication, education, exhibitions, collection management and audience engagement;
- Digital transformation approached as a process of adaptation and innovation, where the use of technologies should support the museum's mission, and where the integration of technologies should be tailored to each museum's needs;
- The process of digital transformation should put technologies at the service of an integrated management, ensuring museums are more effective, more efficient and agile;
- Technologies are not essentially good or evil. Taking advantage of technologies requires informed and critical thinking, and the need to address technologies as tools, not as an end in itself;
- The use of technologies was foreseen as a means to expand access, improve communication, and to enhance audience experience and engagement. In fact, visitors are more demanding and they expect more from museums, including mediation with digital technologies;
- Finally, the assumption that the digital and the physical should be seen as part of a whole – or, in other words, two sides of the same coin – that should be approached in a more integrated manner.

The 10 recommendations were designed around four main topics, perceived as interconnected issues that may boost digital transformation: capacity building and strategy; infrastructures and digital capacity; digitization and access; and partnerships.

Beginning with capacity building and strategy, digital transformation requires new knowledge, specialization and skills. Thus, gaps in museums need to be addressed in terms of acquiring more specialized staff with digital skills. On the other hand, regular training is also required. Upskilling and increasing digital literacy and confidence are key factors to ensure a more informed, critical and strategic use of technologies.

Furthermore, digital transformation requires sensitivity from museum leaders. It also needs openness to experimentation and risk-taking. Leaders who understand the potential use of technologies are better able to identify a museum's needs, including staff training needs, and integrate technologies to support the museum's mission in a more strategic manner.

The second main topic is related to infrastructures and digital capacity. The analysed museum ecosystem revealed a very limited capacity, both in terms of basic digital infrastructure conditions and insufficient financial investment. In order to increase digital capacity, it is crucial to rapidly invest in upgrading museums' digital infrastructure and guarantee that museums can work with more agility. Furthermore, planning a digital infrastructure that is adaptable and responsive to emerging new technologies is of equal importance. Another recommendation focuses on the need to create a funding programme to support museums' digital transformation, according to their needs, objectives and strategies.¹²

Considering the last NEMO (Network of European Museum Organizations) survey on the impact of the pandemic on museums (NEMO 2021), not surprisingly, infrastructure is highlighted as having played a significant role in limiting museums' digital capacity during the crisis, along with the lack of staff training in digital skills.

A third main topic of the recommendations relate to museum collections' digitization and access. Since it is an underdeveloped area, as previously mentioned, new digitization programmes are key to reinforce the creation of digital content, and, on the other hand, to increase digital access to collections. Another recommendation stresses the need to find new means, with the support of digital tools, of making collections widely accessible through open access policies, and thus create the conditions to share and encourage audiences to re-use, thus stimulating participation, innovation and creativity.

Finally, an equally important topic is concerned with partnerships. The need to improve and reinforce external collaborations that can help museums with different ideas and expertise, such as technology companies, research centres or other partners in the

¹² In 2019, the *ProMuseus* – a government funding program for museums under the Portuguese Network of Museums (RPM) included digital transformation for the first time as one of the four main prioritized areas for funding, along with accessibility and inclusion, internationalization and partnerships (Call no. 7473/2019). However, national museums are not eligible to apply to this programme, and thus, the need to foresee another programme.

GLAM sector (Galleries, Libraries, Archives and Museums). In such context, the importance of developing projects in partnership that explore a wise application of technologies, facilitating knowledge transfer and reaching the audience's needs is paramount.

Although the recommendations in the report “Museums of the Future” were prepared in response to the Portuguese ecosystem pre-pandemic reality¹³, not surprisingly, when considering more global reports (UNESCO 2020; ICOM 2020; NEMO 2021) regarding museums' responses to the pandemic, it is clear that the challenges regarding digital capacity are cross-cutting to most museums everywhere, thus, in tune with many of the topics raised by the Museums of the Future recommendations regarding digital transformation. Invariably, these reports highlight the role of three interconnected resources: digital infrastructure, skilled staff and financial support, and, consequently the need to envisage a strategy that connects all the dots.

Final remarks

The impact of cultural policies can be decisive to enhance (or not) the place of museums in society, their development, reach and relevance. As beneficiaries of cultural policies in each country, museums are influenced by the framework of these policies, their goals and strategies, priorities, mechanisms and instruments for management, control and regulation, as well as the allocated resources (financial and human). Furthermore, cultural policies also play a central role in correcting inequalities. The crisis triggered by the Covid-19 pandemic has widened all sorts of gaps in society and museums are no exception. The inequalities and constraints among museums to take full advantage of technologies soon became evident (UNESCO 2020; ICOM 2020; NEMO 2021), since many of them were already ill-prepared for digital transformation in pre-pandemic times – e.g., lacking a digital infrastructure, skilled staff, financial support and a digital strategy.

Currently, the recommendations in the report “Museums of the Future” have not yet been fully integrated in the Portuguese museum policy measures. In the post pandemic recovery plans, it seems to be even more urgent that governments include support for museums, namely regarding digital transformation, ensuring that they have the

¹³ The Future Museums Project Group completed the study in October 2020, thus, still during the pandemic, but the data collection ended just before the onset of the crisis in March 2020.

conditions and resources required to move forward in a more integrated and sustainable manner. Museums that strategically address digital transformation will be able to capitalize on their resources to effectively fulfil their mission and goals. Thus, museums will be more able to increase access and expand the means of communicating and supporting ICH safeguarding.

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Transfer of Intangible Cultural Heritage using Augmented Reality Applications

*A Survey on User Experience and Current Limitations of End-User
Mobile Technology for Knowledge Transfer*

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Abstract

Modern technologies are often the first choice when trying to streamline the transfer of information forming several areas of the intangible cultural heritage. With the development of the possibilities of mobile technologies and the availability of these devices among ordinary and professional users, augmented reality applications are becoming an increasingly common part of the implemented activities. In this work, we analyze the user experience and feedback provided in performing tasks simulating the transfer of information based on the specifics of the intangible cultural heritage. Several problematic aspects and recommendations have been identified based on user testing and field experience, which can be further exploited to create new and better-augmented reality experiences. The work also discusses the current technical limits and the resulting problems.

Keywords

intangible cultural heritage, augmented reality, user experience, digital storytelling

With the growing availability of modern technologies, the possibilities for knowledge transfer, which was slow or almost impossible using traditional methods, are opening for both the professional and lay public. The digitalization of activities, supported by the global pandemic, has created an increased need for the transfer of specific skills through easily accessible facilities. However, in addition to technical readiness, several activities have shown the need to bring technology and its practical application to the end-user, who has set expectations in terms of usability and usability, based mainly on mass-widespread (often commercial) applications and related experiences mediating information and learning. When speaking of usability, we can conclude the main approach aimed on effectively accessible contents and spaces from the user's point of view. (Capková, Juchová, & Tornáryová, 2013)

Introduction to ICH activities

In 2003, UNESCO defined the intangible cultural heritage in five areas: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals, and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship. (UNESCO, 2020)

While in some of these activities traditional technologies can provide a sufficient degree of transferability of aspects of a specific cultural heritage, craftsmanship and practical activities involving the sharing of knowledge that is closely linked to performing specific tasks under the supervision of a supervisor. This connection to a specific person, space and time creates a limiting factor in the dissemination of knowledge and its transfer between cultures.

Existing AR applications for activities

On the issue of practical skills transfer, in the field of modern mobile technologies, we focus on solutions using augmented reality, which can provide the user with information (text, audiovisual, 3D models, interactive instructions and instructions, etc.) in the context of the environment in which it is located and using artificial intelligence algorithms that can visually insert the intended content into the space where they belong. Objects presented in augmented reality to the end-user can be considered as a part of Digital

Information Space, which raises crucial questions on the ability to navigate, search, assess the quality of information, its accuracy and relevancy. (Capková & Konvit, 2018)

To find out the current state of technology adaptation for users, we created augmented reality experiences, divided into parts as required by technology limitations of a single point of content, which were presented to volunteers. Metaverse (GoMeta, Inc., 2021) and HP Reveal (Auganix Ltd., 2019) platforms were chosen as the technology platform, enabling the central creation of scenarios and their next distribution to both major mobile platforms with Android and iOS systems.

The Metaverse platform provides a toolset for creating augmented reality experiences for mobile devices, mainly based on interactive guides mapped to specific points in space, using GPS (for outdoor navigation) and iBeacon (for indoor positioning without sky view) technologies.

HP Reveal supplied similar capabilities during its operation, focusing more on distinguishing the environment using Natural Feature Tracking technology. This technology makes it possible to anchor the displayed information based on image analysis by searching for key clues, instead of the traditionally used specially prepared marker or QR code, or otherwise a visually highly differentiating element. Its use is therefore particularly suitable in an environment where such visually distinct technological "anchors" could disrupt the visual perception and thus adversely affect the aesthetic value of cultural heritage by adding technological elements.

Evaluated user experience

To simplify the simulation and verification of the possibilities of the selected augmented reality technology, we created an AR experience in which two parts of knowledge transfer were represented: transfer of manual skills and transfer of historical stories and experiences.

For the sake of versatility, manual skills were represented by instructions for assembling a puzzle box, which was unknown to the participants so far. Here they had to open with the help of NFT technology, following the instructions for each step. (Ulfah, et.al., 2020)

The experience included the later presentation of individual information in the augmented reality system in designated places and the later verification of the information that users

received from testing. After completing a specific experience, users had to verbally evaluate individual aspects and decide whether such a form appealed to them.

In our paper, we will discuss two examples of tested experiences focused on distinct aspects of the presentation of intangible cultural heritage. During these tests, users had the opportunity to complete the experience individually, in a group or with the presence of a supervisor.

Digital storytelling of historical memory of cities

As part of the mapping of the historical sources of the city of Žilina, Slovakia, we created a virtual guide to the city space, in which illustrations and memories of the city's cultural development were set. Users were shown an accompanying text with memory and a digitized illustration or photo from the city. Based on the information provided, the users had to find the mentioned place and point the camera of their mobile phone in a comparable way as the visual appearance of the given memory was captured.

Five localities near the historical centre of the city were selected, to which digital reproductions of the supplied archival images were made based on addressing the monuments of the transformation of the given place, as well as written memories (living memories) of the original form, purpose and noteworthy events related to the locality. The documents were then processed into the necessary graphic formats and the current appearance of the site was scanned from different angles at various times of the day to prepare a broader base of detection documents for augmented reality.

The experience prepared in this way was shared in the HP Reveal application, which users could use on their mobile phone if it met the requirements of the application creator, which was the preferred option as the user worked with a device that he controlled for a long time and was familiar with the environment. An alternative for those interested was to contact a supervisor who supplied a suitable facility to complete the augmented reality experience.

Transfer of manual skills

A widespread problem with the transfer of manual skills through technology is the need to capture all the key steps leading to the desired result of the work. To this end, there is

a need for longer preparation and accumulation of knowledge that is beyond the scope of this work. Properly prepared data for the transfer of manual skills, therefore, form a basic building block for the successful transfer of this type of intangible cultural heritage and without their proper preparation for a specific activity, it is not possible to universally apply general procedures.

As a substitute, we chose a well-documented problem of opening a puzzle box when verifying the transfer of manual skills. Users were instructed through a guide that was mapped to the key points of the box in an augmented reality environment and indicated the necessary places to open the puzzle.

In this aspect, the use of conventional mobile technologies proved to be problematic when the user was dependent only on himself because, in addition to using augmented reality devices, he also needed to physically manipulate the object, leading to loss of immersion and becoming more distracting than an appropriate tool.

Users feedback recommendations

One of the basic limiting factors in the acceptance of augmented reality as a medium is the availability of technological equipment on the market, while an important aspect for individuals is the complexity of typical purchasing decisions associated with the selection of new technical equipment in general. According to the response, the technology was more easily accepted by those who had available devices ready to display augmented reality elements, at least to the extent set by the first publicly available augmented reality applications in previous years.

In addition to the need for modern equipment, the interest was also influenced by the availability of high-speed mobile internet connection in a specific location. Users reminded that it is important to differentiate availability when designing according to individual operators, who do not have the expected signal quality everywhere or use other transmission technology that is not compatible with a specific augmented reality experience. We will discuss specific aspects related to mobile internet connection below.

In time-limited augmented reality experiences, where the creator decides on the duration, users perceive the need for the correct minimum and maximum duration. According to the feedback, a time that corresponds at least to the time needed to launch the augmented reality itself is considered minimal. In this time, users also subjectively enter

the time needed to install a support application or multiple applications needed to create an experience from the moment of the decision to run to the very moment when the user is successfully provided with additional information. The maximum time depends on the technology used. While for regular users using applications on their own mobile phone, the time due to battery life, which is significantly increased compared to normal use due to the computational complexity of augmented reality, we can also see the opinions of users who apply the degree of attention and willingness to individual experiences. approach augmented reality as other interactive entertainment elements (computer games and others). The time needed to adapt to the target group of a specific experience. Depending on the form of augmented reality presentation (discussed below), this time is in the range of one minute to tens of minutes in the case of engaging content or active work with technology.

Regardless of the technological background or specifications of the end devices, users expected the application to respond quickly to the provided environment, which was to be expanded with added information. Depending on the technology used, it was the speed of image recognition, sound perception, exact location or other determining aspect needed to activate augmented reality. We discuss some specifics further in our work on specific aspects.

This category also includes possible optimization of the delivered content adapted to the transmission path from the source to the user. With the gradual advent of high-quality display devices for personal use, there is also a general need to deliver ever higher quality content, which puts pressure on the availability of a sufficiently fast information transmission channel. We consider augmented reality applications to be the most effective in this area, providing disseminating information autonomously without the need for active communication through other elements of the device. However, such applications are limited not only in terms of performance, where they rely only on the available computing ability of the device on which they run but also on the amount of information they can provide to the user in a specific location.

While some augmented reality demonstrations work with static information independent of where the user is located, most location-dependent elements are distributed on-demand by users at the time of active use of the application.

Specific recommendations for contents

The distribution of textual information in augmented reality created one of the issues that we wanted to address. Our survey revealed details of the information behaviour of individuals through pre-prepared experiences that reflected several different approaches to supplying the text to the user and its subsequent use in practice.

The proposed experiences presented the user with facts in the context of the space, which they later verified. Based on the displayed information, users were able to better recall the story parts of the text, which had a range of a maximum of two developed sentences. For longer texts, users had a problem with the need to take the device to another position suitable for reading, which, however, resulted in the loss of augmented reality checkpoints and thus the change or complete removal of the text from the expanded space.

In the case of using the distribution of textual information for users, we can thus recommend that they should present linked verbal content in augmented reality to a limited extent and present any longer forms in an alternative way so that they do not depend on specific actions that users perform in relation to reading. information from the device used.

Textual information should also be made available in such a way as to allow as much variability as possible in adapting the text itself to specific users. Considering accessibility requirements for the visually impaired, enlarging the text according to the user's settings for easier reading or adequate formatting even within the augmented reality experience itself is perceived as disruptive if the commonly used concepts of access to the text break.

Two-dimensional image presentations of information (photographs, illustrations, short service animations, etc.) in augmented reality is one of the main elements that form the subjective perception of the quality of experience. The environment, which is presented to the user as an extension of the current location created by graphics, is received very positively by the users if the principle of information advantage is kept.

A widespread problem in displaying graphic outputs is the correct anchoring of the object in space, which in practice solves several scientific and professional articles and technological approaches. Nevertheless, users perceive this aspect as important in the experience itself, and the feedback provided shows that the presence of these elements has significantly increased the affinity for further use of augmented reality.

The basis should be high-quality graphic materials, which are then displayed correctly in the context of space. Therefore, based on user testing, we would like to draw the attention of creators to the level of graphical outputs offered to the user and the choice of such technologies that do not adversely affect the presentation of the required objects. Excessive optimization in terms of the quality of the transmitted image or the size of files distributed over the communication network often negatively affects this information, which may appear to the end-user to be unclear or incomplete, resulting in a reduced level of affinity for further use.

This part of the recommendations also includes the use of familiar controls for users, which are often replaced in augmented reality by gestures or other stimuli to perform an action. However, their presence must be clear to users outside the application training process so that they can trigger the desired action and understand the meaning and possibilities of activating the displayed element, like conventional mobile applications.

With the increasing availability of mobile connectivity, video content is also becoming more widespread. The very complexity of the presentation of such content also affects the demands placed on augmented reality, when there is often a conflict in computing priorities on mobile devices, which is reflected in a reduction in the performance of an activity.

Users have so often reminded in feedback that the video was not displayed correctly, showing compression artefacts due to reduced device performance or analysis line capacity associated with physical reality, or heavy hardware load, which inevitably drew excessive power for users.

We, therefore, recommend that creators use this content in augmented reality applications where they have a legitimate expectation of using quality equipment capable of serving the requirements of augmented reality software as well as the presentation of the video itself. In addition to system requirements, it is also right to apply it where access to alternative energy sources is ensured if the primary equipment used depends on its own battery with limited capacity.

In the field of three-dimensional modelling and imaging, technologies have achieved a considerable amount of development in recent years, both qualitatively and quantitatively, which has also been reflected in augmented reality applications.

As with video content, the performance of the device itself and the associated bandwidth or energy availability contexts are important aspects of these elements. However, in

addition to these aspects known from the earlier analysis, there is also a need to place the displayed content in three-dimensional physical space, which creates more demands on the application of augmented reality and the need for more computing power. The decisive factor is the technological readiness of the terminal, which should have a graphics chip capable of displaying 3D models in real-time without loading the main processor, which is used by augmented reality applications to analyze physical space and adapt virtual space to the desired location.

In addition to the content itself, users also perceive the choice and suitability of specific distribution channels for augmented reality as a prerequisite for successful implementation in practical use. Based on the feedback, users expect to have so-called onboarding into a specific experience is simplified as much as possible in terms of speed and accessibility, while they expect the creators to apply such procedures that will support this process.

As part of the discussion of the recommendations, we, therefore, suggest that the creators include availability testing through various channels. If users are expected to download content or software from the Internet, they should have the necessary connection from the experience provider on the site. If this is not possible in the selected location or if it is an experience characterized by staying outside buildings and areas where visitors can expect wireless networks, it is necessary to perform an analysis of available mobile internet connection through all operators that are commonly used in the area. The need to verify connection quality is also in the case of a professionally oriented application, where the deployment of augmented reality may face complications within the user's work environment due to inadequate quality infrastructure or connection disruption by other technologies present in the user's immediate physical environment.

Any investments in expanding the availability of these electronic distribution channels should be made with sufficient reserve for future expansion of the number of devices using the connection or the expected increase in the quality of displayed content increasing the demands on transmission options of the selected method.

Technological problems

Users were asked to point out the problems they encountered during the use of augmented reality. Based on the provided feedback, we have found several areas that

we recommend to creators for consideration and possible prevention of their occurrence at the time of preparation of the augmented reality experience.

A common issue with augmented reality has been the display of content that the device or application was unable to display to the end-user despite the assumptions. For applications that use external network storage outside the device, this category includes all issues related to source server availability, use of the unsupported image or video formats, problems with character encoding in national alphabets, but also limiting access to the resource-based on factors unknown to the user. to affect.

This is because augmented reality applications use distribution channels that do not have universal support on commonly used types of connections, so the content may become difficult for some users to access. We recommend preventing this problem by selecting providers and repositories that guarantee their availability in the selected location and use, as far as possible, open standards implemented by distribution channel operators.

During the processing of user feedback and user field testing, several aspects were found that prevented the activation of the augmented reality experience trigger, which should handle the correct recognition of the environment and the display of the desired content. Depending on the form of the trigger, common errors occurred.

Image recognition-based triggers have often had problems when trained for specific lighting and space conditions that change over time as the application is used. In the case of both indoor and outdoor spaces, special attention must be paid to shadows that visually distort the perception of the environment by the application; natural changes in the environment due to nature (e.g. changing seasons and various vegetation states); but also by disturbing the perception of the environment by the presence of other elements, animals or persons, which in the case of simple augmented reality applications cause incorrect recognition of the environment and thus do not reach the necessary limit of certainty to activate the experience.

Such a problem can be prevented by improving the detection model, which is often beyond the technical, time or financial possibilities of the authors of augmented reality experiences; or, if the system allows, by training the triggers for the widest possible number of different cases that may occur during image analysis.

Triggers based on location detection using localization techniques (GPS / GLONASS) caused errors when used in an environment where signal coverage was not sufficient or was problematic due to the environment. Here we found problems of detection inside

buildings, where devices often show the wrong location, often with a difference of several hundred meters, but also problems in dense urban development, where devices have trouble dealing with signal reflections from surrounding buildings and cannot pinpoint where the user is located.

We recommend preventing the problem with such localization by choosing locations with good signal coverage; in the case of indoor areas, we recommend considering the use of other triggers due to the difficult predictability of the reactions of individual devices.

A specific area of triggers consists of proprietary technologies used mainly in professional or industrial installations, which require a special approach to solving problems and their prevention following the instructions of a particular manufacturer. We recommend various wireless beacons, where the dependence of augmenting reality on the technical ability of the device to communicate with the trigger and recognize it correctly is created. In the case of using such starters for mobile phones, we recommend that creators consider the usefulness of the use, especially in the context of the need to support the chosen technological solution throughout the intended provision of the augmented reality experience, together with the identification of technological limitations of users' end devices.

As an example, we present a conservative approach of one of the major mobile device manufacturers to the use of Bluetooth or NFC technology, which results in the incompatibility of several solutions and the absence of a replacement trigger can create a major barrier for a significant part of the intended users.

A little-discussed issue in augmented reality applications is the way in which current content is distributed to end devices so that users are always provided with up-to-date and correct information. Due to the nature of the content, it is a matter of transferring files of a larger size and in a larger quantity, which creates room for problems during the process. Therefore, we recommend that the authors of the experience also verify the methods of updating the changes, the necessary level of user aid in the update process itself and possible notification of the need to take steps to ensure the smooth and up-to-date operation of the provided experience.

When using such augmented reality systems, we recommend evaluating the refresh rate as well as verifying that the application does not transmit above-average amounts of data unnecessarily, given the need for efficient operation when using a mobile communication network.

According to the feedback provided, users expect the application to be as autonomous as possible in providing up-to-date content, but they expect it to accept their habits. We, therefore, recommend that application developers use automatic update systems that respect the status of the device and the preferences set by the user so as not to interfere with the usual usage patterns and create an unwanted technical or other problem with the data transfer.

Within the technical aspects, based on the performed testing, we also found a frequent problem with the design of a continuous stream of augmented reality use, when under the influence of technical limitations or an insufficiently designed augmented reality application environment the user gets to a state where he does not know what step to take to continue the experience.

For such cases, users expect to be able to verify the correctness of their steps and, if necessary, to manually trigger an action that will take the experience to the next step. To this end, we recommend creating an augmented reality environment so that a system of self-help troubleshooting is clearly available to users while supporting the current state that the user has achieved during the use of augmented reality. The problem of persistence of the state for the case of solving critical situations in the application must be prevented on the part of the used application even in the design of the experience so that it is not dependent on unrepeatable or difficult or annoying duplicate inputs.

Conclusion

In our user survey, we have identified several issues and derived appropriate recommendations for creating appropriate augmented reality experiences that can serve as a suitable medium for the transfer of intangible cultural heritage. The chosen tasks were not intended to verify the transfer of a specific skill or knowledge, but to simulate the nature of the problems associated with the desired transfer, to identify user needs to capture as broadly as possible the problems encountered by realities can meet.

The trend of recent divisions indicates the increasing use of technologies close to or in line with the principles of augmented reality, while cheap devices are often available on world markets to enable the use of these new elements. Through natural development, we can expect that they will increasingly penetrate the field of presentation of the heritage, which can draw on the previous experience of early adopters described in our work.

The best practices provide a framework for creating appropriate experiences, but they do not have the ambition to exhaustively describe all the circumstances that may arise. The submitted user feedback outputs should serve as a suitable basis for user interface designers and content creators who can use them in the process of preparing the augmented reality experience so that information can be transmitted through this modern medium as efficiently as possible.

In further research, we recommend a deeper focus on individual types of content and a possible comparison of technology options on individual mobile platforms, as in the context of a global pandemic, the development of technologies close to or related to augmented reality is accelerating. Over time, from the position of minor supporting technology, it can come to the attention of not only experts but also ordinary users expecting a certain technological standard.

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ICH at fingertips: Dissemination and pedagogy through digital media

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Abstract

The pandemic of Covid-19 made the need for go-digital pertinent more than ever and safeguarding and dissemination of ICH (intangible cultural heritage) is no exception. Visiting museums virtually, exploring cultural heritage digitally has become a new-normal. The technology to support the surge in digital movement and transformation is developing fast and that is why it is very crucial to scrutiny the accuracy and authenticity of methods followed. Since digital content has now been accessible to millions of people through digital devices at fingertips, the collection of artifacts of intangible heritage is now most important to explore on websites. One aim of this chapter is to critically review several existing websites that are currently live. The other aim is to propose a framework to curate ICH in a web-platform having a pedagogic purpose in mind. In order to study, inventory and disseminate ICH, the platform should be a rich web-platform to demonstrate different forms of data (map, text, raster, vector) and organized as a national inventory and published on the website. The content is to include but not limited to oral expressions; performative practices; celebrations; the know-how of arts and crafts and practices and knowledge related to nature and the universe. The curated items, chosen carefully, may have scope to map geographically and present visualization to the visitor. The digitized collection is required to be fully searchable (faceted search feature is a necessity). If contents are curated as a database, entries would have metadata like location, tags, names, connections, place type, reference, small description, citation, etc. and it can be visually displayable as point location in a cartographic terrain, perhaps

resulting in interactive maps for more advanced development. Transforming existing ICH collection into digital and presentation of the same on web-platform, challenges and technical requirements are also part of the research and discussion in this chapter.

Keywords

ICH, digital, framework, curation of ICH, web-platform, ICH database

Rationale

The pandemic of Covid-19 made the need for go-digital pertinent more than ever and safeguarding and dissemination of ICH (intangible cultural heritage) is no exception. Visiting museums virtually, exploring cultural heritage digitally has become a new-normal. The technology to support the surge in digital movement and transformation is developing fast and that is why it is very crucial to scrutiny the accuracy and authenticity of methods followed. Since digital content has now been accessible to millions of people through digital devices at fingertips, the collection of artifacts of intangible heritage is now most important to explore online (e.g. websites).

Documentation and archiving of Cultural Heritage assets is practiced all over the world in different formats. There is one recent trend (conceptual focus) on safeguarding of Intangible cultural heritage (ICH) that overlaps with the UNESCO Convention 2003 notes on the need of “binding multilateral instrument for the safeguarding of the intangible cultural heritage” as well as “knowledge and practices concerning nature and universe”. The binding instrument can be geographic context, ethnographically important material or object, host architecture etc. Perhaps relevant tangible elements of heritage and embedded geographic reference are essential for the sustainable safeguarding of ICH in contrast to isolated efforts. Some of the efforts of such manners are identified. They approached with “mapping” of both tangible and intangible elements (that are often intertwined like hardware and software) as part of the cultural ecosystem, for example, transformation the information of cultural practice, folklore, placenames etc. into spatial data and mapping them towards building a comprehensive narrative. Narrative of this kind that are interactive, interpretative and regenerative, are probably the future of ICH safeguarding. One aim of this chapter is to critically review several existing websites that are currently live and possess the above focus. The other aim is to propose a framework

to curate ICH in a web-platform in the context of contemporary world, having a pedagogic purpose in mind.

Literature Review

Museums, traditionally habituated to safeguard and display historic as well as cultural objects, might be a very good potential resource to play roles to safeguard living cultures, work closely with communities to ensure recreation of ICH as well as produce didactic and interpretative framework for dissemination of the same. Alivizatou (2006) discussed exactly how museums can play this role, while she considers that traditional museum practices does not hold the narrative of a cultural asset completely; and to opt for a grand narrative, re-creatable, living culture curation and community involvement is extremely necessary. This helps the contextualization of cultural objects while maintaining a strategic shift from objects and monuments to practice and process. She also emphasized on Hooper-Greenhill's call for a 'post-museum' in contrast to the traditional notion of the 'modernist museum', by using different interpretative ways and new media for making collections and exhibitions and become active agents in the lives of communities. The concept of new technological innovations that allow the recording and presentation of cultural expressions and practices as described in this paper is further explored by other authors in several projects.

Bala (2012) discussed upon preserving and transmitting cultural memories and ICH (namely rituals, customs, traditions, folklore and oral history of a particular community in India) through Digital Inventory. She detailed on essential framework for her practical work (e.g. metadata), protocol (e.g. strict interview recording policy between interviewee and interviewer for oral history) and commercialization of ICH for dissemination purpose (e.g. printing of motifs and paintings on t-shirt, sarees). Her works provide a precise and clear picture of detailed steps to preserve ICH digitally.

Veronnezzi and Carvalho (2015) advanced with an approach that allows direct community participation for tangible and intangible cultural mapping on digital platform. The authors developed the integration of a mobile device application (app) evolved from Arteria's digital platform/website for boosting the processes of collection and registration of tangible and intangible cultural assets and the dissemination of registered cultural assets. In this cultural mapping process residents are allowed to pre-register cultural assets at any time without any methodological and scientific expertise and afterwards

the research team screens the produced data to speed up the cultural mapping process. The whole process is interactive and the tool (on web platform as well as mobile app) support the feature of faceted search/filter and functions of “registry”, “update” and “dissemination”.

While Arteria project was engaging community to digitize ICH and keep it updated at fingertips through mobile application, another project (Doulamis et al., 2017) “Terpichore” attempted e-documentation of ICH (namely performing arts) and turning them into tangible choreographic digital object (3D reconstruction) through an innovative framework for affordable digitization, modelling, archiving, e-preservation and presentation of ICH content related to folk dances. To be more specific, the framework allows scalable 3D capturing with spatio-temporal aspects of activities/performing art and transformed into data and code so that it can be reproduced later with exact same specification, ensuring that the metadata structure is in line with UNESCO and EUROPEANA. The project is certainly a big leap compared to ordinary digital archiving of ICH by audio-video recording.

DIGICULT(European Commission, 2021) is a co-funded Erasmus+ project to provide a standardized guideline and procedure to digitalize, present and safeguard ICH assets such as folklore events, music, traditions etc. in contrast to e-platforms (e.g. Europeana) that digitize images mainly. The project yields some outcomes regarding the framework, standard/model, training course for ICH and Guidelines for system. Overall, it is standardized guideline and procedure to digitalize, present and safeguard ICH assets. The guideline covers the following: Image format, audio and video formats, text format, digital database, office applications, web platforms, metadata, cloud instruments, preservation media, skill (digital design, social media, e-commerce, web/app development, data management etc.), dissemination and training on “ICH-forms, pathways and techniques, Text documents digitization, Photographs and images digitization, Digitizing and editing Audio and video Recordings, Data Storage and Management, Copyright and Data Protection”. Details of the guideline can be viewed from the link provided in bibliography.

The guideline is a comprehensive one worthy to be adopted for contemporary time. The only thing to be added is the conceptual focus of intertwining tangible and intangible elements, as mentioned in introduction, for a sustainable future. The following section demonstrates the practical implication of the combination just stated above.

Present trends and cases

There are seven projects discussed below that demonstrate present trends of researching, documenting, archiving, interpreting and showcasing historic data, events, ICH and few other topics. The links provided takes to the website of the project, but the websites are actually the tip of the iceberg. Behind the interface of presentation, there are enormous hidden work in terms of database, coding, designing, literature consultation and many more. In the brief discussion below, the metadata of the project, short description, visuals and note (comments from this author) is provided. The note points out how close is the project/website to a comprehensive narrative as well as what is lacking, and what are the take home learning aligned to the topic of this book chapter.

(1) The Imperiia Project

Key data

Key person(s): Kelly O'Neill

Affiliated Institution: Davis Center for Russian and Eurasian Studies, Harvard University

Time period of the project:

Time period covered: The 18th and 19th centuries

Relevant geographic location: Russian Empire

Website: <https://imperiia.omeka.fas.harvard.edu/>
<https://worldmap.harvard.edu/maps/886>

Short description: The Imperiia project (O'Neill, 2020) is a work of digital spatial history of Russian Empire (mostly during the eighteenth and nineteenth centuries) which emphasizes on “where”(space) in addition to “when”(time) of any historical changes. The project used GIS methods and tools to experiment with *mapping-as-historical-method*. It has many historical maps, demographical database, cultural institutions in the form of spatial data (zipped shapefiles), raster data (images of historical maps, georeferenced and otherwise), and tabular data (csv files) available at disposal to users.

At this contemporary times, historians started accepting the idea of placing and perceiving history as cultural phenomena in the context of physical settings, in other word “spaces” ; It promotes and provides the “spatial turn”(Robichaud and Blevins, 2011) in the field of history.

The Imperiia project, while transforming historical atlas into digitized map to be used as source of historical information, the mapping interpretation roam around three core themes of “ ‘where’ matters”[economic, administrative, and cultural practices to match with geographical features and establish a spatial logic to maintain coherence of historical and social hierarchy across all scales.], studying the past through geodatabase [spatial analysis through the mapping process to discover apparently undiscovered relationships and patterns in historical records] and historical GIS work [curation and narration]. To combine all kind of data, spatial insight and perspectives the author curated the project content among multi-platforms: main website for narratives, interactive maps for visualization and data archive for preserving project data in stable form.



Figure 1: The map above shows villages, post stations, post and carriage roads, lakes, canals, and even a seasonal route across Lake Onega overlaid on a georeferenced atlas. [source: <https://imperiia.omeka.fas.harvard.edu/>]



Figure 2: Summary of the culture, history, economy and geography of the Ekaterinoslav province (Ekaterinoslav, n.d.).

[source: <https://imperiia.omeka.fas.harvard.edu/document/307?collection=2>]

Note: The project itself does not produce any interpretation from the data visually presented; Rather it provides a rich web-platform to demonstrate different form of data (map, text, raster, vector) which a user can select and configure (faceted search feature) to show together in a superimposed manner and the interpretation is up to the user.

(2) The Project MEMORIAMEDIA

Key data

Key person(s): José Barbieri (Director, Executive management) and Filomena Sousa, José Barbieri, Solange Carvalho, Ana Sofia Paiva, Rosário Rosa, Rafael Del Rio, Eva Ângelo, Teresa Perdigão

Affiliated Institution(s): IELT - FCSH – UNL (Universidade Nova de Lisboa), Portugal

Time period of the project: 2006 - current

Time period covered:

Relevant geographic location: Portugal

Website: www.memoriamedia.net

Short description: The MEMORIAMEDIA project(CRL, n.d.) deals with intangible cultural heritage (ICH) of Portugal in order to study, inventory and disseminate. ICH of following categories are organized in a national inventory and published on the project website: oral expressions; performative practices; celebrations; the know-how of arts and crafts and practices and knowledge related to nature and the universe. The project started in 2006 and still ongoing as of 2020. Memorialmaterial - Cooperativa Cultural CRL performs to manage as executive whereas the IELT. - Institute of Literature and Tradition Studies - Heritage, Arts and Culture, Faculty of Social and Human Sciences, Universidade Nova de Lisboa, is hosting of this project, with the financial support of FCT - Foundation for Science and Technology of the Ministry of Science, Technology and Higher Education, Portugal.

Note: The project is an excellent collection of artefacts of intangible heritage. The curated items were carefully chosen but it still has scope yet to geographically map them and present a visualization to the visitor.



Figure 3: José Lopes da loja Salarium a recolher a flor de sal, the vídeo documentary is a collection of the project [source:Memória Imaterial]

(3) Inscriptions of Israel/Palestine (IIP)

Key data

Key person(s): Michael L. Satlow, Elli Mylonas, Gaia Lembi, Lauren Montieth, Margaret Follett, Dae Hyun (Sam) Kim, Wennie Zhang et al.

Affiliated Institution(s): The [Center for Digital Scholarship](#), a unit of the [Brown University Library](#).

Time period of the project: 2002 - present

Time period covered: 500 BCE - 640 CE

Relevant geographic location: Israel, Palestine

Website: <https://library.brown.edu/iip/index/>

DOI: 10.26300/pz1d-st89 (<https://doi.org/10.26300/pz1d-st89>)

Short description: The project IIP (Michael L. Satlow et al., n.d.) is a fully searchable digitized collection of inscriptions, database and mapping project, made available online (currently located at Brown University as an ongoing project since 2002), of published inscriptions from Israel/Palestine during the period of 600 BCE to 650 CE. According to the project description available in the project website the database covers Persian, Greek and Roman periods and so far included 3,000 (upto 10,000 in future) published inscriptions and relevant contextual information. Various images and approximate geographic information are also attached and tagged through mapping. There are few appreciable goals of the project. It aims to place together all published inscriptions in different venues during that period so that they are publicly available and accessible for further research, even for automated-analysis by programs and tools. It also aims to link this platform to open data dealing with ancient world.

The project “Inscriptions of Israel/Palestine” deals with writing on durable material in the language of Hebrew, Aramaic, Greek, and Latin and written by Jews, Christians, and traditional Greeks and Romans. Each inscription entry contains meta-data (image/photograph, transcription, translation, languages, dimensions, xml file, date, place found, current location, note/alternative transcription, figures, sources/bibliography). The project also yields interesting “stories”; The stories are interpretative narratives and highlights by author based on one or more inscriptions and relevant literature). Inscriptions are searchable through map or text.

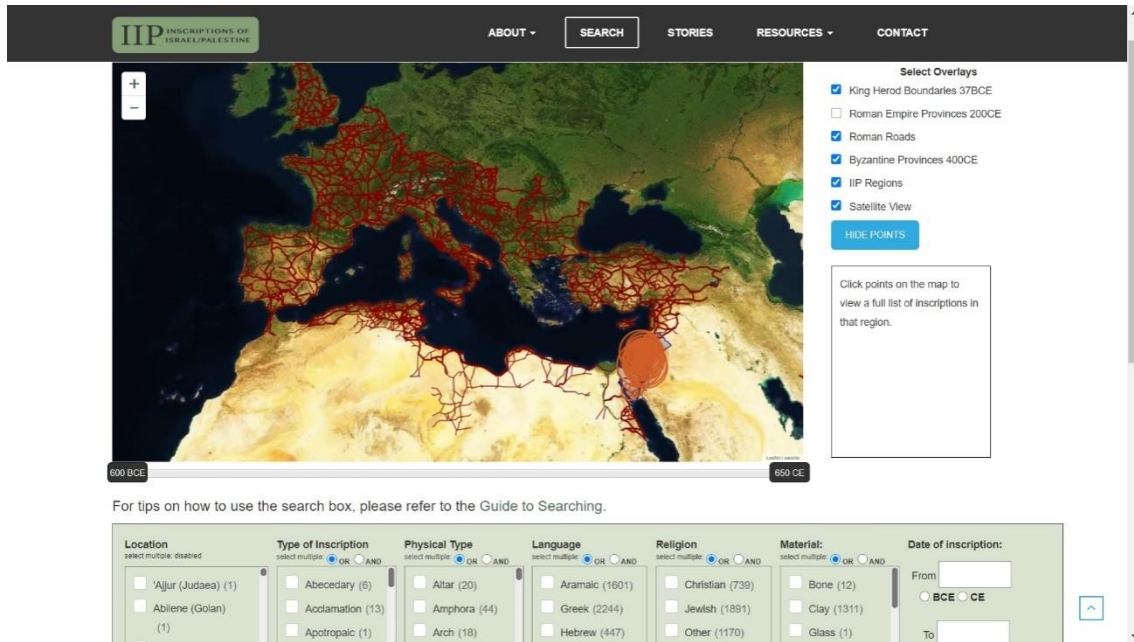


Figure 4: *Inscriptions of Israel/Palestine (IIP)*

Note: It is a very good collection of digital artefacts and a digital humanities project. The literary interpretation from the artefacts is amazing, but in terms of mapping, mostly shows the location of origin in the map and access/search to inscription was made easy-navigable from map.

(4) PLEIADES

Key data

Key person(s): Roger Bagnall, Richard Talbert, Tom Elliott, Lindsay Holman, Jeffrey Becker, Sarah Bond, Sean Gillies, Ryan Horne, Gabe Moss, Adam Rabinowitz, Elizabeth Robinson, Brian Turner, Stefano Costa, Arthur De Graauw, Stuart Dunn, Müge Durusu, Noah Kaye, Gabriel McKee, Charlotte Tupman, Scott Vanderbilt, Valeria Vitale [the credit list is actually very vast and elaborately provided on the credit page of the website]

Affiliated Institution(s): [Ancient World Mapping Center](#), the [Stoa Consortium](#), and the [Institute for the Study of the Ancient World](#).

Time period of the project: 2009 - present

Time period covered: Ancient world

Relevant geographic location: extensive coverage for the Greek and Roman world, and is expanding into Ancient Near Eastern, Byzantine, Celtic, Early Islamic, and Early Medieval geography.

Website: <https://pleiades.stoa.org/>
<https://www.youtube.com/watch?v=MPv20lfPRuk>

Short description: The project PLEIADES (Bagnall et al., 2006) is a collection (gazetteer) of historical geographic information about the ancient world in digital form and worldwide community of scholars, students, and enthusiasts are free to use, create, and share content on this platform. The Greek and Roman world is represented here at the moment with a plan to expand into Ancient Near Eastern, Byzantine, Celtic, and Early Medieval geography.

Broadly, all the content and information are organized in combination of gazetteers and GIS datasets. To represent the multiplex magnitude of variation about ancient geography, the project Pleiades and the contents are organized under four banner-“Places”, “locations”, “names” and “connections”. Places are basically any locus of human attention, material or intellectual that has spatial existence, according to the project website. In this definition, an archaeological site, a modern city having an ancient settlement underneath or even an ancient settlement described in a text can be a place. Therefore, Places can be tangible or intangible, abstract and conceptual. A name with ancient resource can be a place, similarly a site of archaeological significance without a name can be a place too. The spatial existence of places (geographic coordinates) is denoted by “locations” whereas modern and ancient relevant names are addressed as “names”. Recording, documentation and expression of relationships among places are denoted by “connections” which can have the dimension of time, reference to historic evidence or scholarly argument.

Note: The database is searchable by keywords. Faceted indexes are currently under maintenance and therefore inaccessible for the time being. Each entry has metadata like location, tags, names, connections, place type, reference, small description, citation etc. and visually it shows a point location in a cartographic terrain (although the project description, especially the “connection” describes to have geometries like bounding boxes and convex hulls as mechanisms for creating spatial footprints for otherwise unlocatable places and for places with uncertain extents or unmappable boundaries). Regarding mapping interpretation – nothing was found.

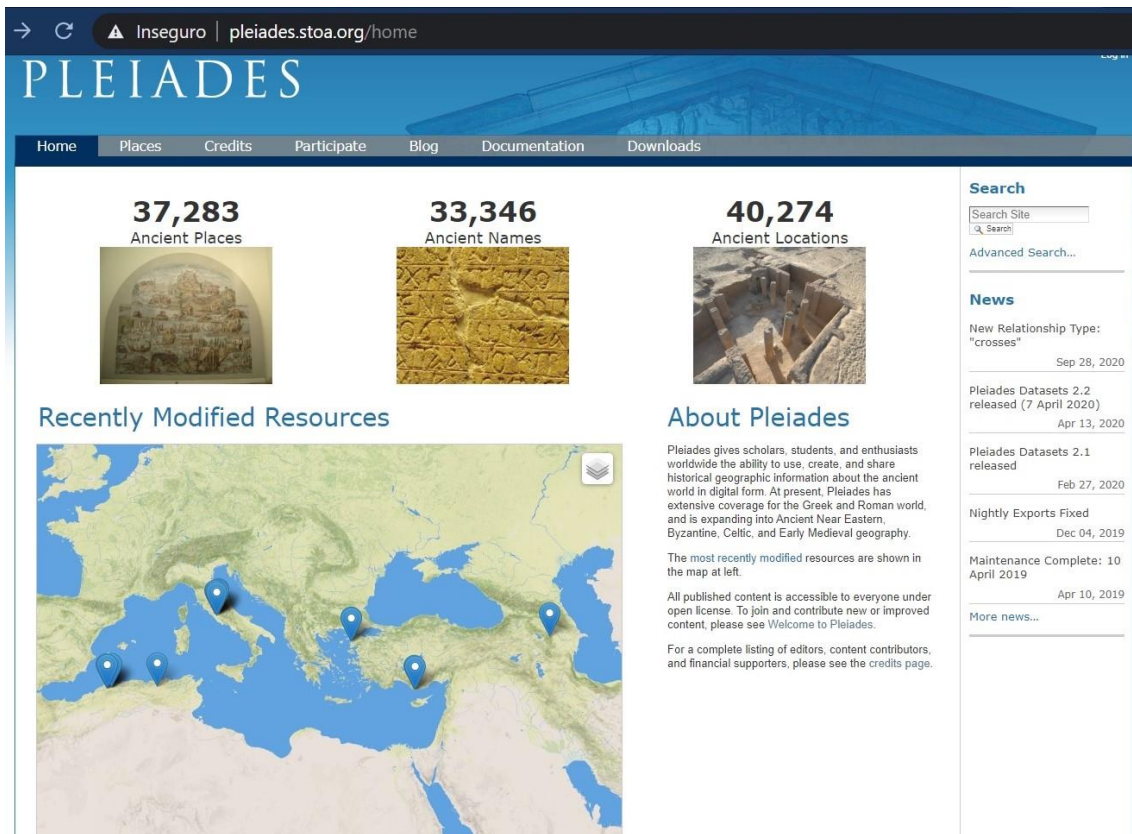


Figure 5: PLEIADES is a gazetteer of historical geographic information about the ancient world in digital form

(5) ORBIS

Key data

Key person(s): Walter Scheidel, Elijah Meeks

Affiliated Institution(s): Stanford University

Time period of the project: 2012 - present

Time period covered: Roman Era (27BC-1453AD)

Relevant geographic location: Roman Empire

Website: <https://digitalhumanities.stanford.edu/projects/orbis>
<https://orbis.stanford.edu/>

ORBIS (Scheidel and Meeks, n.d.) is an interactive scholarly work that allows readers to examine, approximate and estimate the movement of goods and people in the Roman

World through the creation of a historical transportation network model and its publication using interactive maps and information visualization. It consists of a large-scale spatial database that utilizes robust pathfinding to give real-time route calculations to users, various user interfaces into that database, and a host of scholarship explaining and demonstrating its use. Notable features of the interactive interface include choices among sea, fluvial and terrestrial routes, variation of vehicles and ships along with speed, season of travel and benefit of cost, time and distance that covers overall 632 roman sites-network stretching from London to Jerusalem on east-west and Glasgow to Qus (in Egypt) on north-south.

Note: The output of the interactive mapping exercise (of ORBIS) from this project is selection of routes from point A to point B out of 632 sites based on given parameters as well as calculating cost of transportation during Roman era. The background research and documentation is very robust with viable and logical limitation of the model depending on the calculation complexity and data availability. The model is universal as such and is believed to be dynamic to host any other era and location of the world once the model is fed with relevant data. ORBIS is a truly interpretative mapping project that host historical data of different format (map, text etc.), turn it into spatial data, make it available through an interactive interface and produce interpretations in terms of route and cost (also the cartograms of distances, expenses and time). In the scholarly world of Roman history this project deems to be of very high value.

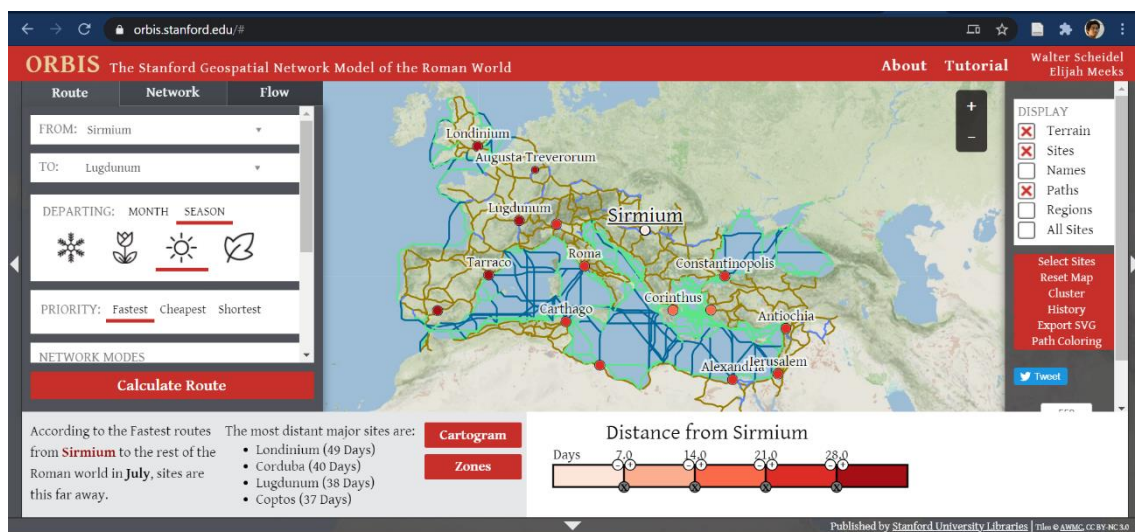


Figure 6: user interface to manipulate the parameters before obtaining output map (source: <https://orbis.stanford.edu/#>)

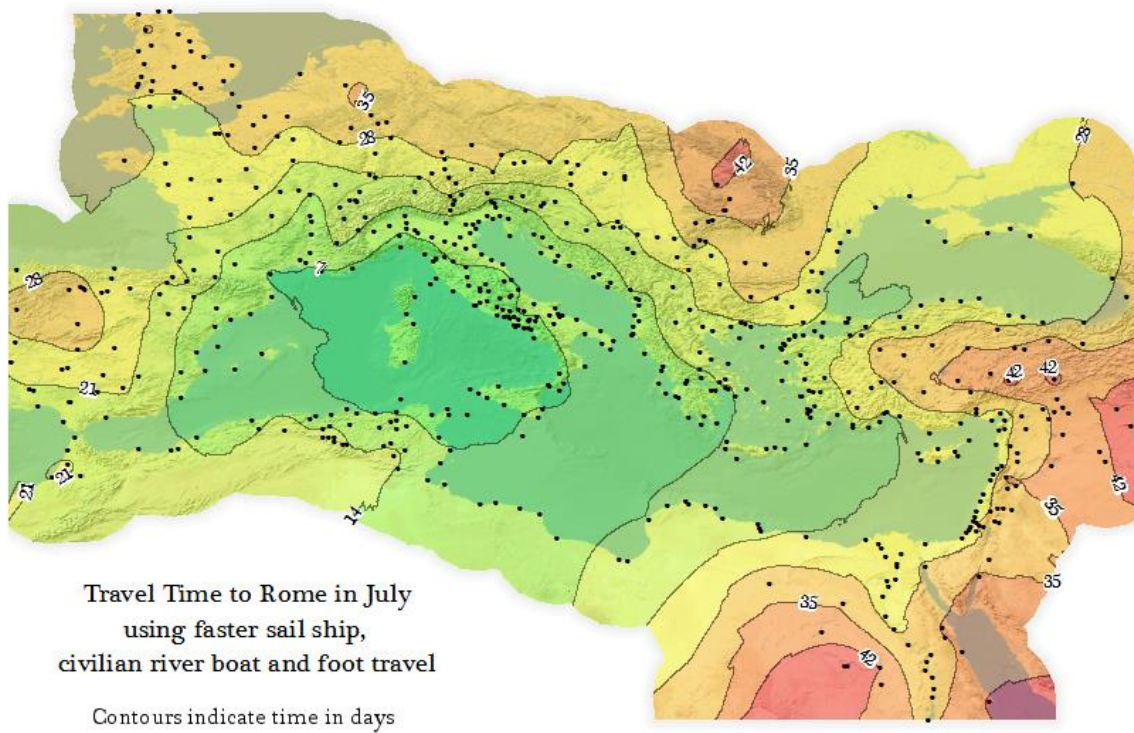


Figure 7: Isochrone Map of Travel Time to Rome in July (source: <https://orbis.stanford.edu/#>)

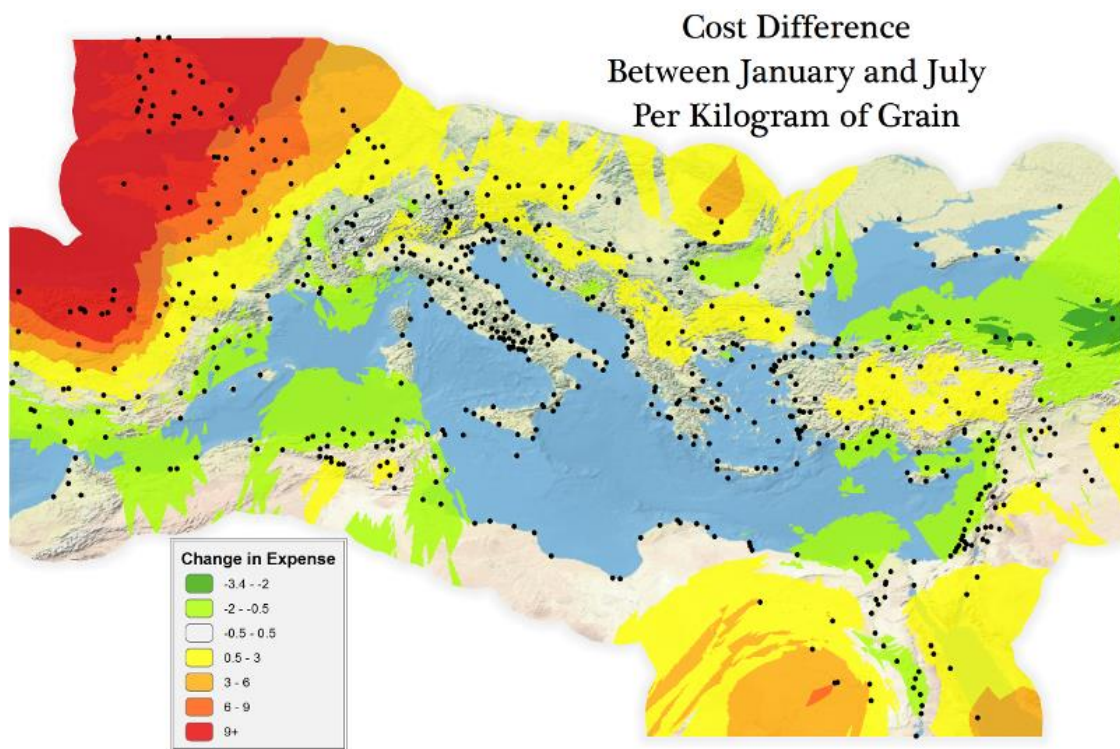


Figure 8: Difference in Expense Based on Month (source: <https://orbis.stanford.edu/#>)

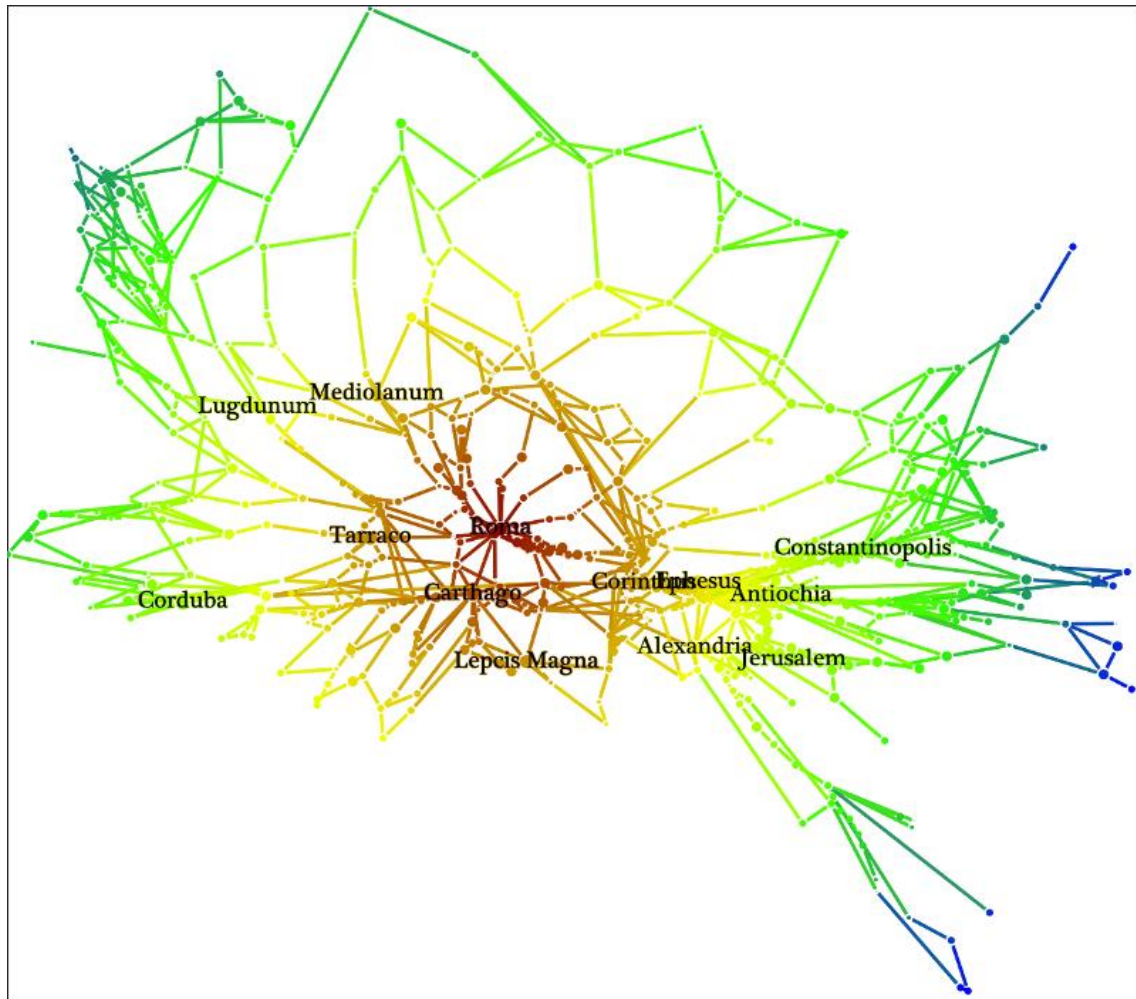


Figure 9: Duration-Based Distance Cartogram, All Modes (Source: <https://orbis.stanford.edu/#>)

(6) Mapping Early American Elections

Key data

Key person(s): Sheila Brennan, Lincoln Mullen, Philip Lampi, Andrew Robertson

Affiliated Institution(s): Roy Rosenzweig Center for History and New Media, George Mason University; American Antiquarian Society; City University of New York, Graduate Center.

Time period of the project: 2019

Time period covered: 1787 - 1825

Relevant geographic location: USA

Website: <http://earlyamericanelections.org>

Mapping Early American Elections (*Mapping Early American Elections*, 2019) is a project of interactive maps and visualizations that feature congressional elections from 1787 to 1825, is an opportunity to look into American politics during its foundational phase. The electoral returns and spatial data that form the backbone of the visualizations and maps are made available to public. There are also some essays available that complement the maps with contextual information and indications for interpretations. It is also possible to download the datasets and create different maps by any user.

Methodology (relevant to thesis): following is an extract from the project website regarding the methodology followed to produce visualization and maps.

In the MEAE project, the transcribed returns from the NNV (New Nation Votes project) were transformed into a dataset to be analyzed and mapped. A dataset is very different from a transcription, in that it required us to make choices about how to standardize the information from the transcribed returns in a way which could be easily and reliably analyzed. The most important of these differences can be summarized as follows: First, we had to regularize the information into a tabular structure suitable for most data analysis software, from Excel to GIS. Second, we had to determine which variables were most useful when mapped, and then we had to calculate those variables for different geographies. (political parties get more preference over candidates due to more consistency over time and geographic areas). Fourth, we have had to resolve many small decisions for intended purpose of the project. For calculating the percentage of votes for each party, in discrepancies, we have had to weigh the evidence and make the best determination possible we have backfilled the county percentages that were unavailable from the district percentages that were available depending on data availability. Finally, but perhaps most significantly, we have made it possible to associate these electoral returns with spatial datasets, an essential step in allowing them to be mapped. By providing a set of codes which allow the tables of voting data to be joined to spatial data, to map the elections data.

Note: The interactive maps produced in the project and displayed by the website are truly valuable visualizations and interpretations of early American elections which include the then social, political economic, demographic and other contexts. While there are lot of technical and strategic issues and complexities to bring data into interpretation which were overcome, the final maps are predominantly in reference to the geographic boundary and cartographic maps. But the number of representatives and electors from

each state is proportional to the number of respective population. If there were visualization available based on demographic data too (e.g., same percentage of vote cast in favour of a certain party/candidate in different county/state may mean support from a very different number of population), that would be different (perhaps cartogram) from the produced one and much appreciated aspects for added interpretation.

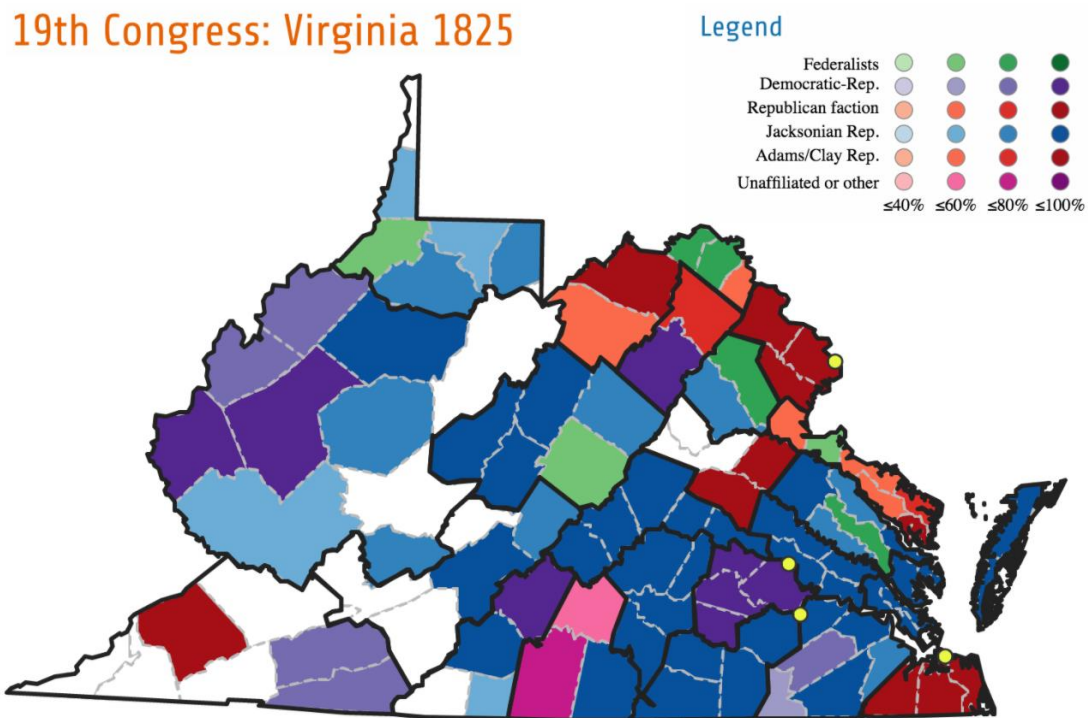


Figure 10: Map of 19th congress, Virginia on 1820 illustrates the fragmentation of the Federalist and Democratic-Republican parties, as well as candidates aligned with Jackson and Adams/Clay (source: <https://earlyamericanelections.org/blog/2018/11/06/mapping-the-first-party-system.html>)

(7) MoEML (Map of Early Modern London)

Key data

Key person(s): Janelle Jenstad, Kim McLean-Fiander *et al.*

Affiliated Institution(s): Social Sciences and Humanities Research Council of Canada (SSHRC), University of Victoria, Canada

Time period of the project: 2006-present

Time period covered: 1561 - present

Relevant geographic location: UK

Website: <https://mapoflondon.uvic.ca/>

Description: The map of early modern London is a digital humanities project comprised of several projects that include tangible and intangible elements. Following is a list of literature that contributes to this project content (Jenstad, 2021).

A digital edition of the 1561 Agas woodcut map of London; an Encyclopaedia of London people, places, topics, and terms; a Library of marked-up texts rich in London toponyms; an anthology of old-spelling and modern editions of all the Elizabethan, Jacobean, and Caroline mayoral shows (modern editions forthcoming); a versioned edition of John Stow's Survey of London (1598 is nearly complete; the early stages of 1633 are in draft); the London Parish project (by Christopher Highley; forthcoming); and Browsing the Bookstalls of St. Paul's project (by Erica Zimmer; forthcoming).

MoEML's six databases support all the following interoperable projects:

A Gazetteer of locations (e.g., streets, sites, playhouses, taverns, churches, wards, and topographical features); a Personography of early modern Londoners both historical and literary; an Orgography of organizations (e.g., livery companies and other corporations); a Bibliography of primary and secondary sources; a Mapography of early modern city maps; and a Glossary of terms relevant to early modern London.

All of the database files are functioning with a common tagset so that the users are able to work with primary and secondary texts simultaneously. The Map allows users to visualize, overlay, combine, and query the information in the MoEML databases.

Notes: The output of the interactive map is locating different places, buildings and activities on historic map accompanied with literature and databases that are linked. It is quite comprehensive to build a tangible and intangible narrative of the then London. Mapping outputs contain simple geometry while it does not contain any significance on shapes chosen. However, the whole project brings many type of information together and nail them spatially through the historic map but there is not much interpretative result drawn.

Here are some other examples, readers can consult. They are not discussed here for space limitation.

(8) **Forma Urbis Romae Project** [<http://web.stanford.edu/group/spatialhistory/cgi-bin/site/project.php?id=1063>]

(9) **Mapping Ottoman Epirus: Region, Power and Empire** [<http://web.stanford.edu/group/spatialhistory/cgi-bin/site/project.php?id=1147> and https://www.youtube.com/watch?v=_hGwVKCa6gI]

Challenges

The standard for hardware, software, technology and trend of data storage and extraction, communication and website technology are constantly changing. It is a big challenge to set standard for basic file types and features as well as adoption of technology that remains valid and contemporary for long time. There is also an issue of redundancy. Once some cultural heritage assets are documented, digitized and safeguarded, there is little scope to consider it full and final. ICH keeps evolving, so is the technology. Same or evolved cultural heritage of the same origin demands a better preservation with time and emerging technology and eventually leads to increase of budget, manpower, training resources etc. For example, in a course of just ten to fifteen years photography and videography has changed in resolution, 360 degree, mixed reality and so on that are increasingly capable of preserving more information with higher accuracy. Heavy investment in adoption of technology and training can be sustainable solution which might be justified if the preserved resources are considered part of national curriculum.

Safeguarding living culture (by collaborating with community that holds it) in digital media might be another challenge due to its complex collaborative nature. Growing and retaining the interest of the community itself, becomes a challenge sometimes, due to other interest (e.g. economic). Recent incidents of loss of UNESCO World Heritage status (UK, Oman and Germany) are examples of this nature. Innovation, advocacy, commercialization, adoption of and into the popular culture and preservation in layers might be some key strategy to face this challenge.

Proposed framework

The generic sequence of the safeguarding process is likely to follow, in general, documentation → curation → formatting and arranging → Web Platform → Dissemination. There are actually 2 parts for sustainable safeguarding. Proper documentation and archiving, followed by recreation of the same in natural settings. The projects and examples discussed in this article partially describe the best of each segment. The work of Alivizatou (2006) is noteworthy for Didactic and Interpretative framework because it acts on the area of living culture where recreation of ICH is proposed by collaboration with community and it is far beyond the simple documentation and disseminating. Works of some other researchers excelled in the detail digital process of recording ICH, e.g., 3D modelling for dance performance and it also reach beyond the image, video and text. All these approaches lead to a grand narrative. Setting these data into websites and mobile apps as well as dissemination can be facilitated by designers (cultural heritage professionals) and engineers (programmers, back-end developers). Detail design and coding of each topic would vary project to project as type, intention and output would be different and that is out of scope of this article. But it is possible to arrive at the best practices regarding the components and functionality of a website, mobile app that can be interactive, regenerative and interpretative. It is good to practice these from the beginning of a project through conception, research, data collection and development so that all components remain functional. Following table records major components and their nature as well as functionality. An example or comment is also included.

Components	Functionality	example
Database	Analysis capability	Geodatabase can help with Spatial analysis for finding relationships and patterns; Database of text, image, audio and video.
Search ability	Faceted search	Can be adopted from ORBIS and MoEML project
Meta-data	Faceted indexes, research	Image/photograph, transcription, translation, languages, dimensions, xml file, date, place found, current location, note/alternative transcription, figures, sources/bibliography
Meta-data format	Universality of file format to become accessible to everyone	Meta-data format proposed in DIGICULT Project No: KA2-02-VET: 2019-1-BG01-KA202-062231

		Can be adopted for recent projects as most details regarding image, audio, video etc. are defined with contemporary standard.
Interactivity	Pedagogy, Dissemination, Dynamic Analysis	Based on analysis and consulting database, the interface should be able to answer questions from user input
Variables	Interactiveness	Variables facilitate the functionality of Interactivity
Code / links	Interconnectivity	Links among meta-data (text, image, xml etc.) so that in the presentation/website an observer can relate to all type of data about a particular object and link their temporal, spatial and other contexts. It is important to present information from multiple perspective.

Take home words

The cultural world is always very dynamic and ever changing. Considering the immense influence of cultural heritage on people's mind, especially young people, the necessity to safeguard ICH and disseminate in most efficient and accessible way is undeniable. The ever-changing society and associated culture that transform continuously demand the safeguarding and pedagogy today even more in the context of fourth industrial revolution, the digital revolution. The revolution, like any other, is going to bring considerable change in the society including the economics, human rights, relationships, value and many more. Safeguarding and dissemination of ICH can play the role of a control mechanism, a check and balance strategy for the welfare of the society. Along with way of the revolution mentioned above, dealing with ICH must be digitally sound and acceptable to the contemporary as well as future generations. Otherwise, if all documentations remain unattended, like in a remote bookshelf of the largest library with lot of dust due to non-use for example, the efforts of safeguarding ICH make no sense.

In that connection, the clue is to exploit digital format to the fullest. It is very important to preserve ICH in the most efficient digital format so that it can contain versatile, various, more information, close to its recreation in natural settings as much as possible. This article provides an account of the evolution of digitization of ICH by many researchers worldwide along with their conceptual advancement. It gives a great view towards present trend and future direction. The discussion is followed by examples with

specification and technical features. Not all of these examples are necessarily on ICH directly, but the features and concept in the background and user interface are very contemporary and valuable learning for safeguarding and dissemination of ICH. Many features and web-technology can be adopted for current purposes. But through digitization the possibilities are beyond mere documentation and disseminating. The examples demonstrated how the proper documentation with specific methodology, feeding data of different types and clever coding to utilize them simultaneously can lead to many interesting results including interpretation, spatialization, simulation, new historic data etc. All these possibilities are new horizons for ICH and its safeguarding and dissemination. Afterwards challenges to apply the feasible concepts and methodology in the ICH sectors were discussed shortly along with probable direction for solution. The final section proposes a sequence for digitally preserving and disseminating ICH assets and tabulates certain underlying web-component, features with functionality of such project yet to undertake. This section has reflection and filtered adoption from contemporary standards, studies worldwide as well as projects discussed in “Present trends and cases” section.

No standard can be taken as granted and best for a longer time period because technology and knowledge is upgrading every single day. Despite the uncertainty of time factor, the important clue is to stick to main principle of documentation towards safeguarding and pedagogy, enrich it by the updated methodology that makes the asset accessible to all, perhaps at fingertips. New technologies like speech recognition, artificial intelligence, augmented reality, virtual reality, immersion etc. are increasingly being available but yet to be popular, feasible, economic and versatile to be useful for average user. Let us continue with present standards keeping in mind that it would consider future demands and keep an eye of utilizing new technologies for more accurate and comprehensive narrative.

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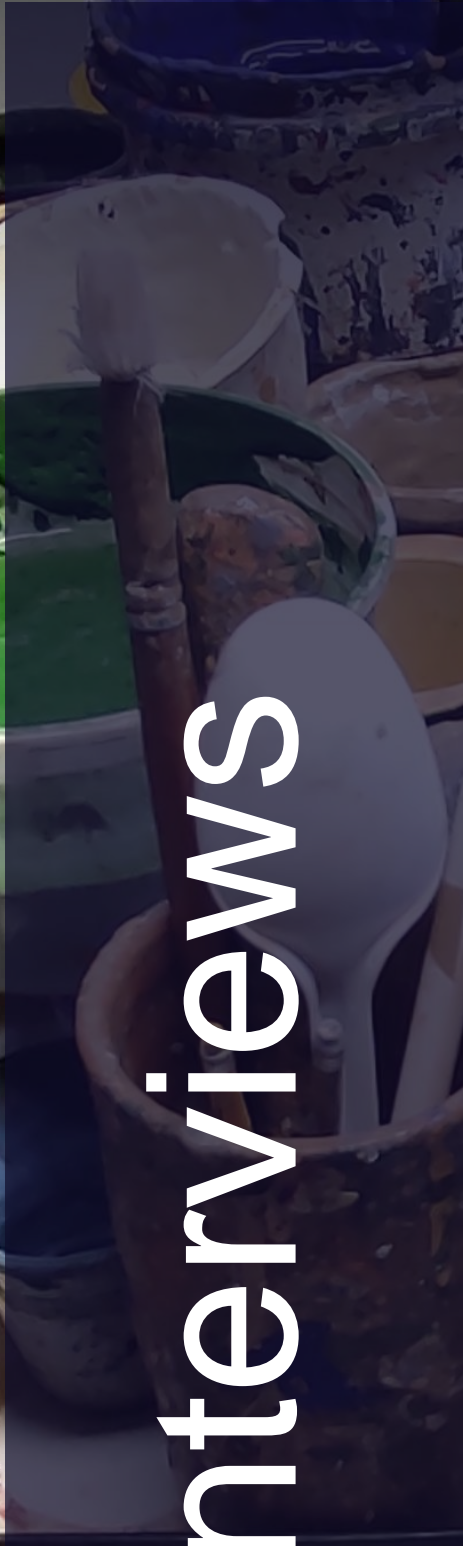
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Interviews

Interview with Ricardo Fonseca

By Sónia Bombico

Craftsman dedicated to the "Craftmanship of Estremoz clay figures", inscribed in 2017 on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



Ricardo Fonseca

“There's a Salvage Plan and the Estremoz Municipal Council is creating a video archive of the process of making many of the figures, so this will be for the future.”

How did you get into the "Craftmanship of Estremoz clay figures"? Is it a family tradition?

I learnt it from my aunts and started when I was still a child, during school holidays. As the years went by, I grew fond of art and decided to make this a profession.

My aunts [Irmãs Flores] learned when they were still very young, because they needed to work, with the "master" Sabina Santos, and when that lady stopped working, my aunts continued working on their own.

It was in their atelier that I started. Today I work here with them.

Do you have any idea how many people are currently dedicated to the "Craftmanship of Estremoz clay figures"?

This answer is very relative, because now there are people making a type of clay figures that I personally do not consider "Bonecos de Estremoz"; because although the basic technique is the same, there is a lot of innovation.

There are 3 or 4 people who took a training course about two years ago and started to work, some even full-time, but it's a type of work that I consider to be different.

There are only 4 or 5 people making the traditional "Bonecos de Estremoz".

Can you briefly describe the technological process you use?

Any figure always starts with the body (head, torso, and limbs), and then the clothes are moulded on top, in other words, it's as if the figure were dressed in clay.

It has a drying phase and then it's baked. Here, we bake it at a temperature of 930 degrees, for about 9 hours, because the temperature must rise gradually so that the body of the figure doesn't "explode". Then the figure is painted with water-based paints, some of them made with pigments, water, and white glue. At the end it takes varnish that is also water-based, but in the old days it wasn't.

Has this procedure changed over time?

Yes, there have been developments, because of the evolution of the materials we use. For example, today you cannot use certain synthetic products that were used a few years ago, because of their toxicity. Certain oil paints or synthetic varnishes have been banned. Today, we are forced to use water-based products.

And did these changes bring any constraints? Or any need to adapt the technique?

No, no! The aesthetics were not altered, and it even has advantages, there are no smells and it is more sustainable.

Are you trying to innovate the traditional approach, and if so, how?

Yes! Innovation in the sense of making new figures. Because, nowadays, we must meet the clients' requests; and the clients ask for many new pieces, mainly religious figures. And we do it within what we can do.

But we always explain to the client that the figure will have the characteristics of a "Boneco de Estremoz". We're not going to make, for example, a more sculptural figure, because then we'll have to call it something else. The "Boneco de Estremoz" is a popular art and has more rustic characteristics, and everything we do is within that aesthetic.

But we do a lot of new figures, yes!

Epecially religious figures?

Yes, but there are other types of figures. I can give you an example: there are people who ask for figures of professions, because they want to offer a friend or relative the figure of a doctor, a lawyer, an architect...

There were already traditional professions in the Estremoz clay figures and now there are also modern professions...

Can we say that it is an art that evolves along with the evolution of society itself?

That's exactly right! Even because this art has always portrayed society very much.

Clay is an essential raw material. Is the clay you use of local/regional origin? Do you have any difficulties in acquiring it?

Difficulty in acquiring it, no! But we haven't had clay from the region for a long time because there are no longer people producing it and there are no more potteries in Estremoz. So, we must buy from abroad.

And how long has it been since you've had access to locally sourced clay?

Probably since the 90s.

Has the inclusion of the "Craftmanship of Estremoz clay figures" in the UNESCO List of Intangible Cultural Heritage affected your activities in any way?

Yes, it did! In the sense that there was more demand. The figures were already very popular, even abroad, and there was always a great demand for them; but the application was publicised worldwide, and of course demand increased a lot, especially immediately after the classification.

Our capacity to respond was more difficult because our work rhythm remained the same.

And did it also have an impact, not only in terms of demand and sales, but also in terms of your participation in training, promotion, and safeguarding actions? An increase in visits to your space?

Yes, mainly school visits.

And does that sound like a positive thing?

Yes, it's quite positive! And we also have visits from tourist groups. There is a lot of demand, really!

Is the "Craftmanship of Estremoz clay figures" also a source of income for you? Is it possible to make a living from this practice?

Yes, yes! It's my profession!

How do you see your future in the "Craftmanship of Estremoz clay figures"?

I think that... I don't want to say that it will disappear completely, but I think that the tendency of the new generations is to change the traditional. I think it's going to lose a little of its essence, what it was 100 or 200 years ago.

And do you think this is negative or that it will be part of the evolution of the art itself?

I think it is bad!

Will you be willing to disclose the secrets of traditional practice to someone? If so, who could it be?

Yes, to someone who is really interested in learning and is available for it!

But nowadays there's not much of that question anymore...

Because of the application, there's a Salvage Plan and the Estremoz Municipal Council is creating a video archive of the process of making many of the figures, so this will be for the future. Even if this art may die, or be in danger of becoming extinct, anyone who wants to learn can always resort to this recording material that will be kept in an archive.

You anticipated a question I had to ask you next, which is this: Imagining you were the last living craftsman, do you think it would be possible to capture your techniques through new technologies, such as video or virtual reality, so that someone 100 years from now could learn them? Or, for example, someone from a different culture, in another part of the world?

Yes, yes, it's already happening! And it is a way of safeguarding!

Playing the bit of a "devil's advocate", don't you think that it is essential in learning, the human and personal element, in passing on certain details of practice?

Of course! It will never be the same! I speak from my own experience, I started working with 12 or 13 years old and I notice that my evolution was very slow. I didn't learn like that in half a dozen months. It also takes talent! But I think if the person has some talent, even just watching the videos they can learn.

What has the "Craftmanship of Estremoz clay figures" brought to your life?

To my life... they may have brought me some fame, some prestige. As well as being my profession.

Do you think your personal story also contributes to the History of this tradition?

Yes, I think I leave something of myself behind. But here I sometimes go more for the "story" of the clients than for my own.

And what about, for example, new figures that you have created, that can last and that can also enrich the collection of figures?

Yes, some of them do. For example, a figure I make a lot is the Saint Elizabeth of Portugal. There is no ancient Saint Elizabeth in the museum's collections, for example. It is a figure that is very connected to Estremoz and somehow, we can already consider it as belonging to the collection of figures.

What do you like best about your job?

The phase of the work that I like the most is modelling. I don't like painting so much...

Are you interested in the history of "Bonecos de Estremoz"?

Yes, and fortunately there's a lot of information now, because of the application. There's a lot of documentation and even the director of the museum published a book in which he made a general overview of the art and history of the figures.

I'm just sorry that there's so little information about Carnival allegorical figures...

Do you contribute in any way to transferring some of that knowledge to visitors and clients?

Yes, we always suggest people visit the Municipal Museum of Estremoz, where they can see the collections of clay figures, with figures from the 18th century to the present day.

And do you feel involved in the work that has been developed, in institutional terms, with a view to valuing and safeguarding of the "Craftmanship of Estremoz clay figures?"

Yes, yes! We always participate actively in everything that is proposed to us, from the very process of preparing the application. And we have also participated in the making of the videos I mentioned.

25.11.2021 | Estremoz, Alentejo, Portugal

Interview with Peter Trnka

By Andrea Jančoškova & Veronika Valovicova

Craftsman dedicated to the " Blueprint, resist block printing and indigo dyeing", inscribed in 2018 on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



Peter Trnka

“As the method of creating blueprint is a preserved, historical process and method of fabric production it is this which makes it so treasured. Any technological innovation would undermine the whole meaning...”

How did you get into the manufacturing of blueprint? What is your family tradition? Who, where and when did they start blueprint in your family and what are the next steps? In your opinion, how many people in Slovakia are currently involved in blueprint?

In 1825, a blueprint workshop was established in the village of Záriečie near Púchov, the owner of which was called Jozef Bednárík. As the manufacturer was childless, he handed over the workshop to his apprentice, Jozef Trnka, who was my great-grandfather. Subsequently, this craft was passed down from generation to generation - up to my grandfather Stanislav Trnka. After his death, no one continued this craft, so I took over. I studied on my own for about four years, until the desired results were achieved. At present, three people are involved in blueprint in Slovakia.

Can you briefly describe the technological process you use? Has the process been changed since the time of your great-grandfather?

With the help of a printing block, a special reserve called pap is impregnated in a patterned manner on pre-prepared white cotton fabric. After printing, the fabric must mature for several days after which it can be dipped into a special indigo dye. It is dyed up to ten times until the desired shade of blue is achieved. In the next step, the dyed substance is soaked in a solution with an acid that fixes the blue colour and at the same time dissolves the pap. Finally, the fabric is washed in clear water and dried, after which the blueprint is finished. This procedure has not changed during four hundred years in Slovakia.

Are you trying to innovate the traditional process? If so, in which way?

As the method of creating blueprint is a preserved, historical process and method of fabric production it is this which makes it so treasured. Any technological innovation would undermine the whole meaning and significance of this piece of ancient past and the historical legacy of our ancestors.

Blocks are an important part of the blueprint craft. Is there anyone in Slovakia who would currently produce them?

I don't know of anyone who would produce blueprint blocks in Slovakia except me.

Has your work been impacted in some way by the entry of the blueprint into the Representative UNESCO's List of Intangible Cultural Heritage?

The registration of the blueprint in UNESCO impacted my activity in an extraordinary way. Thanks to this act, blueprint became more known in society and in the wider public than before. At the same time, interest in products or education and workshops with an educational focus has increased rapidly.

Is blueprint a source of income for you? Or, can you make a living from blueprint?

From a particular moment during my work blueprint started to become a source of income. Until now, however, I only studied and devoted myself to this craft in my free time. But I think that with full commitment it would be possible to make a living from this craft.

How do you see your future with blueprints?

Immediately after graduating I opened a business. Now, my workshop is under reconstruction and if there is such an interest in blueprint as before I will plan to continue with it.

Will you be willing to reveal a trade secret to someone? If so, who could it be?

After the death of my grandfather, there was a threat that this craft would disappear forever, because for twenty years my grandfather was the last manufacturer in Slovakia. After his death I re-learned the technology on my own. It took a long time and I had to devote a lot of energy into it. It would be a great pity if someone else had to undergo this effort, and it would be an even greater pity if this craft were to disappear. Therefore, I am willing to transfer the know-how to a candidate whom - I am convinced - is suitable.

What has blueprint brought to your life?

Thanks to blueprint I have met a lot of great new people, I have visited interesting places where I would not otherwise visit, and have developed new friendships, experiences, and hobbies.

If you were the last living blueprint manufacturer, would you think it would be possible with new technologies (such as virtual reality) to capture your skills in order for anyone to learn in 100 years? Or even someone from another culture?

I don't think so.

Do you have a story that you pass on with this tradition?

My great-uncle Dr. Jozef Trnka, who was an ethnologist, wrote a very detailed publication about the blueprint workshop in our family. This book is an extremely interesting story for me personally. It was also the inspiration that made me start working on blueprints, because it was fascinating and a great commitment for me to work on something that has been dedicated to our family for five generations.

What do you like best about your job and why?

I love workshops the most. I get great joy from being able to talk about blueprints to people who have never heard of it, to raise awareness and, last but not least, to discover new interesting people, new places and new countries.

Conclusions

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This book is in a way the record of the meeting between two work teams. The Portuguese and Slovakia researchers clearly show their concerns and research priorities, that are naturally different. Nevertheless, I would like to underline a couple of conclusions.

The first concerns Intangible Cultural Heritage (ICH) concept and field of work. When we talk about ICH we can approach the concept from different perspectives. Most of the time, we just want to deal with number 2 of Article 2 of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), considering the domains listed: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.

But because we are not sure where the strict boundaries of ICH concept are defined, we tend to extend our work to the cultural and creative industries. Yet ICH, in fact, is only a small part of them. We should ask ourselves why this is happening everywhere. Maybe because we are aware that, due to various reasons, the risk of the ICH disappearing is real. So, we try to use all kinds of strategies to avoid that fate, especially in a society that is losing its memories. In fact, it is not easy to fight, every day, against a dominant culture transmitted by social networks or television. The place of traditional know-how has become much smaller.

It is probably this kind of burden that drives us to promote and fight for strong public policies that play a particular and decisive role in preserving and safeguarding many ICH practices. On the other hand, both teams recognise that since ICH is a social concept

constructed by each society in these changing times, public policies must adapt to the reality of each place.

In some countries museums have a special responsibility because they have open practices towards local communities and have specialised staff to do so. Moreover, sometimes training and expertise in technologies related to cultural activities is a large sector with gaps of a different nature from one country to another.

However, there is a common understanding that public policy can play an important role. One of these is to register and certify Intangible Cultural Heritage. In other words, it should be remembered that the legal protection of a traditional know-how, an oral expression or a performing art should be done through a similar procedure in most countries. In addition to registration, there is a social and quality protection provided by the certification process. Here, the aim is to publicly declare that a specific element classified as ICH conforms to the requirements of a well-known regulation – the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

The European Union is currently very active in promoting the cultural and creative industries sector. This real movement received a radical boost with Ursula von der Leyen's speech in April 2021 called "The New Bauhaus". This initiative is particularly important not only for the cultural and creative industries but also for the ICH, as it is based on 3 pillars: beautiful, sustainable, and together. We hope that the New European Bauhaus will address many of the problems of safeguarding Intangible Cultural Heritage.

Another reason to look at what public offices are doing, or should be doing, is the need not to lose focus on ICH. Indeed, the partners who signed the 2003 UNESCO Convention have responsibilities that include developing and promoting public policy. States should produce, or help produce, a national ICH inventory and should foster links with communities such that they are, and should be, the central node for ICH management.

The difficulties are there for all to see. How can a public institution share power, however small, with private groups? According to the 2003 UNESCO Convention, a national inventory should include not only a list of heritage assets or elements, but also the participation of communities, groups, and people, because they are the "owners" of the ICH. But normally, an inventory is an administrative process that has become neither a public oversight instrument, in which private parties have practically no room for action.

This global situation presents itself as confusing and full of inconsistencies, often difficult to understand. That is why we are paying more and more attention and pushing public

offices to define clear and supportive policies to safeguard ICH. This new era explains the central role UNESCO is playing today. Reading the Operational Guidelines for the Implementation of the Convention, promoting workshops and expert meetings and publishing technical documents by UNESCO, as well as following the editorial news of peer-reviewed journals helps us discover safer ways to deal with ICH.

But a strong and ensuring point for both team remains they never lose hope, and they keep on working with ICH.

About the authors

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