3.8 Cultural heritage management: constructing a concept.

by Carlos Javier Villaseñor Anaya

The UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage (1972) is a landmark regarding the involvement of national governmental institutions in rescuing, preserving, and safeguarding the cultural heritage found in their territories. Another important moment was the approval of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Given the international scope and prestige of UNESCO, both Conventions support the general criteria applied to the cultural heritage management in the world. At the beginning of the 21st century, cultural heritage management confronted new challenges arising from the tensions between the symbolic value and the capacity of generating economic resources of cultural heritage.

1.- Introduction

For a long time, cultural heritage and artistic expression have been two important branches in which cultural policy is developed. This crucial division is due to the interest of society to have a cultural memory for future generations, as well as to the need to provide a channel to the many ways of expression of the human spirit.

In this point, however, is where the consensus ends, and subtle differences are found. Which tangible or intangible properties are proofs or bearers of the essential values of society? Which cultural memory should be transferred to new generations? How should be guarded and exhibited such testimonial properties for their conservation and common enjoyment? What are the languages for the artistic expression? Are there any artistic components that should be more valued than others? Which infrastructure and technical characteristics are required to provide an adequate channel to the expressions of the human spirit which are important for such society?

Without demeriting the importance of artistic expressions, this article is aimed at knowing the concept of cultural heritage as a basic element in the training of cultural managers, as well as a means so that professionals themselves, articulated with their objective population, specifically define the specific content for the common good, according to their circumstance.

Throughout history, many causes have determined what is cultural heritage for a society. It is true that the selection of the heritage constituting cultural heritage is related to the objective of transmitting the essence of the cohesion and sense of a group from a generation to another, although there are different ways in which this goal is fulfilled. In some cases, cultural heritage has been defined from the tangible value of which some properties are made up; in other cases, it is based on their aesthetic or age; also, in many cases, cultural properties have been grouped as long as their symbolic content is functional for preserving an ideology or maintaining an economic or political group in the power.
I am not saying that it is not possible to achieve a consensus in relation to a specific definition of cultural heritage, but there are so many definitions required by societies to generate cohesion and sense, transcending in time. In turn, this aspect depends on those elements that society has reasons to assess as part of its sustainable development. There are also properties considered in different cultural heritage environments due to their characteristics. For example, Leonardo Da Vinci’s Mona Lisa, which a huge part of population appropriates it, although people are not always based on the same arguments.

Without demeriting the previous statements, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has developed two concepts of cultural heritage, thus achieving a wide international consensus and establishing specific conservation and safeguard practices. Most of these practices have been reconsidered by many national legislations of the States Parties of the treaties in which they are included. I am referring to the

Convention concerning the Protection of the World Cultural and Natural Heritage (1972), and the Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

Based on both Conventions, we know cultural heritage a little more and how it is managed.
2.- Convention concerning the Protection of the World Cultural and Natural Heritage

Who is not touched by an evident sample of the human temper? It gives us a certainty of importance. It makes us to be aware of being human and able, at the same time, of achieving enormous goals. Hope is renewed by its presence.

The two World Wars caused pain and despair. Evil, destruction, and death were present in the general view of the 20th century.

Fourteen years after the establishment of UNESCO (1945), a new hope arose from the depth of the Nile River.

Due to the beginning of the construction of the Dam of Aswan (Egypt) in 1960, UNESCO made a call for the international community to collaborate in the removal of the temples which Ramses II dedicated to God Amun-Ra, in Abu Simbel. The risk that one of the most wonderful works of ancient Egypt was sank in the Nile River was imminent, and the international co-operation was essential.

Abu Simbel. Egypt. (voice)

The existence of this architectural complex and its millennium symbolism miraculously joint several tens of nations. The titanic task was carried out for four years (1964-68) and cost almost 80 million dollars (those dollars!), half of those was given by fifty countries (voice).

It is nowadays difficult to transmit all the emotional energy caused by the rescue of one of the most evident testimonies of cultural summits achieved by the human being. It truly was a period of renewing hope. We should remember that there were some important events in this period, such as the arrival of a man to the Moon (July 1969), and important student movements in Paris (May 1968) and Mexico (October 1968).
The success achieved by the community of nations in Abu Simbel made evident the importance of cooperation for preserving cultural sites of exceptional value, which implied to take rescue actions, such as those in Venice (Italy), in the ruins of Mohenjo-Daro (Pakistan), or in Borobudur (Indonesia), which is the biggest Buddhist monument in the world.

Borobudur. Indonesia.

In an International Conference held in Washington D.C. in 1965, the establishment of a foundation for world heritage which supports the international co-operation to protect wonderful natural areas and exceptional historical sites for the current and future enjoyment of mankind was first proposed.

Based on such antecedents and the contributions of the International Union for Conservation of Nature (IUCN), the XVII General Conference of UNESCO approved the Convention concerning the Protection of the World Cultural and Natural Heritage on 16 November 1972. Up to this year (2015), it has 191 States Parties and a total of 1,007 sites registered, which are divided as follows: 779 cultural sites, 197 natural sites, 31 mixes sites, and 46 sites in danger.

The Convention is divided into the following chapters:

- Definition of the cultural and natural heritage
- National protection and international protection of the cultural and natural heritage
- Intergovernmental committee for the protection of the world cultural and natural heritage
- Fund for the protection of the world cultural and natural heritage
- Conditions and arrangements for international assistance
- Educational programmes
- Final clauses
With the aim of achieving the operational instruments of the Convention, the World Heritage Committee has made a document called **Operational Guidelines for the Implementation of the World Heritage Convention**, which is periodically reviewed and updated. The most recent version until now is that of the year 2013, only available in English. The most recent version in Spanish is from May 2011 (voice).

Some of the most important articles of the Convention are the following:

According to Article 1 and for the purposes of this Convention, the following shall be considered as "**cultural heritage**":

- **monuments**: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of Outstanding Universal Value from the point of view of history, art or science;

- **groups of buildings**: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of Outstanding Universal Value from the point of view of history, art or science;

- **sites**: works of man or the combined works of nature and of man, and areas including archaeological sites which are of Outstanding Universal Value from the historical, aesthetic, ethnological or anthropological points of view.

Without demeriting the incorporation of monuments, places and sites in general in the World Heritage List, the World Heritage Committee has also identified and defined several types of cultural and natural properties, as well as adopted specific guidelines to facilitate their evaluation when they are proposed to be inscribed in the World Heritage List, according to the following table:

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<th>TIPO ESPECÍFICO</th>
<th>EJEMPLO</th>
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<tbody>
<tr>
<td>Paisajes culturales</td>
<td>El Paisaje cultural del café, Colombia</td>
</tr>
<tr>
<td>Ciudades históricas y centros de ciudad</td>
<td>Ciudad de Quito, Ecuador</td>
</tr>
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<td></td>
<td><a href="http://whc.unesco.org/en/list/2">http://whc.unesco.org/en/list/2</a></td>
</tr>
<tr>
<td>Canales Patrimoniales</td>
<td>Ciudad Vieja y acueducto de Segovia, España</td>
</tr>
<tr>
<td>Rutas Patrimoniales</td>
<td>Camino Real de Tierra Adentro, México</td>
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</tbody>
</table>

The first challenge arose from the definition of the ARTICLE 1 is undoubtedly to know how to identify an outstanding universal value. We therefore consult the **OPERATIONAL GUIDELINES** which indicates the following criteria to determine the outstanding universal value:

**Criteria for the assessment of Outstanding Universal Value**

(I) represent a masterpiece of human creative genius;
(II) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(III) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

(IV) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

(V) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(VI) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

(VII) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

(VIII) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

(IX) be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(X) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of Outstanding Universal Value from the point of view of science or conservation.

These criteria were formerly presented as two separate sets of criteria - criteria (i) - (vi) for cultural heritage and (i) - (iv) for natural heritage. The 6th extraordinary session of the World Heritage Committee decided to merge the ten criteria, particularly applicable to mixed properties.

Finally, to be deemed of Outstanding Universal Value, a property must also meet the conditions of integrity and/or authenticity and must have an adequate protection and management system to ensure its safeguarding.

Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values (...) are truthfully and credibly expressed through a variety of attributes including:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
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- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors.

Attributes such as spirit and feeling do not lend themselves easily to practical applications of the conditions of authenticity, but nevertheless are important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.

According to CHAPTER II of the Convention of 1972, although it is true that each State Party has the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage (...) situated on its territory, States Parties recognise that international community as a whole has the duty of cooperating in the protection of world heritage.

CHAPTER III is about the World Heritage Committee, which is composed of representatives of 21 States Parties in the Convention, who were chosen by its General Assembly. The committee is responsible for approving its internal regulation, for applying the Practical Guidelines of the World Heritage Convention, and particularly decides whether cultural, natural or mixes properties are included, which are part of the World Heritage List. It is also in charge of approving when a property in the List should be included in the World Heritage List in Danger.

As regards cultural properties, the World Heritage Committee is advised by the International Council on Monuments and Sites (ICOMOS) (voice) and by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) (voice).

The UNESCO WORLD HERITAGE CENTRE was established in 1992 and was aimed at operating the Convention daily by means of tasks: organising annual sessions of the World Heritage Committee, giving advice to the States Parties as regards the preparation of the properties chosen, facilitating the technical co-operation required, planning technical seminars and workshops, making educational material, and updating the World Heritage List. Also, it is responsible for the presentation of reports on the conservation state of the sites inscribed.

Unfortunately, the sites of the World Heritage Centre, ICOMOS, and ICCROM are only available in French and English.

Cultural or natural properties are incorporated in the List according to a procedure previously defined, which starts when a State Party makes the decision of including a property in the Indicative List of World Heritage, which is informed to the World Heritage Centre for its record. Nowadays, a total of 173 States Parties have fulfilled this duty, with a total of 1,611 properties.

Then, the State Party selects and suggests the incorporation of some of the properties previously inscribed in its National Indicative List for being inscribed in the World Heritage List. The document is analysed by consultative bodies, such as ICOMOS and ICCROM. The intergovernmental World Heritage Committee studies those reports and decides whether the property is incorporated in the World Heritage List.

A general belief, but false, is that UNESCO gives economic resources for the maintenance, conservation, and restoration of those properties included in the World Heritage List. That is not true.
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The Convention considers in Chapters IV and V to grant international assistance only for the protection, conservation, revaluation or restoration of a property included in the World Heritage List. The international co-operation or assistance is only granted through specialised studies, the collaboration of international experts, the training of local specialists, supply of equipment, the approval of low-interest loans, and finally —and in exceptional cases— non-refundable economic contributions which can be totally or partially financed by the Fund for the Protection of the World Cultural and Natural Heritage. In all cases, the properties included in the World heritage List in Danger are prioritised.


To know some keys about the way in which the concept of INTANGIBLE CULTURAL HERITAGE arose, it is fundamental to mention the Mexico City Declaration of 1982.

We should remember that for 31 years, the Convention of 1972 was the major reference regarding cultural heritage management, and this Convention only recognises as monuments those having an outstanding universal value from the point of view of history, arts, or science. In other words, those properties not having universal and exceptional qualities are not included in the category of “Cultural Heritage” which, for the goal of forming a social imaginary, resulted in a heritage of first level and in other heritage of lower levels. Some heritage did not have even the category of heritage, but names such as folklore, vernacular expression, popular culture, or other similar names.

The seventies were a period of important social changes and, as a result, there was a greater participation of civic society in the design and implementation of public policies.

In this democratic empowerment, and as the result of the works of the World Conference on Cultural Policies, also known as MONDIACULT, held from 26 July to 6 August 1982, in Mexico City, the MEXICO CITY DECLARATION ON CULTURAL POLICIES (1982) is written: it is a document recognised by UNESCO as the founder moment of its vision of culture and development.

Three important articles are as follows:

1. Every culture represents a unique and irreplaceable body of values since each people's traditions and forms of expression are its most effective means of demonstrating its presence in the world.

This article shows a fundamental change in the idea of culture because, since Illustration, culture has been a high quality moved from the centres of knowledge production to the receiving peripheries. Unlike that idea of culture, the Mexico City Declaration of 1982 recognises culture as a symbolic background arising from our social relation and in a specific environment which, based on creativity, is creating a way to explain, to be, and to be interrelated with the world. Culture is then a relational instrument for the development of people.

The following article is based on this new idea of development:
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10. - Culture constitutes a fundamental dimension of the development process and helps to strengthen the independence, sovereignty and identity of nations. Growth has frequently been conceived in quantitative terms, without taking into account its necessary qualitative dimension, namely the satisfaction of man’s spiritual and cultural aspirations. The aim of genuine development is the continuing well-being and fulfilment of each and every individual.

This article makes clear that development is conceived as something much more than including economic properties. In my opinion, it is the first reflection of the ideas of Amartya Sen in the sense that it is calling for considering as a development factor those aspects that people have reasons to assess.

In this order of ideas, the numeral 85 of the Committee Report recognises an important process for the social (and governmental) meaning of another heritage. Heritage is valuable not just due to its aesthetic, historical, or technical attributes (according to western canons), but also to its relationship with creativity and its contributions to the construction of a way of being in the world (voice).

Consequently, article 23 of the Mexico City Declaration (1982) points out that:

The cultural heritage of a people includes the works of its artists, architects, musicians, writers and scientists and also the work of anonymous artists, expressions of the people’s spirituality, and the body of values which give meaning to life. It includes both tangible and intangible works through which the creativity of that people finds expression: languages, rites, beliefs, historic places and monuments, literature, works of art, archives and libraries.

As mention above, this text will be essential for the subsequent forming process of the UNESCO Convention 2003.

III. - CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

The Convention for the Safeguarding of the Intangible Cultural Heritage was approved in the headquarters of UNESCO, in Paris, on 17 October 2003. The Convention is precisely approved in the context of the works in favour of promoting the cultural diversity, in which UNESCO was working since 1982. It was immediately approved due to the dangers to heritage as the result of the social transformations from globalisation, internet and new technologies, and specially from the enthusiastic emergence of a cultural diversity demanding to be recognised with the same dignity.

Under this circumstance, the Convention 2003 was an attempt to establish basic regulatory principles for the recognition of equal dignity of cultures and the safeguard of a cultural diversity, which are essential to strengthen the creative capacities of the human being.

Although the Convention was first aimed at protecting the cultural heritage of the native people, it was soon evident that the need for safeguarding not only native alive cultures, but also contemporary, central or deprived, rural or urban, alive and community cultures, which are mainly those transmitting the creativity diversity of mankind and those which are narrowly interrelated with the territory and the biodiversity of the geography in which they are settled.

The Convention for the Safeguarding of the Intangible Cultural Heritage is made up of the following articles:
I. General provisions

II. Organs of the Convention

III. Safeguarding of the intangible cultural heritage at the national level

IV. Safeguarding of the intangible cultural heritage at the international level

V. International cooperation and assistance

VI. Intangible Cultural Heritage Fund

VII. Reports

VIII. Transitional clause

IX. Final clauses

Clearly related to the text of the article 23 of the Mexico City Declaration on Cultural Policies (1982), article 2 of the Convention 2003 suggests the following definition of the Intangible Cultural Heritage:

For the purposes of this Convention,

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

From my perception, the first important aspect of this first paragraph is that it mainly identifies **INTANGIBLE CULTURAL HERITAGE (ICH)** as intangible elements, such as practices, representations, expressions, knowledge, and skills. That is the essence of ICH.

**Instruments, objects, artefacts, and cultural spaces are not ICH by themselves**, they are only inherent in the symbolic properties firstly mentioned. More specifically, a musical instrument, a clothing, or a work tool are not ICH by themselves unless they are inherent in, for example, a tradition, knowledge, or representation.

This is a very important first conceptual difference with respect to the concept of cultural heritage established in the Convention of 1972, in which a property is a cultural heritage by itself if it is recognised as a bearer of universal and exceptional values, validated by experts in arts, history, or science.

This leads to the second difference, that is, the fact that an element is **ICH as far as it is recognised by communities, groups, and, in some cases, individuals**. That is, the assessment of ICH directly depends on its appropriation by those recognising it as part of their heritage, regardless of their reasons to give it such significant value, and it does not depend on academic criteria or governmental declarations.

Another important characteristic of this paragraph is the one that states that **ICH is not a fixed element but is**
continuously modified as the result of its interaction with nature and history. It is therefore evident that ICH is much more than a fixed body of properties which should be materially, aesthetically or historically preserved, it is a symbolic tool to interact with the world. That is the reason why ICH is not kept or restored but safeguarded.

Continuing the text of the article: *For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.*

Even under the requirements of safeguarding the cultural diversity, it is necessary to impose limitations with respect to those expressions which, even being part of a distinguishable cultural background, are not adequate for living in society. Due to the operational difficulties imposed by the need of establishing a balance to discriminate some abnormal cultural expressions (e.g., the drug culture), the respect for human rights is chosen as the barrier of validation. Is it the best or the only parameter? The answer is not necessarily a definite yes because there could be someone arguing that the definition of human rights is based on western cultural matrixes. However, it is also a fact that the human rights defined under the protection of the system of the UNO have the explicit consensus of most nations.

Following the analysis of the article:

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

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<td>A) tradiciones y expresiones orales, incluido el idioma como vehículo del patrimonio cultural inmaterial;</td>
<td>La lengua, la danza y la música de los garifunas, Belice—Guatemala—Honduras—Nicaragua. <a href="http://www.unesco.org/culture/ich/index.php?g=ee&amp;pg=00011&amp;RI=00001">http://www.unesco.org/culture/ich/index.php?g=ee&amp;pg=00011&amp;RI=00001</a></td>
</tr>
<tr>
<td>D) conocimientos y usos relacionados con la naturaleza y el universo:</td>
<td>La cosmovisión andina de los kallawayas. Bolivia <a href="http://www.unesco.org/culture/ich/index.php?g=es&amp;pg=00011&amp;RI=00048">http://www.unesco.org/culture/ich/index.php?g=es&amp;pg=00011&amp;RI=00048</a></td>
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The first remark is that the definition of paragraph b) is inappropriate to refer to certain expressions which — although developed in a performing space — are not aimed at representing a spectacle, but to be channel in which an ICH is expressed. Is somebody thinking that a ritual dance, such as the Concheros in Mexico, is aimed at giving a public spectacle? I do not think so, and definitely not, and much less from the performer’s point of view.

The second comment is that the term “is manifested” is used clearly to distinguish, once the expression is ICH...
by itself, and this may seem a subtlety, but has important consequences regarding the possible reification/monumentalisation of ICH. A very clear example is craftsmanship which, although it is an expression vehicle of ICH, it is not ICH by itself. Otherwise, we start to fall into the aesthetic idea of beauty, history, the mastery of artisans’ skills or the value of materials as means of assessment, and that is exactly something that is not part of the definition nor the sense of ICH. The ways of being in the world making possible such manifestations in that way and sense are ICH.

We conclude with the third paragraph of this important article:

3. “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.

It is therefore essential that safeguarding measures were applied to ICH, instead of conservation, preservation, or restoration measures because there is not a materiality of heritage required to be consolidated as means to being transmitted to future in a complete/close/fixed way. Moreover, ICH is aimed at conserving such continuing capacity of adapting and being functional, of changing at the same level in which changes are made in the nature it lives or the history of its bearers. Losing such adaptive flexibility of a way of being in the world is the worst misfortune of ICH because it does not operate as a causal flux anymore and becomes an object.

Every year, the Intergovernmental Committee for the Safeguarding for the Intangible Heritage, made up of 24 members who are chosen by the States Parties of the Convention, meets to evaluate the candidatures and deciding on the inscriptions of cultural practices and expressions of intangible heritage.

Based on that classification, the Convention has established three lists (voice) of Intangible Cultural Heritage:

The REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY is made up of manifestations which, according to the proposal of each State Party, represent each scope in which intangible heritage is expressed. Based on the article 31 of the Convention in the year 2008, the Intergovernmental Committee started the Representative List of ICH of Humanity with the 90 elements named MASTERPIECES OF THE ORAL AND INTANGIBLE HERITAGE OF HUMANITY until that date. From 2009 to 2014, a total of 224 elements have been added, so the REPRESENTATIVE LIST has now 314 elements.

The most important criteria to be inscribed in the Representative List are as follows: the element must fulfil with the definition of the article 2; it should be previously inscribed in the national list of ICH; the inscription must contribute to considering its importance; safeguarding measures must be developed; and the community, group, or individuals must give their full consent. An example of manifestation included to the REPRESENTATIVE LIST is the Capoeira circle, in Brazil (voice).
Another list is the **REGISTER OF GOOD SAFEGUARDING PRACTICES** made up of programmes, projects and activities which effectively contribute to the feasibility of *ICH*. It is an essential criterion for the following aspects: its recognition, involvement of communities in the design, implementation and evaluation of those good practices, and its interests to contribute to its dissemination. Until 2014, the Intergovernmental Committee had selected 12 safeguarding practices to be included in the register. An example of manifestation included in the **REGISTER OF GOOD SAFEGUARDING PRACTICES** is the Safeguarding intangible Cultural Heritage of Aymara communities in Bolivia, Chile and Peru (voice).

Thirdly, the **LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING**, made up of elements of intangible cultural heritage whose feasibility is in danger despite the efforts of the community, and urgent safeguarding measures are required to ensure its historical continuity. The inscription of a manifestation in this list facilitates the international co-operation so that the state and communities involved adopt the most adequate safeguarding measures. A total of 38 elements have been inscribed from 2009 to 2014. An example of a manifestation included in the **LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING** is the Mapoyo oral tradition and its symbolic reference points within their ancestral territory (Bolivarian Republic of Venezuela) (voice).

A general belief, but false, is that UNESCO gives economic resources for the maintenance, conservation, and restoration of those expressions included in some of the three lists of *ICH*. However, resources from the **Intangible Cultural Heritage Fund** can exceptionally be giving as means of international co-operation to safeguarding a manifestation requiring urgent safeguarding measures.

**For Reflection**

Exercise 1.- To make three lists including some representative elements of the Tangible and Intangible Heritage of cultural managers, their family and community. It can also be included the making of a record of the most important historical or artistic properties, as well as of the most important manifestations for people, their family or community.

Exercise 2.- A volunteering and free session will be hold with students of primary education to think together about which are the smells, sounds, images, and feelings which make them to feel as part of their family. After having a first list of elements, students are intended to think about their emotions on each one. It is very important to ask students to present testimonial properties of the elements listed, such as photographs, receipts, attire, music or voice recordings, which illustrate intangible materials and their emotions.

**Documents**


UNESCO, The World Heritage Centre offers a site with written and graphical information about the sites inscribed in the World Heritage List, as well as many resources for their management, conservation, restoration, and promotion. Unfortunately, all resources are not available in Spanish. The website is [http://whc.unesco.org/en/publications/](http://whc.unesco.org/en/publications/)
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UNESCO, KIT ON INTANGIBLE CULTURAL HERITAGE is a basic reference and pedagogical instrument for promoting and ensuring an effective understanding of intangible cultural heritage and the 2003 Convention. The Kit is composed of 7 brochures and fact sheets on 12 safeguarding projects, all downloadable in the following links:

What is Intangible Cultural Heritage?

The 2003 Convention

Implementing the 2003 Convention Working towards the 2003 Convention Questions & Answers

Inventorying Intangible Cultural Heritage

Intangible Cultural Heritage domains

Fact sheets on Intangible Cultural Heritage

References


