



26 - 27 AUGUST 2004  
TOKYO, JAPAN

INTERNATIONAL CONFERENCE

# Globalization and Intangible Cultural Heritage

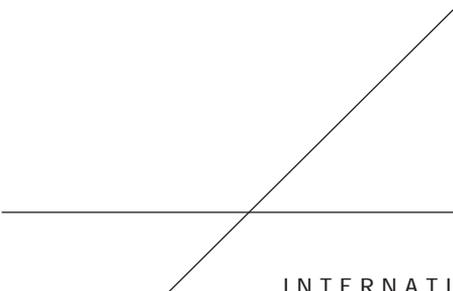


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The "Globalization" series is directed by HANS D'ORVILLE, Director,  
Bureau of Strategic Planning, UNESCO

Edited by LAURA WONG,  
Bureau of Strategic Planning, UNESCO

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Published in 2005  
by the United Nations  
Educational, Scientific and Cultural Organization  
7, place de Fontenoy  
75352 Paris 07 SP France

Photographs by  
Makoto Arai, Diplomatic News Productions (inside)

"Royal Ancestral Rite and Ritual Music in Jongmyo Shrine"  
- Republic of Korea, Masterpiece of the 2001 Proclamation -  
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Design by [sign\*]  
57 rue Locquenghien - 1000 Bruxelles - Belgium  
[www.designbysign.com](http://www.designbysign.com)

Printed by J. Verhoeven  
Bergensesteenweg 776c - 1600 St. Pieters-Leeuw - Belgium

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Printed in Belgium

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# FOREWORD

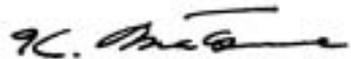
by the Director-General of UNESCO

In the Preamble of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), the following statement appears: “Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage (...)”. The very need for a Convention could be said to have been – at least in part – a response of the international community to the perceived threats and challenges of globalization to intangible cultural heritage and cultural diversity.

At the same time as seeking to protect that fragile heritage, however, the Convention acknowledges that the process of globalization creates conditions for renewed dialogue among communities. Indeed, globalization has increased opportunities for interaction and dialogue, thereby contributing to the spread of knowledge about other cultures and heightening people’s awareness of their own cultures. One result of this intensifying and deepening exchange is that we can now also document and disseminate information about our shared intangible cultural heritage to an extent previously unimaginable. The opportunity to share the world’s intangible cultural heritage and to promote its preservation is contributing to a better understanding among peoples worldwide and is underlining the value and vibrancy of cultural diversity.

At the same time, the accelerated rate of change accompanying globalization also poses challenges to UNESCO in its efforts to fulfil its mandate to preserve cultural diversity and promote intercultural dialogue. Precisely because of the rapidity of cultural change, safeguarding the world’s tangible and intangible cultural heritage has become an increasingly complex and multi-dimensional undertaking. The 2003 Convention expresses the commitment of the international community to this important task of safeguarding oral traditions and expressions of cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship.

The present volume presents the various contributions made at an International Conference on Globalization and Intangible Cultural Heritage convened jointly by the United Nations University and UNESCO at UNU Headquarters, on 26-27 August 2004, and the conclusions reached. This event formed part of a series of conferences designed to explore opportunities and challenges posed by the globalization process with the aim of working for “globalization with a human face”. The following pages convey a variety of perspectives by a distinguished group of policy-makers, experts, researchers, writers and artists.



KOÏCHIRO MATSUURA  
Director-General of UNESCO

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THE IMPACT OF GLOBALIZATION ON CULTURAL HERITAGE

KOÏCHIRO MATSUURA

Director-General, United Nations Educational,  
Scientific and Cultural Organization (UNESCO)

Koïchiro Matsuura was elected the eighth Director-General of UNESCO in 1999, and was the first of Asian origin (Japanese). He studied economics and law, first in Japan at the University of Tokyo, and then in the United States. He held several diplomatic posts with the Japanese Ministry of Foreign Affairs, including Second and later First Secretary of the Japanese Delegation to the OECD; Counselor of the Embassy of Japan in the United States; and Consul General of Japan in Hong Kong. He was then named Director-General of the Economic Cooperation Bureau. While Director-General of the North American Affairs Bureau, Mr Matsuura began his formal writing career and has had numerous titles published. An accomplished author in the fields of economic cooperation, bi-lateral relations, and perspectives on development, he represented Japan at the 1994 G7 summit as Deputy Minister for Foreign Affairs. From 1994-99, Mr Matsuura was called upon to serve as Ambassador of Japan to France and concurrently to Andorra and Djibouti. During this period he published *Japanese Diplomacy at the Dawn of the 21st Century*.

More information online at: <http://www.unesco.org/dg/>

# GLOBALIZATION, INTANGIBLE CULTURAL HERITAGE AND THE ROLE OF UNESCO

Whatever the benefits of globalization – and benefits there surely are in economic, technological, social and political terms – not everyone has equal access to those benefits, and in some areas, there are dangers too. Culture is one of them. Our world's cultures are as extraordinarily diverse as they are vulnerable. Addressing the broad issue of culture in the context of globalization is thus a key component of UNESCO's work, but also a major challenge.

True, cultural dialogue and the preservation of cultural diversity have always been part and parcel of the mandate of UNESCO, as embodied in its Constitution. However, the acceleration of globalization has made it far more challenging and complex for UNESCO to fulfill this part of its mandate – and to do so while ensuring that our approaches encapsulate the entire range of issues facing us.

Paradoxically, it is precisely in the context of increasing globalization that more and more peoples and communities of the world have begun to recognize the importance of their cultural heritage – whether tangible or intangible – as a contribution to the world's cultural diversity. Communities in every land have come to realize that their cultural heritage, which is by nature fragile, plays a crucial role in their identity and that their engagement in safeguarding activities contributes to a sense of continuity. As a result, while globalization has undeniably contributed to the dissemination of cultures, its effects on cultural diversity can, if we are not careful, be negative.

Since my arrival at UNESCO in 1999 I have been striving to tackle these issues. First of all, cultural diversity and dialogue among cultures are now among our strategic objectives in the area of culture, emphasizing in this way that effective inter-cultural dialogue, which is more crucial than ever for international peace and stability, can only be achieved on the basis of real cultural diversity, supposing knowledge about, tolerance of, and respect for, each other's cultures.

But more is needed in order to respond to peoples' growing awareness of the importance of their culture, taken in the broadest sense of the word: in other words, a better balance between the Organization's action in the area of the physical cultural heritage – or, if you will, culture's tangible, movable and immovable manifestations – and the area of the intangible that had to some extent hitherto been neglected.

## I. INTRODUCTION

This seems essential for another reason too, responding as it does to our other goal in promoting globalization “with a human face”: extending its benefits to the greater majority; achieving balance.

In this regard, it had to be borne in mind that the intangible cultural heritage represents the major wealth of countries of the South, where it is alive and rich. Now that it is beginning to be recognized as equally important as the physical, or material, heritage that has developed primarily in the North, there is a resulting awareness of the fact that countries of the South have an extraordinary cultural heritage too. Nowhere is this truer than in sub-Saharan Africa, as Aminata Traoré, former Minister of Culture of Mali, points out: “culture inevitably seems to be ignored or cast out into a different dimension. To us culture is of primordial importance.”

The unanimous adoption of the UNESCO Universal Declaration on Cultural Diversity by the General Conference of UNESCO in November 2001 is a major milestone in this huge and demanding endeavour. The Declaration solemnly states that cultural diversity is a source of exchange, innovation and creativity, and that humanity’s diverse cultures are its common wealth.

In the preceding months, another major innovation was introduced with the First Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. The year 2001 saw the selection of 19 cultural spaces and expressions as Masterpieces. Twenty-eight more Masterpieces were proclaimed in November last year. Nogaku and Bunraku from Japan are among the 47 Masterpieces proclaimed so far.

The impact of these Proclamations is growing, I am glad to report, very fast, with more and more national initiatives joining the movement alongside the growing international attention. Interestingly enough, even here in Japan, which was among the first countries to take an official interest in its intangible heritage, awareness of its importance only emerged after the last war. Now, the very existence of the Proclamation, and the great media attention it spawns each time in the “candidate countries”, have resulted in an extraordinary increase in people’s awareness of the importance of intangible heritage – and, more is to the point, not only their own – and the need to safeguard it.

The experience gained from the Proclamation of Masterpieces programme was without doubt a great help to the experts and lawyers tasked with drafting the new UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which was unanimously adopted by the UNESCO General Conference last year – another milestone.

The concerns, to which I was referring earlier, about the negative impact of globalization, are squarely addressed in its preamble, which states: "Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage (...)".

The very need for a Convention could be said to have been – at least in part – a response of the international community to the perceived threats and challenges of globalization. Yet the experts who prepared the text were actually very much aware at the same time of the manifold opportunities that increased contacts, documentation, communication, and exchange might provide. Accordingly, in the same paragraph of the preamble that I just quoted, it is also clearly stated that the process of globalization creates conditions for renewed dialogue among communities. Globalization allows representatives of different cultures to meet and provides opportunities for interaction and dialogue. This can foster creativity, as creativity often flourishes from contact with other cultures. In the Convention, consideration is also given to the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them.

Expressions of the intangible heritage, deeply rooted in specific communities or groups, are usually manifested locally. However, in the context of UNESCO's activities, the value of the intangible cultural heritage and the importance and necessity of safeguarding it, are now universally recognized. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of 2003 refers in its preamble to "the universal will and the common concern to safeguard the intangible cultural heritage".

Whence the provisions the Convention makes for the heritage to be safeguarded in a spirit of solidarity and mutual assistance. Beyond the State Party's primary responsibilities on the national level, international cooperation and solidarity are built into the Convention as well.

Following in the footsteps of the World Heritage Convention of 1972, the driving force for international cooperation foreseen under the new Convention is also a mechanism of listing. Two Lists, that is, the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, will be established and made public. These Lists – particularly the first – will have a major role in ensuring better visibility of the intangible cultural heritage, in increasing awareness of its significance and also in encouraging dialogue that respects and enhances cultural diversity.

## I. INTRODUCTION

The recognition of the value of the intangible cultural heritage, catalyzed by increased visibility, will predictably lead to the mobilization of the means necessary for its safeguarding, again, following the example of the World Heritage Convention of 1972. This of course is especially important in cases of intangible heritage in danger.

In this sense, it is interesting to note that certain positive aspects of globalization function as a precondition for the effectiveness of the Convention's provisions. I refer, in particular, to the new information and communication technologies that so vastly expand the possibilities available to even the poorest countries to give visibility to their cultural riches.

But the new information and communication technologies can do more than that: they should be effectively used for some practical aspects of safeguarding, in particular in terms of preservation, documentation and transmission. Digital audiovisual technology is an obvious example in this respect. At the same time, we must be cautious, since the intangible cultural heritage is a living heritage, constantly recreated by the communities or groups concerned. We must thus ensure that the use of technology does not lead to any "freezing" of that heritage in a shape or form that prevents further evolution. The technology should be our tool, not our master.

The Convention needs to be ratified by at least 30 States before it can come into force. Five countries, including Japan, have completed this procedure so far. The latest country to join this group, Panama, actually did so only a few days ago, and I laud the Panamanian authorities for this welcome ratification. We continue to promote this Convention among Member States, including through the organization of a series of regional information meetings with a view to its coming into effect at the earliest possible opportunity.

This conference here today comes as part of our efforts to enhance understanding of the challenges lying ahead. Overall, it is hoped that it will also better prepare us for the implementation of the UNESCO Convention.

To conclude, and to summarize my response to the theme of this Conference, I believe that the opportunities, threats and challenges related to our intangible cultural heritage in a globalizing world cannot be itemized as three separate lists of phenomena. We are living in world of growing interconnection and interdependency. Responding well to the threats is a way of reducing such threats and increasing opportunities for people everywhere to reap the benefits of globalization. It is yet a delicate balancing act: all factors are interdependent, and our response to the one affects the situation of the other. What is an absolute certainty is that the world's intangible cultural heritage, and its vulnerabilities, are UNESCO's challenge, on behalf of all of its Member States, and I can pledge our every effort to rise to it.

Our world's cultures are as  
extraordinarily diverse as they  
are vulnerable.

HANS VAN GINKEL

Rector, United Nations University (UNU)

Hans van Ginkel is the Rector of the United Nations University, Tokyo, and Under-Secretary-General of the United Nations (since September 1997). He was elected President of the International Association of Universities (IAU, Paris) in August 2000. He is the Vice-Chair of the Board of Trustees of the Asian Institute of Technology (AIT, Bangkok), Member of the Academia Europaea, Honorary Fellow of the Institute for Aerospace Survey and Earth Sciences (ITC, Enschede), and the former Rector of Utrecht University in the Netherlands. He serves as a member and officer in several professional associations and organizations. He holds a Ph.D. cum laude from Utrecht University (1979) and an Honorary Doctorate from Universitatea Babeş-Bolyai, Cluj, Romania (1997). His fields of interest are urban and regional development, population, housing studies, science policy, internationalization and university management. He has published widely in these areas, and has contributed extensively to the work of various international organizations.

# CULTURAL HERITAGE, IDENTITY FORMATION AND CHANGE IN A GLOBALIZING WORLD

It is my great pleasure to welcome you today to the third conference that UNU and UNESCO have jointly organized in Tokyo to explore the linkages between globalization, cultural diversity and dialogue among civilizations.

This series of joint conferences started in 2001, the United Nations Year of Dialogue among Civilizations. That year, we organized a major event which involved over forty experts, lasted four days and took us from Tokyo to Kyoto. We looked then at what is necessary for people of different cultural backgrounds to live together peacefully; to not only tolerate each other, but to respect each other and to learn from each other. This conference showed that with some conscious effort, we can make globalization work as a vehicle to bring the people of the world closer to each other, and also as a means for the protection and promotion of cultural diversity. However, what is important is this is that “conscious effort” – if we just let the economic and technological driving forces of globalization move along without checks and balances, there is a danger that globalization benefits just a few and excludes different cultural voices from being heard. The 2001 conference resulted in a series of recommendations addressed to actors on the global, regional, national and local levels for policies aimed at making globalization work for better cross-cultural understanding.

The theme of our second joint conference, held here at the UNU in July last year, was “Globalization with a Human Face – Benefitting All”. This conference broadened the perspectives developed at the first conference and looked at policy responses to the challenges of globalization in the areas of education policy, cultural policy, environmental policy and communication policy. We deliberately did not include economic and financial considerations which generally dominate globalization discussions and focused on other dimensions that are generally forgotten. Again, this conference confirmed that globalization can be made to work positively for all people, but that this requires the initiative and active involvement of a broad range of actors in both the public and the private spheres of society.

The preservation of tradition can,  
and inevitably will, lead to the creation  
of new culture.

## I. INTRODUCTION

Our third joint conference, this year, now zooms in on an important area of joint international action to make globalization work for the protection and promotion of cultural diversity: The preservation of cultural heritage. After all, our cultural heritage forms an important part of our cultural identity. It is a means to help us maintain our roots in the midst of lives that are characterized by mobility and change. It is commendable that the international cooperation to safeguard natural and man-made cultural heritage sites is now complemented by an agreement to include the manifold expressions of culture in the arts, crafts and languages – our intangible cultural heritage – on the international agenda for the preservation of cultural diversity. It is this intangible cultural heritage, its contribution to the definition of our cultural identities, and its relevance for the promotion of cultural diversity and cultural change that will concern us at the present conference.

Building on the results of our previous conferences, I would like to raise a few points that I would like to propose as a framework for our discussions over the next two days.

Firstly, let me briefly touch on the relevance of cultural heritage to identity formation. Our identity is influenced by a variety of factors: With regard to individual identity, a person's character is as important to the development of her or his identity as is the environment in which she or he lives, including the economic, political, social, ethnic, religious or cultural context. Cultural heritage is one of these defining factors of a person's identity. Group identities – for example, the shared identities of the inhabitants of a particular village, region or country, or of members of the same social, cultural or religious group – are influenced by shared beliefs, customs, language, status within a society, historical experience, etc. These defining factors of group identities again include, cultural heritage. To strengthen our appreciation of our cultural heritage and the importance we attach to it in our own individual or group identity and the identities of others, can thus be an important means to protect and promote cultural diversity.

Secondly, there is the somewhat less obvious linkage between cultural heritage and cultural change. Even more than the cultural heritage sites that were the lone focus of international cooperation in previous years, however, does intangible cultural heritage illustrate the dynamism of cultures. After all, it is also referred to as "living" cultural heritage. Living beings change over time, physically and mentally, and so does culture change: No culture is static, but evolves constantly, usually as a reaction to exposure to, and interaction with, other cultures. The living cultural heritage that we identify today will also continue to evolve, as it has in the past. The increased attention that the new convention will afford such heritage, however, will help us to make such change in a more conscious manner. It can be expected that the broader publicity which specific cultural practices will receive once they have been added to the list of intangible cultural heritage will bring them closer to other current cultural expressions in society, leading to adaptations, alterations, amalgamations. Such change is a good thing, and reinforces the "living" nature of such heritage.

Thirdly, there also exist many examples where masters of arts or crafts that already have been declared an intangible cultural heritage, or are on the way to be included in the list, work with practitioners of other cultural practices in very different parts of the world to create exciting new forms of cultural expression. Without the world-wide interconnectedness that globalization has brought about, the people involved in these experiments probably would not even have known about each other's work. This again goes to show how the preservation of tradition can, and inevitably will, lead to the creation of new culture in addition to the promotion and a better understanding of the traditional practice itself.

I would like us to keep these three processes in mind during the ensuing presentations and debates: That cultural heritage is one part of our cultural identities, that the practice of such heritage is as dynamic as cultures are themselves, and that the interaction and exchange that happens between different cultures leads to the creation of new cultural expressions - which nevertheless remain grounded in cultural tradition as long as we continue to cherish our cultural heritage.

We started, in fact, with the dialogue among civilizations, and we continued by focusing on hidden dimensions. Now, we are focusing on intangible cultural heritage. However, what we ultimately want to achieve and want to promote is peace and progress as is stated in the UN Charter. To promote peace and progress, we really do need a quantum leap in understanding - understanding of other people and other cultures. Culture is the crucial element upon which we must focus. In my own, non-dictionary interpretation, culture is in fact, every way in which the human mind expresses itself. The human mind can express itself in theater, literature, music and painting - and in ways of reasoning, interpretation and argumentation. The interesting point is that the ways in which we express ourselves in these different forms are now influencing others.

There are, of course, different foci within different cultures. Allow me to visit the generalist scene in The Netherlands, of high-level painting and maybe architecture. (For music, I would look to Germany and Austria.) Skies in the Netherlands have the white horizons which give rise to such a feeling for color in its paintings, which you seen in Vermeer, for example. At the same time, the fact that there was no nobility in the country - different from the present situation - made it very much a merchant, bourgeois type of society. Thus you see a lot of still life painting, in houses and rooms. This is quite different from painting in other countries, as it is so directly linked to culture and to the economic and social situation. The same is true in architecture. Architecture in The Netherlands is not known for grand palaces, but rather for architecture in relation to social housing in a fairly egalitarian type of society. These are just a few glimpses into how culture is often linked to different elements of society, which we might want to explore more, because knowing more intangible cultural heritage as well as that which is tangible will help us to understand the background from which people come. I hope that during this meeting, we will be able to discuss these types of elements in more depth in order to understand other people better and contribute more to a better life, in a safer world for all of us.

## I. INTRODUCTION

SHOGO ARAI

Parliamentary Secretary for Foreign Affairs, Japan

# JAPAN AND THE PRESERVATION OF INTANGIBLE CULTURAL HERITAGE

Many Japanese associate intangible cultural heritage with traditional examples such as Japanese noh and kabuki theater. However, intangible cultural heritage includes drama, music, social practice and various forms of craftsmanship, to name just a few of its broad-ranging forms. Since Japan's enactment of the Cultural Properties Protection Law in 1950, it has led the world in the protection of intangible cultural heritage.

With Japan's rapid progress in modernization and industrialization from the Meiji era onward, the traditional performing arts, craftsmanship and particular social practices have suffered a decline. The benefits of modernization and industrialization such as democracy, freedom of expression, poverty reduction and affluence are universally recognized. At the same time, there is a universal responsibility to protect and transmit the values and traditions of all cultures for future generations.

With this in mind, Japan established a Trust Fund for the Preservation and Promotion of Intangible Cultural Heritage in 1993 in order to actively safeguard intangible cultural heritage in the international community. With this fund, we have protected several sources of intangible cultural heritage. One example is the preservation of the Sanskrit Theater dating back over 200 years. Performed in Hindu temples, this drama represents a unique synthesis of Sanskrit classicism and local traditions. However, the collapse of the feudal order in the 19th century, led to a loss of patronage for the works, the traditional theater encountered serious difficulties. Through the above-mentioned trust fund, however, Japan has been able to assist with the preservation of the theatrical texts and the creation of local networks to transmit this heritage to future generations.

Moreover, at the 31st session of the UNESCO General Conference in 2001, it was resolved that a draft convention should be drawn up. Then, following three intergovernmental conferences, the draft was completed. Japan played a leading role in the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage, on 17 October 2003, at the 32nd session of the UNESCO General Conference.

There is a universal responsibility to protect and transmit the values and traditions of all cultures for future generations.

Today, with the rapid advance of globalization, the loss of intangible cultural heritage once seen in Japan can now be observed throughout the world. The threat of extinction to intangible cultural heritage is particularly noticeable in developing countries in Asia, Africa and the Middle East, today. Therefore, while modernization and industrialization remain urgent issues, it is at the same time essential to preserve and transmit these traditional cultures.

Taking into consideration the fact that every culture has been more or less influenced by others, and has forged a cultural identity within history, it goes without saying that the openness of one culture to others is very significant. However, the rapid flow of people, products and information – or rapid cultural interpenetration caused by globalization – menaces minority cultures, especially their intangible cultural heritage, which should be handed down from generation to generation. It is therefore most necessary that measures be taken to prevent this loss.

In this conference, I expect that the positive and negative effects of globalization, such as creative and stimulating interaction between different cultures, as well as the standardization of cultures will be examined. I hope that the participants will concretely discuss the important problems of how to transmit intangible cultural heritage to future generations and how to preserve cultural diversity.

Appreciating the significance of this conference, our country has cooperated with various efforts towards the success of this conference, both as an active members state of UNESCO and as the host country for this conference, supporting the United Nations University.

In closing, I would like to recognize the efforts of the conference organizers and to say that I hope this conference will contribute to world peace through the preservation of cultural diversity, including intangible cultural heritage and through the overcoming of conflicts between different peoples, religions and cultures, promoting a spirit of tolerance within the international community.

NORIHISA TAMURA

Parliamentary Secretary for Education, Culture, Sports,  
Science and Technology, Japan

Japan has made numerous  
advances in the field of protection  
of cultural heritage.

# THE IMPACT OF GLOBALIZATION ON CULTURAL HERITAGE

This timely conference provides a splendid opportunity to promote the importance of protecting intangible cultural heritage, as expressed by the 2003 Convention for Safeguarding the Intangible Cultural Heritage, adopted under the leadership of UNESCO Director-General Koïchiro Matsuura. I am pleased to point out that Japan was the third signatory of this convention adopted last year at the 32nd General Conference of UNESCO. In 1950, Japan instituted its first law to protect cultural heritage and since then has been actively promoting the protection of tangible and intangible cultural heritage. As a result, Japan has made numerous advances in the field of protection of cultural heritage and we would like to make the best use of them for the promotion and protection of intangible cultural heritage throughout the world.

Recently, we have been able to observe considerable advances in the rate of globalization, including those in the areas of information and communication technologies. As a result, we have greater knowledge and experience of different events, lifestyles, things abroad and also at home. At the same time, globalization raises many questions – will it homogenize the values and lifestyles of the peoples of the world? Will it broaden the gap between the rich and the poor? Is it going to destroy traditional society and its harmony? Will it provide new business opportunities? What does it mean in terms of the dialogue among civilizations? What are its implications for global issues, including those of the environment? And finally, what sort of solutions do we need? I believe this conference is a very good opportunity for us to consider those questions.

As I have said, globalization is advancing, and as such, we should reconfirm the importance of cultural heritage, or rather, the importance of culture, overall. If globalization helps to promote the diversity of cultures and if we can reconfirm the importance of our own cultures while respecting other cultures and deepening mutual understanding, it would be a positive thing. It is important to ensure that globalization will help mutual understanding about different ethnic, national, religious, linguistic entities, and we should strive to maintain cultural differences in the world and to make contributions to humankind's survival and welfare as well as to peace and development. For such reasons, this kind of conference is very significant, as it is organized by UNESCO, which has the mandate of contributing to the peace and security of the world by promoting cooperation in education, science and culture, and also by the UNU, which is charged with making contributions to finding solutions to the urgent global issues which we face, through its research, human and resource development capabilities. Though brief, I hope this conference will prove to be a very meaningful one.

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HANS D'ORVILLE, Director Bureau of Strategic Planning, UNESCO  
GLOBALIZATION AND INTANGIBLE CULTURAL HERITAGE:  
OPPORTUNITIES, THREATS AND CHALLENGES

HANS D'ORVILLE

born in 1949, a German national, is Director of the Bureau of Strategic Planning at UNESCO, Paris. Prior to that he served from 1996-2000 as Director, Information Technologies (IT) for Development Programme in the Bureau for Development Policy of the United Nations Development Programme (UNDP). Since 1975 he has held various posts in the United Nations Secretariat and at UNDP, among others Secretary of the UN Committee on Conferences and Senior Officer in the Office of the UNDP Administrator with responsibility for UNDP's Governing Council. Between 1987 and 1995 he served as Executive Coordinator of the InterAction Council of former Heads of State and Government. He is a member of the Executive Committee of the Africa Leadership Forum and was advisor to the Independent Commission of Population and Quality of Life and the Independent Commission on Forests and Sustainable Development. Author of numerous publications on the UN, general development and African issues, he holds a Ph.D. and M.A. in economics from the University of Konstanz, Germany.

# SUMMARY AND CONCLUSIONS

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## GLOBALIZATION AND INTANGIBLE CULTURAL HERITAGE: OPPORTUNITIES, THREATS AND CHALLENGES

Prepared by Hans D'ORVILLE

Director, Bureau of Strategic Planning, UNESCO

1. Globalization is neither the panacea which will cure mankind of all problems and conflicts, nor is it the ultimate calamity that strikes down the cultures of the world. To be sure, globalization has enormous effects on cultural heritage:

a) It provides *opportunities* to access knowledge and information about a broad range of cultural heritage on a global scale, to obtain visibility, to secure appreciation for cultural expressions, to raise interest and support for their preservation, to let cultural expressions be captured in digital and other forms and to have them disseminated worldwide (through various media and communication tools), to expose and transmit diverse identities, to establish ownership and to secure intellectual property rights arrangements, to further creativity and to promote inclusive and new forms of dialogue.

b) It poses *threats* in the wake of a strong emphasis on economic values inherent in globalization processes, and through the dominance of certain languages and cultural practices, implying an accelerated trend towards a loss of languages (especially among indigenous communities), and the extinction of certain practices. All these trends favor the emergence of a uniformity of expressions (but not necessarily of identities) and approaches, impinging on (especially the more intangible aspects of) cultural diversity. Does globalization heighten or diminish "our aesthetic awareness or are we drowning in a tidal wave of superficial, global pop culture easily sold and instantly digestible everywhere"? (Richard Tomkins, Financial Times, 23 April 2004)

2. Globalization has taken various forms – linguistic, religious and economic – with uncertain and frequently unresearched impact on the preservation and diversity of cultural heritage.

3. The effects normally identified with globalization are not only occurring at the global level, but are equally often the results of internal processes within countries and regions, urbanization trends and regional integration.

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4. Cultural heritage is indivisible and calls therefore for a holistic perspective and approach. It comprises tangible/physical heritage, intangible heritage – theater, music, dance, oral expressions, social practices, craftsmanship and language - and knowledge and skills related to the production of cultural artifacts. Accordingly, globalization trends affect cultural heritage as a whole and without distinction.

5. Every culture has been more or less influenced by other cultures and has forged its cultural identity in history. Thus, the openness of one culture to others is significant. However, the rapid flow of people, products and information as well as rapid cultural interpenetration caused by globalization menaces non-dominant cultures, especially their intangible cultural heritage, which has been handed down from generation to generation.

6. Globalization has positive and negative effects, such as the creative and stimulating interaction of elements of different cultures and the standardization of cultures. In such circumstances, the paramount challenge is how to transmit intangible cultural heritage to future generations and how to preserve cultural diversity.

7. Complementing the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is a novel and indispensable tool allowing for a holistic approach to cultural heritage and providing a general framework for highlighting the special role of the bearers of intangible cultural heritage, thus creating conditions for the protection and safeguarding of its various components. Early ratification is therefore key to make the Convention operational and effective, benefiting especially the developing countries.

8. The proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO represents an innovative approach to highlighting and illustrating outstanding and often also endangered cultural expressions, spaces and practices from all regions of the world. These Masterpieces will become an integral part of the Convention, once ratified, as they will be the initial elements of the new representative list of intangible cultural heritage to be established under the Convention.

9. A major and delicate challenge will be to ensure the authenticity of the works, avoiding adulteration while allowing for a dynamic integration and evolution of cultural processes and products. This requires further reflection on defining, identifying and inventorying living forms of cultural expressions, avoiding new packaging for tourism or screen purposes and extending it (in full) also to reasoning and argumentation in philosophy and views of society. This will help contribute to a significantly better understanding of, and a holistic approach to, human beings, cultural communities and culture. Regular updating and evaluations of the results of the selection processes should be envisaged.

10. Intangible cultural heritage focuses on a wide array of cultural expressions, many of which are in flux and constant evolution (and hence always retaining a degree of ambiguity).

11. Intangible cultural heritage is a major element in defining and forming identities of peoples and communities – it is a key element for partaking in the globalization processes without being “subdued”.

12. The various ways in which intangible cultural heritage is being preserved and transmitted requires special attention. The disappearance of languages as a result of the impact of globalization is bound to have negative effects, both direct and indirect, on identities and intangible cultural heritage – especially as these languages are vectors of traditional manifestations and celebrations of community life.

13. Using language is an important way to protect it from extinction. But usage of language goes beyond *speaking* about it, one must *speak it*. To counter the loss of linguistic diversity, the use of native languages should be promoted by documenting them and by encouraging their use in poetry, drama and film, and by promoting their use as a means and an object of instruction.

14. The precept of ensuring and promoting the *freedom of expression* also applies with regard to intangible cultural heritage: *to live and let people live in their own vernacular*. This will help to deepen our understanding of the way in which we can best use our cultural traditions so as to shape our future. The promotion of (realistic) multilingualism will be an essential tool to help preserve and appreciate intangible cultural heritage.

15. The body is the principal medium of intangible cultural heritage. As rituals and other domains of intangible cultural heritage have a highly performative character, traditional mimetic learning should be pursued as much as possible in any strategy for cultural learning and transmission, especially in the process of implementing the 2003 Convention. A list of actors critical for the preservation of intangible cultural heritage should be established and should be given assistance and help in non-interfering ways.

16. Nowadays, values and identities interact and interface with global demands – and global seductions. Hence, it is important to involve all social protagonists in intangible cultural heritage processes and approaches, drawing on social innovations, especially at the community level, and resorting to open dialogue, respecting the Other and otherness (heterological thinking and attitudes), both at community level and in an inter-cultural framework.

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17. The formulation and implementation of appropriate cultural policies can assist in the quest to preserve intangible cultural heritage, drawing on the power of dialogue. Cultural policies must empower local communities by way of negotiation between cultural agencies and community people. Cultural policies must also include capacity-building and encourage cultural creativity as an individual and community process. Particular challenges include the conservation of material conditions for intangible cultural heritage to thrive and be transmitted, the rooting of responsibility for Intangible Cultural Heritage in local agencies and actors, the safeguarding of collective rights and the promotion of incentives for active participation.

18. In the process of safeguarding intangible cultural heritage, caution should be taken not to fall into logocentrism, egocentrism and ethnocentrism. Hence, particular attention needs to be given to education and the inclusion of intercultural education in curricula, especially for basic education, which will bolster intercultural competence and awareness of cultural heritage in general and intangible cultural heritage in particular.

19. The role of religions deserves special attention, as many religions are in fact globalizing actors, who at the same time deplore the loss of local identity in the cultural sphere. This is a paradox that needs to be addressed.

20. The essential function performed by museums, in particular ethnographic museums, all over the world must be acknowledged, as they may create understanding and appreciation for different ways of life and otherwise unfamiliar cultural heritage.

21. Adequate conditions must be created for artistic expressions and for stimulating many talented young tradition bearers to develop their artistic talent. Consideration should also be given to integrating contemporary artistic expressions in activities relevant to intangible cultural heritage.

22. Information and communication technologies (ICTs) represent an effective tool for documenting intangible cultural heritage and helping to preserve and promote the entire range of cultural expressions involved therein.

23. Special attention needs to be given to how the adverse impact of mass media on vulnerable societies can be countered, e.g. by revisiting contents presented by local media, bolstering the role of public television which has traditionally covered intangible cultural heritage in a positive manner, and preparing or adapting appropriate educational curricula and materials.

24. Overall, there is a need to strive for a better balancing of the roles to be played by private and by civil society actors, particularly through the creation of interactive international, regional and national fora.

25. There is a need for more anthropological and sociological research in order to understand phenomena and change leading to the emergence of new cultural forms and expressions. Likewise, too little is known about the interaction between cultures and there is insufficient description of the processes as they take place.

26. We have an obligation to create due possibilities for present and coming generations to make use of traditional cultural expressions, practices, knowledge and skills, so as to keep cultural heritage alive in the minds of people and in daily life.

27. Ultimately, it must be recognized that intangible cultural heritage represents a global public good of a special kind and is part of the more overarching global public good, *cultural diversity*. Global public goods are non-rival and non-exclusive in character and their consumption by one person does not prevent any other from enjoying it, as well.

28. Safeguarding intangible cultural heritage is a shared responsibility undertaken in a spirit of solidarity, cooperation and peace. To achieve both peace and progress demands a quantum leap in mutual understanding among all peoples, for which a more thorough understanding of all dimensions of other cultures is essential.

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Chief, Section for Intangible Heritage, Division of Cultural Heritage,  
Culture Sector, UNESCO

Rieks Smeets is the Chief of the Intangible Heritage Section of UNESCO. He worked as a descriptive linguist at Leiden University, where he specialized in the field of the languages and cultures of the Caucasus; he also studies language policies in various parts of the world. He was the Secretary-General of the Netherlands National Commission for UNESCO. He chairs the Council for Endangered Languages of NWO, the Netherlands Organization for Scientific Research, and is a member of the Dutch-Flemish Council for Dutch Language and Literature.

# GLOBALIZATION AND THE CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

The Member States of UNESCO have created over the last decade a number of programmes and standard-setting texts that aim to counteract certain of the more negative impacts that processes of globalization and social transformation may have on the viability of our living or intangible cultural heritage. The Programme of the Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity, launched in 1997, has been especially instrumental in analyzing the threats to the viability of intangible cultural heritage and in exploring ways to respond to these threats. UNESCO's activities culminated in the adoption by its General Conference, in October 2003, of the Convention for the Safeguarding of the Intangible Cultural Heritage. That Convention, commonly called the 2003 Convention, aims at safeguarding manifestations as divergent as (i) oral traditions and expressions, (ii) traditional performing arts, (iii) social practices, rituals and festive events, (iv) knowledge and practices concerning nature and the universe and (v) traditional craftsmanship.

The 2003 Convention does not define culture or cultures. Yet, the non-exhaustive enumeration of domains in which intangible cultural heritage can be manifested makes it clear that the Convention departs from a similarly broad vision of culture as seen in the 2001 UNESCO Universal Declaration on Cultural Diversity. That Declaration states that "culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs." Most of what in modern times is understood by "art and literature" does not fall under the scope of this Convention as the 2003 Convention only wishes to deal with traditionally – i.e. mostly orally - transmitted elements only.

The governmental experts who prepared the draft of the Convention, described intangible cultural heritage as a mainspring of cultural diversity, and emphasized its importance for the identity and the sense of continuity of groups and communities. Indeed the communities and groups who create, re-create and transmit intangible cultural heritage were given a prominent place in this Convention. In doing so, the experts no doubt were inspired by the 2001 UNESCO Declaration which implicitly calls upon States to promote cultural diversity not only between but also within states. There are good reasons for doing so: for example, there are fewer than 200 States and more than 6,500 living languages. There are no serious estimates of the number of living cultures but one could claim that states are as least as multicultural as they are multilingual.

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The preamble of the 2003 Convention recognizes the role of communities and groups in the production and the safeguarding of intangible cultural heritage, as well as their contribution to cultural diversity and human creativity. The definition itself of intangible cultural heritage, which was drafted for the purposes of the Convention, assigns a crucial role to communities: the intangible cultural heritage to be safeguarded under this Convention consists only of such manifestations, and associated objects and spaces, that are recognized by communities and groups as part of their cultural heritage.

The governmental experts time and again acknowledged that at this juncture, elements of intangible cultural heritage are disappearing or deteriorating at an increasing pace due to a variety of causes, all contributing to such mutually reinforcing effects as impaired intergenerational transmission, low esteem among many communities of their own heritage, and erosion of form and function of intangible cultural heritage. The causes identified often concerned developments that, to a large extent, may be applauded for other reasons, such as the introduction of general education, massive development of tourism, the spread of new media and ICTs, and other phenomena of modernization. Such phenomena, however, may also bring about homogenization of cultural models and aspirations, both on national and on global levels - especially homogenization of youth culture. Individualization, migrations and rapid urbanization processes also impede traditional ways of transmission of intangible cultural heritage and contribute to its erosion or disappearance.

Elements of the intangible cultural heritage, by virtue of their very nature, have always been evolving, merging and, sometimes, disappearing; groups have always been in contact with other groups and processes of acculturation are not new. However, the rate at which globalization, which also is a phenomenon of all times, is developing now, leads to rapid changes in the domain of intangible cultural heritage that are often felt as traumatic by the communities and groups concerned and that, on the other hand, seem to undermine both the creativity and the cultural diversity of humanity. Lack of awareness of the importance of the intangible cultural heritage, as well as lack of expert capacities, funds and safeguarding experiences, are the main obstacles for counteracting its erosion and impaired transmission.

The 2003 Convention is expected to make a significant contribution to the furthering of cultural diversity and creativity, as well as to understanding and exchange between groups and communities, in particular through raising awareness and appreciation of intangible cultural heritage. To achieve this, the Convention establishes, among other things, a Representative List of the Intangible Cultural Heritage of Humanity which can be seen as an indirect successor to the Masterpieces Programme. The Convention also calls upon its States Parties to establish to this effect educational, awareness-raising and information programmes, specifying that both formal and non-formal educational approaches are to be pursued.

The States Parties to the Convention are furthermore held to take a wide variety of different measures to ensure the safeguarding of the intangible cultural heritage present in their territory. These measures, which all should aim at ensuring the viability of intangible cultural heritage, vary from research and documentation, including the creation of inventories, to enhancing transmission and revitalization of intangible cultural heritage.

Only intangible cultural heritage that is constantly recreated by communities and groups and provides them with a sense of identity and continuity, is to be safeguarded by the Convention. The communities and groups who enact and transmit intangible cultural heritage, and who are to be involved in safeguarding activities, are not. Nevertheless, the experts who prepared the text of the Convention had an open notion of communities in mind, stressing time and again that one person can belong to several cultural communities at the same time and that persons must be able to switch communities.

The Convention will not be called upon to safeguard intangible cultural heritage manifestations that are no longer further developed and transmitted within communities, nor elements that belong to the past. Constant re-creation does not only imply being alive, but also presupposes constant change. If the qualification authentic is applicable when speaking about manifestations of the intangible cultural heritage, which is doubted by many an expert, then it should not be interpreted as meaning "historically correct", but rather as traditional and evolving at the same time.

The 2003 Convention presents the safeguarding of the intangible cultural heritage as a joint task and enterprise of States and of the communities and groups who are the bearers of intangible cultural heritage. The combination of a top-down and bottom-up approach is specifically in order when establishing inventories of the intangible cultural heritage (article 12) which is a firm obligation of Parties to this Convention. These inventories will form the basis of submissions by States Parties for inscription on the Lists established by the Convention and they will also form the basis for national safeguarding activities. The Representative List will form a counterpart to UNESCO's World Heritage List which celebrates tangible heritage, more specifically monuments and sites of outstanding universal value.

Safeguarding intangible cultural heritage asks for quite different measures from those protecting tangible heritage. A major difference between tangible and intangible heritage is that elements of the intangible cultural heritage are ephemeral: they do not exist continuously but are temporarily enacted or embodied. Another major difference is that intangible cultural heritage is human borne, that is, for its manifestations and for its transmission, it depends entirely on people: the knowledge and skills required for the enactment of intangible cultural heritage are located in the human mind, often in the collective mind of a community, whereas the main

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instrument of enactment is the human body. The safeguarding of intangible cultural heritage depends therefore primarily on its continued enactment and on its transmission from generation to generation.

The development of concepts and measures in the field of the safeguarding of intangible cultural heritage is relatively recent. The Intergovernmental Committee that implements this Convention will be in a position to profit from the experiences of the Masterpieces Programme and of other international heritage programmes. The Convention will establish a system of international cooperation and assistance which is meant to support states in their efforts to safeguard their intangible cultural heritage as well as their cultural and social diversity, while benefiting from each other's experiences and assisting each other. Manifestations of intangible cultural heritage, as well as their place in private and public space, differ importantly from region to region. The 2003 Convention, which is meant to contribute to the promotion of cultural diversity, therefore does not impose any strict system of safeguarding on its States Parties; on the contrary, nationally and regionally different approaches are welcomed, from the very onset on: each State Party has to establish one or more inventories of intangible cultural heritage present on its territory, but can do so "in a manner geared to its own situation".

Elements of intangible cultural heritage, by virtue of their very nature, have always been evolving, merging and, sometimes, disappearing.

HER EXCELLENCY HENRIETTE RASMUSSEN

Minister of Culture, Education, Science and Church

Home Rule Government of Greenland

Henriette Rasmussen is the Minister of Culture, Education, Science and Ecclesiastical Affairs of Greenland. Ms Rasmussen was Minister of Social Affairs and Labour from 1991-1995 and a Member of the Landsting from 1984 to 1995, having been its Vice-Chairperson from 1987 to 1991. She has been an Advisor to the United Nations High Commissioner for Human Rights as well as the Chief Technical Advisor on the Project for the Rights of Indigenous and Tribal Peoples for the International Labour Organization (ILO). Since 2001, she has been the director of Atuakkiorfik and since 2002 a Member of the Landsting, its presidium and various committees.

# PROTECTING THE HERITAGE OF INDIGENOUS PEOPLE

The Home Rule Government of Greenland appreciates the hard and consistent work done by the Member States to adopt The Convention for Safeguarding the Intangible Cultural Heritage by October 2003. It is of utmost importance to raise awareness among individuals, groups and communities on the necessity of protecting the intangible cultural heritage as well as the tangible cultural heritage. I am sure that the Convention makes this task much easier. But at the same time it makes it evident that the task is urgent and that it needs to be handled continuously and with determination.

The assignment given to me at this Conference is to address the general relationship between globalization and intangible cultural heritage – opportunities, threats and challenges.

Globalization has many faces and expressions. Instead of talking about the globalization, I think we better talk about globalizations. It takes many colours to produce the colour black.

Globalization may also have different applications. I think it is wise to discriminate between existing and emerging characterizations of the subject and attach priority to emerging trends. I am confident that the United Nations University is continuing to study the phenomenon.

More than ever, globalization is influenced by media and the communication monopolies. These lead to uniformity of culture and loss of language. That is the threat as far as indigenous and tribal peoples are concerned. I am sad to know that the impact of globalization as we know it is the speedy loss of indigenous cultures and languages worldwide. I am afraid that this will lead to the reduction of man to uniformity.

Frankly speaking, globalization is nothing but another form of colonization. I state this fact because it is true as far as indigenous peoples are concerned. In general, the relationship of indigenous peoples to their ancestral lands forms the basis for culture, social institutions, and the daily work practices in indigenous economies. It goes almost without saying that the notion of globalization is neither value-free nor clinical, as we witness the shrinking of ancestral lands and territories worldwide.

In my opinion, this cut goes deeper than that. When a culture dies along with a language, the connection between perception and action is forever changed.

The important point is how to stand up to the threats of globalization on intangible cultural heritage. The challenge is to turn the threats into opportunities and how to find new ways and means to fight them. That is exactly what I want to promote at this conference in Tokyo.

It is obvious that countries like mine, Greenland, cannot compete in the global market in terms of developing high technology. So what options do small nations have? Given the circumstances of increasing uniformity of culture and expanding loss of language, do we have any role whatsoever in safeguarding any form of intangible cultural heritage?

I do believe so. First we must stop seeing ourselves as victims, in particular of past wrong doings. Instead of looking down on our intangible cultural heritage, we should be proud of it. Indigenous and tribal peoples do have the gift to connect what modern man has disconnected.

In addition, we need to understand that appreciation of whom and what we are does not mean withdrawal into oneself. What is needed in that respect is openness, vision, creativity and firmness in the process dealing with the issues of intangible cultural heritage.

The Convention for the Safeguarding of the Intangible Cultural Heritage is a general framework and there are still many subjects relating to the safeguarding of intangible cultural heritage that need to be discussed in depth and clarified.

When a culture dies along with a language,  
the connection between perception and  
action is forever changed.

In particular, the Convention does not directly speak about intellectual property rights or other forms of legal protection of groups or communities. In that regard, I find it important to stress the need for a strong relationship between the Convention and the question of intellectual property rights in the field of folklore/intangible cultural heritage, among other things. This is not only a matter of economic rights, but also of the dignity of indigenous and tribal peoples.

In our efforts to safeguard our national intangible cultural heritage, we must always bear in mind that we do it not only for ourselves but also for cultural diversity. As policymakers, it is our finest obligation to make sure that children and young people are constantly aware of this essential perspective.

Of almost similar importance is our obligation to create possibilities for present and coming generations to express traditional cultural expressions, practices, knowledge and skills. Only by constantly performing the intangible cultural heritage can remain alive in our minds as well as in our daily life. In Greenland the most common names are Danish – like mine! But if you look at the names of children and young people, the most common names are Greenlandic. As Greenlandic names often have their own meaning, deriving from our Inuit culture, it is a brilliant way to keep not only the language, but cultural heritage alive and forming our identity.

In general, I am convinced that using our native language is a very important way to protect it from extermination. But usage of the language is not only about speaking it. To make the richness of the language survive, it must be used in literature as poetry, dramas, films and so on. In Greenlandic society, as well as in many other indigenous societies, many words in the language are related to the way people lived traditionally, and therefore, the language is in danger of diminishing in modern society. In Greenland, we have dozens of names for snow and ice because it is important to the hunters to differentiate them, but many children today know only a few of these names. I am told that indigenous tribes in the Amazon have more than 500 names for the colour green. It is important for cultural diversity that green is not just green. As minister for culture, I have made it one of my top priorities to create sufficient conditions for artistic expressions and to stimulate the many talented young artists to unfold their talents. Indigenous peoples all have their own myths and so do we. These myths and legends are our common past and also guidelines for our present and future ways of living. We, therefore, must be careful to use them, in schools, in dramas, in film and television – and, of course, as excellent bed time stories.

I agree that adequate protective means are necessary in order to protect the intangible cultural heritage and to maintain cultural diversity. The Government of Greenland therefore also appreciates the ongoing work within UNESCO to develop a Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions. In 1998, UNESCO published the first World Culture Report, to which I had the privilege of contributing an article about how my people achieved literacy in the middle of 1800 in Nuuk, Greenland. In fact, the success story could be multiplied if linguists could use the new communications technology to write grammars of the disappearing languages, thus giving indigenous peoples a writing system and introducing education in their mother tongue. This way their myths, legends and traditional knowledge could be collected and documented by themselves. I am sure you will be surprised to see what is brought to world cultural heritage through this process. In closing, I would like to extend my heartfelt compliments to Japan as one of the first countries to have ratified the Convention for the Safeguarding of the Intangible Cultural Heritage. My gratitude is due to the fact that the Convention considers the safeguarding of the intangible cultural heritage as a shared responsibility, undertaken in a spirit of solidarity, peace and cooperation.

SOUREN MELIKIAN

Art Editor, International Herald Tribune

Souren Melikian is an art editor for the *International Herald Tribune*. He studied political science and economics at the Institut d'Etudes Politiques Paris, Persian and Classical Arabic at the Ecole Nationale des Langues Orientales and the Sorbonne. He holds two doctorates from the Sorbonne in Persian language and literature (1968) and Islamic Art (doctorat d'etat, 1972). Under his signature Assadullah Souren Melikian-Chirvani, he has developed a distinguished career as a cultural historian of the Iranian world and has published widely on the subject. He joined the Centre National de la Recherche Scientifique in 1970 and retired as a Research Director in 2003. In his parallel career as an art writer, Souren Melikian was an art critic for the French cultural monthly, *Realites* (1965-1970), published many articles illustrated with his professional photography in the art monthly *Connaissance des Arts*, and started his weekly art column in the International Herald Tribune on March 29, 1969.

# CULTURE AND GLOBALIZATION: CALAMITY OR CURE?

Globalization is alternately seen as the panacea that will cure mankind of all conflicts, or the ultimate calamity that strikes down world cultures pressed into an amorphous, soulless melange. It is neither, and it has been with us for longer than is suggested. The evils blamed on it started decades ago. They began with what could be called "internal globalization", i.e. the drive towards the dominance of the capital over the rest of the land, of the town over the country. The process affected East and West alike. It was as radical in the countries considered to be advanced as in the most deprived parts of the world.

Perhaps the most striking consequence was the linguistic uniformity that it generated in Western nations. In France, a century ago, French was the cultural language but in many regions, at the village level, the spoken language was so different that someone arriving from Paris could barely understand a word. There were French dialects. North of Paris, in Picardie, the accent, the vocabulary, were different enough to make it impossible for a Parisian to follow. In central France, the Auvergne province spoke a variety of the "langue d'Oc", a southern Romanesque language. In Brittany, a Celtic language prevailed. The Basque country, in the Pyrenees mountains, spoke Basque, a non-Indo-European language.

Regional languages have been more resistant in some Western European countries. In Germany, Swabian and Bavarian in the south west, Platt Deutsch in the North, are still alive. For how long, I do not know.

The process is now hitting the oldest cultures in the world. Syriac, "Siriani", the language which Jesus spoke, is shrinking in the few villages of Lebanon, Syria or Iraq where it is kept up. In the Iranian world, particularly rich in regional languages that traditionally remained spoken at all levels of society without competing with Persian, the sole Kultursprache when it came to literature and polished social usage, many rare languages are vanishing. The larger regional languages hold their ground, protected by self-assertion. The downside is subnationalism, a per-verse effect of the laudable attempt at escaping uniformity. The vernacular becomes opposed to the cultural language which happens in my own province, Turki-speaking Azarbayjan, particularly in the independent north – even though that north has given Persian literature two of its greatest poets ever, Nezami and Khaqani.

In the Indian subcontinent, one of the great linguistic treasure houses of the world, similar processes prevail. Immensely complex, they are occasionally accompanied by comparable if barely acknowledged conflict. The juggernaut of linguistic uniformity is threatening the world.

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Is this a loss? Undoubtedly, because bilingualism and often trilingualism in much of the East induced a different perception of the world, a profound relativism. Every multilingual speaker knows instinctively that what you say is inseparable from the way in which you say it. What is more, multilingualism is a daily intellectual exercise. Call it mental Tai chi, if you will.

Not much can be done to safeguard linguistic diversity at the village or even the regional level. Do not try to interfere with spoken languages either by banning them, or by artificially crystallizing them. They represent a natural process, best left alone. Written languages have also suffered from globalization – in ways that are rarely recognized.

Borrowing words is not a problem in itself. All languages borrow a lot, at all times. Some have a double vocabulary, like English, half-Saxon, half-French or Latin, or Persian, two-thirds Iranian, one third Arabic. In both cases, the process has been one of slow cultural evolution, essentially steered by literate elites.

The novelty of, say, the last three decades, is the massive instant exposure through the media to foreign languages. It leads to the instant adoption of words which are not even phonetically adjusted to the borrowing language, be it French, Persian or Japanese. Worse, it results in word for word translations of phrases that neither fit grammatically, nor make clear sense. When a French official declares that he is “en charge de”, coining a false semantic calque on the English “in charge of”, he really means to say “responsable de”.

The difference between word borrowing in the past and in the present time is that today it is spontaneously made by speakers with a modest knowledge of the foreign language, and of their own as well.

Among the raft of remedies that spring to mind, one is urgent: try and make sure that at least those in charge in the media and official organizations have an adequate level of education.

The phonetic impact of media globalization is more difficult to analyze, if only because it is spread over time. But it is huge. The lilting tones of street English as spoken in New York black neighbourhoods spread through television get picked up in some London areas. More curiously, occasional attempts at imitating them can be heard in the suburbs of French-speaking Paris.

Needless to say, the most extensive phonetic impact of globalization is on pure sound. Vernacular instrumental music was killed off a long time ago by internal globalization in large areas of Western Europe. Vernacular singing is going the same way. Long dead in France, it lingers in Germanic lands, in outlying areas of Southern Europe, Wales in Britain, Ireland. We will know in the next decade whether the wonderful, highly diverse vernacular musical lore of the areas that made up Yugoslavia will hold.

# Only those who do not know Eastern cultures imagine that they have vanished because they only see the Westernized costumes of the structures.

In the Middle East and the Far East, sound pollution has wrought havoc. In contrast to the Western world, sophisticated music, transmitted from master to disciple, has been even more adversely affected than vernacular music. Things go wrong when musicians imagine they are true to tradition while they actually introduce harmonies that do not fit. At the vernacular level, the situation is also alarming. In the Iranian world, three decades ago, Russian cabaret tunes were contaminating Iranian music as relayed by Tehran radio programmes while in the eastern areas, in Afghanistan, cheap north Indian singing was blared through loud speakers in towns end on Kabul radio.

If you were looking for authentic tradition in Iran and Afghanistan, you had to be lucky enough to be introduced to musicians who performed privately, far from official supervision. Across the Eastern world, discreet support to such musicians, without strings attached, relayed by those striving to hear such music, is probably the most efficient way of saving it for future generations.

In the visual environment, the impact of globalization has been both massive and destructive. Think of Japan, China, the Middle East. Again, this started very long ago. The effects have been uneven. In Japan, the urban sprawl is terrible but some of the most original modern architecture anywhere is also visible at intervals. Miraculously, a good deal in the tradition of daily life has survived. Most remarkably, Japan is the one Eastern society, but also the one advanced economy, in which an admirable sense of colour, texture, proportion, and space, yields objects of daily life in exquisite taste. There is a Japanese aesthetic miracle which is not sufficiently talked about and would deserve a close analysis.

It has a bearing on art. Japan is the one country in the world where some truly very great pottery has been created in recent decades. The stoneware vessels of Hamada will remain as one of the glories of 20th century cultures. To the outsider writing these lines, the master potter appears at the same time to be all that symbolizes Japan's timeless identity. However, the continued creation of great stoneware is a phenomenon that has to be related to some factor other than cultural identity. It has yet to be determined.

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Indeed, the identities of age-old cultures where visual decadence is so manifest have not really been affected by globalization.

Only those who do not know Eastern cultures imagine that they have vanished because they only see the Westernized costumes of the structures. Passing fashions are one thing, fundamental attitudes are another. The Western clothes worn by millions of Japanese or Iranians have no greater bearing on their way of thinking than the Greek and, later, Roman clothes had on the Semitic Near East between Alexander's conquest and the shaking off of Byzantine domination.

With all the television and internet in the world, Iranians walking about in jeans remain as far removed from New Yorkers as they might be if they lived on the planet Mars. Their profound relativism that makes every statement uttered an approximation to a fact or an idea, not a take-it-or-leave-it absolute assertion as in the West, is intact. It starts at the pram with the formula introducing every tale heard by the child from his mother. The Westerner says: "Once upon a time there was..." The Iranian intones: "There was one person. There was no person. And outside of God, there was no one (yeki bud, yeki nabud, va gheyr az khoda hich kas nabud)". Here, the child's tale links up with metaphysics of the highest order. Every day, Muslims say, five times a day: "I testify that there is no god – but God". No matter how many Western words are borrowed, the discourse remains unchanged in substance. I am told that the same is true in China, Japan, or any other Far Eastern society.

Indeed, within the Western world itself, globalization has spread the same costume (almost) and the same foods, but your Parisian youth wearing a US University T-shirt with the logo is far removed in all his attitudes from a New York or Los Angeles student. To fear that the young Parisian is "Americanized" as the French would put it, is to suffer from an optical illusion caused by costume, i.e. by disguise dictated by passing fashion.

There have been equally drastic cases in history of massive borrowing of costume, music, eating customs, vessels included. In Tang China the adoption of Iranian dress forms and customs, which began already in Han times on a limited scale, became torrential. The face of China changed overnight, at least in aristocratic courts. The horsemen and court ladies in glazed pottery or the murals recovered from Tang tombs give us a graphic illustration of the phenomenon.

Traditionalists fulminated against the new fashions. They hated the Iranian rouge that Chinese ladies applied to their cheeks. The furious xenophobic Anlushan rebellion in the mid-9th century AD devastated Buddhist sites (Buddhism was still seen as a foreign import) and tried to do away with all foreign influence. When the dust settled, the imprint of the loans remained, thoroughly recast in Chinese terms.

If one looks hard enough, most of the major cultures emerged from comparable extraordinary encounters. Greek art arose out of a West Anatolian non-Indo-European background. Iran came into existence when the Aryans that they were mixed with the Elamites. At Persepolis, their first capital, in the 6th century BC, the accounts were kept in Elamite. The monumental inscriptions were trilingual – in Achaemenid Persian, Babylonian and Elamite.

In India, the encounter process between Indo-Europeans and non-Indo-Europeans spread over thousands of years. Influences from the Iranian world came in at crucial periods of its history. Its first historic empire ruled by the Maurya dynasty modelled itself on the pattern of Achaemenid Iran. In the royal palace of Pataliputra, the capitals exactly reproduced those of Persopolis with the foreparts of bulls back to back. From the 11th century on, Islam penetrated deep into it, introduced in its Iranian garb by dynasties of Turkish blood from the first, the Ghaznavids, to the last, the Moghuls. The Turks spread Persian as the language of literature and administration. In art, massive borrowings were made from Iran and, soon after, from the West, resulting in composite works. Hindu painters trained in Iranian-led ateliers looked at the engravings of Dutch and German masters, interpreting them in the new artistic idiom. Underneath calligraphers wrote Persian verses.

The most celebrated monument of India today, the Taj Mahal, is the 17th century mausoleum of an Iranian princess in which Iranian architectural forms are handled with a very Indian love of stone and an Italianate feeling for polished marble and colored stone mosaic. The latest artistic creation resulting from the encounter of civilizations should give us cause for some hope. As everyone knows, when Europe discovered the art of Japan, the prints of Hokusai, Hiroshige and others had a prodigious impact on French avant garde painting. Van Gogh borrowed the Ukiyo-e association of deep blues and acid yellows. Its composition and layout triggered a new way of seeing the world without which the Nabi movement of the 1890s would not have seen the light of day.

What is barely known is that even before that, French collectors passionately sought the stoneware vessels of 18th and 19th century Japan. This triggered a revolution in the Western potter's art which began in France in the 1870s, long before the Briton Bernard Leach's trip to Japan in 1909. French potters like Eugene Bigot, Auguste Delaherche, or Jean Pointu, adopted Japanese forms and sought to imitate Japanese glazes. Naturally, they created something quite different. A new art was born. It had offshoots in Belgium, Denmark where a marvelous school of stoneware thrived in the 1920s and 1930s. Later, the most modern Scandinavian potters were indebted to this new art born out of one of the early beginnings of globalization.

When we talk about the corrosive effects of globalization, let us keep our cool, let us look at current events with an historian's eye. Cultural movements take decades to develop. We cannot begin to know what will come about in the long term.

SEIJI TSUTSUMI

President, The Saison Foundation, Japan

Seiji Tsutsumi joined Seibu Department Stores, Ltd in 1954 and was appointed as President of Seibu Department Stores in 1966. Since then, he has enlarged the multi-faceted conglomerate Saison Group through various activities including, among others, its credit card business and food service. At present, he serves as the president of The Saison Foundation which he founded in 1987, and also serves as the Chairman of the Sezon Museum of Modern Art. He has been active in the literary field under the pen name Takashi Tsujii. He is the recipient of Chevalier de l'Ordre de la Legion d'Honneur (1970) and Officier de l'Ordre de la Legion d'Honneur (1987).

# CHERISHING DIVERSITY

It is often said that the expansion of globalization, through the homogenization of world markets, not only endangers the survival of various nations' intangible heritage, but is pushing them towards extinction.

Before I talk about that, however, I would like to talk about Japanese perceptions of globalization. I believe that a definition of globalization which is widely understood in Japan is along the lines of the following: "a phenomenon which has been taking place since the end of the Cold War wherein the market economy expands worldwide, production becomes increasingly internationalized and the factors of production such as capital, people, resources and technology move beyond national borders; trade expands and national economies become more and more open and progressively integrated." (2002 *Gendai yogo no kiso chishiki*, Tokyo *Basic Knowledge of Current Terms*: Jiyu Kokuminsha) There is another definition, given in the same year by another book of terminologies, published in Japan, which says that globalization is a term describing a phenomenon in which the world economies are becoming homogenized after the collapse of the old Cold War structures. It also says that nation states in different regions are fearful of globalization and have begun taking measures to protect their own economies, political systems and cultures. Thus, the definition states that a new form of nationalism is being induced. (2002 *Asahi Shinbunsha: Asahi gendai yogo chiezo. The Asahi Encyclopedia of Current Terms 'Chiezo'*).

These are the two main definitions of globalization in Japan. Both of the definitions state that globalization is something that has been triggered by a change in external conditions, namely the end of Cold War. The rise of the phenomenon seems to be perceived in terms of the economic development in which markets driven by capital movement are homogenizing and integrating world economies.

## AMERICANISM AND GLOBALIZATION

That sums up the understanding of globalization held by most Japanese people. Within this context, the United States is considered to be very important in relation to globalization. This concept of globalization has generated the perception that it is nothing other than an imposition of the American system on a global scale, because the United States possess great economic power and tremendous military power to back it up.

For instance, the imposition of a single set of accounting standards on corporations operating internationally on market price accounting, standardized bad debt depreciation methods and equity ratio requirements on banks has given rise to a perception that globaliza-

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tion means the creation of an environment in which American capital can operate in the most favorable conditions. I believe this is a misconception, but likewise, the troubling qualities of globalization cannot just be dismissed.

I believe that behind this compelling force towards globalization lie not only economic reasons, but also a sort of American utopianism which postulates that American values are the axiom for human values. The very origin of this value called "American Democracy" stems from the fact that the United States is a new state, given birth to by the Puritans who disliked the class societies of Europe and moved to the new continent. Is it the case that the differences between Americans then and now are so big that the distance cannot be narrowed any longer, or is it possible to narrow this gap? Actually, this factor is a very important one in terms of how we foresee the future of globalization. The answer is not yet clear. Utopianism itself has two characteristics. One is that of looking towards the future with a dreamlike vision and the other is that of failing to look at the reality of the current day. At times, it appears to me that America today is neither looking at reality nor looking forwards to the future.

These are some of the problems contained in the issue of globalization. When they are combined with the specific problems of a specific state, many new problems then come to the surface. Hence, when we think about globalization, we ought to think about Americanism and also about nationalism.

Nationalism, of course, has an emotional aspect. When this is combined with globalization, it can trigger imperialistic behavior by states in the name of protecting their national interests. This can lead to the emergence of conflict between globalization and nationalism. Deep beneath this is a mechanical determinism which says that economic globalization will also force the globalization of the governmental and political systems of a state as well as its arts and culture. This way of thinking may be reminiscent of Marxism, which states that structures determine superstructures. At the same time, further confusion can be created internally, when some within the political system of a country try to capitalize on the situation to make personal gains in their own political power by availing themselves of improper forms of globalization. Meanwhile, there are those working in the fields of arts and culture and those who are the successors of intangible cultural heritage who are ignoring the development of globalization, thinking that it has nothing to do with them and their world. This is a reality in Japan unfortunately.

In Japan, this sort of globalization or globalism, for instance, may be combined with demand for budget tightening and the restructuring of the economy and so on. Joseph Stiglitz has pointed out the three main pillars of the Washington Consensus which are relied upon by those in politics and industry. This phenomenon shows that although Japan is an industrialized

countries of the world, this policy has had some effect upon it. That is because while so-called developmentalism has come to an end in Japan, we still see various aspects of bureaucratic leadership trying to maintain their hold. The Washington Consensus has caused damage to such leadership, causing chaos in Japanese policies, and amidst this confusion, we see that there is a strange mixture between the Washington Consensus and the familiar concept of nationalism arising here in Japan.

## We need to make further efforts to cherish our diversity.

As for globalization and intangible cultural heritage, does globalization inevitably eliminate cultural diversity? The most vulgar form of putting efficiency first in globalism is visible in the standardization of language, as illustrated by Japanese industrial standards. We see a standardization of language in the world of computers, were we try to limit the use of language by standardizing it. It seems that this movement is pushing globalization down the wrong path. Efficiency in Japan seems to be linked with a certain form of enlightenment, and in the case of Japan, traditional culture is facing a crisis. After the Meiji Restoration of 1868 and unconditional surrendered to the Allied Forces in 1945, traditional culture was denied in Japan. In 1945, the traditional culture which had been associated with the militarists was particularly censured. This phenomenon has received little attention up until now, but this loss is taking its toll on young people and weakening the creative ability of the Japanese public.

As we find industrialized society spreading and maturing in the world, the destruction and loss of identity is a global concern. From hereon, we need to make further efforts to cherish our diversity and I believe that on this basis, we can foster international sensitivity.

IV. OPPORTUNITIES:  
RENEWED DIALOGUES,  
A STIMULUS FOR CREATIVITY  
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ANTONIO ARANTES, President of IPHAN (Instituto do patrimonio historico e artistico nacional), Brazil  
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KUNIO YOSHIHARA, Professor, Kitakyushu University, Japan  
THE PROBLEM OF GLOBALIZATION FOR SOUTHEAST ASIAN COUNTRIES: THE CASE OF MALAYSIA

**ANTONIO A. ARANTES**

Ministry of Culture, IPHAN - National Institute for Historical and Artistic Heritage, Brazil

Antonio Arantes is currently the President of the National Institute for Historic and Artistic Heritage (IPHAN) in Brazil. He is a social anthropologist (B.A. & M.Sc. Sao Paulo University, Brazil; Ph.D. Cambridge University, England) and has taught and undertaken research in Brazil, Argentina, Mexico, France, Portugal, the United States and England. He was President of the Brazilian Anthropological Association (ABA), Secretary General of the Latin American Anthropological Association (ALA) and chairman of the Sao Paulo State Council for Historical Preservation (CONDEPHAAT). As a consultant on cultural policies, he has collaborated in several programs developed by governmental and non-governmental institutions, including UNESCO. Dr Arantes has directed several research projects and published books and articles about culture and politics, with special reference to heritage and its relevance to contemporary social experience.

# GLOBAL OPPORTUNITIES FOR INTANGIBLE HERITAGE: NEW CHALLENGES FOR LOCAL LIVES

## I. BACKGROUND

In order to discuss the opportunities, threats and challenges that globalization poses to intangible heritage, I would start from the following standpoint. The subject matter of the present round table relates to, on the one hand, constraints and possibilities relevant to specific and concrete ethnographic contexts. On the other hand, it relates to economic, cultural and political processes induced by agencies that operate on social scales wider than the immediate territories of the social groupings concerned.

Let us first consider a few examples. Finance and business, for instance, have become a practically autonomous sphere of social activity. They extend beyond national borders, induced by the fluctuations of the money market. Their social organization and structure tends to be dynamically reconstructed through relationships with distant partners. Relationships may be direct, or mediated through sophisticated and efficient systems of communication, like the Internet, or interactive television, etc.

In many social environments, values and attitudes are no longer accepted simply as present echoes of living traditions. They became highly reflective and now their legitimization demands solid arguments, preferably validated and supported by what increasingly becomes an effective - although virtual - global public sphere. No wonder cultural differences are once again being highlighted by the culture policy agenda of most countries.

Thus, global realities belong simultaneously to our common world of daily life and to realms that go far beyond any space that might be concretely bounded and experienced by individual social agents. They presuppose, by their very nature, institution building and access to efficient communication networks.

As is the case with cultural phenomena, global realities are systemic objects and therefore should be holistically understood as such. However, if one of their aspects should be highlighted as crucial for our present discussion, I would choose to highlight governance, i.e., the capacity to manage - in practical terms - the connection between the various scales and nodes of the complex web in which we all live, and the interests of specific groups of people involved in specific territories.

Social groups whose natural or cultural heritage are identified by preservation agencies as being distinctive and, for such reason, worthy of safeguarding, often become assets used for the production of consumer goods and services. As a consequence, they become involved and entangled by global systems of circulation concerning people, signs, consumer goods and capital that operate on multiple scales and impose new kinds of quantitative and qualitative demands upon them. The volume and rhythm of what is produced tend to be increased: people tend to produce more, and at with greater frequency. Besides this, the organization of work processes, as well as the conception and design of consumer goods, have to respond to demands established by dealers, consumers and other agencies that are largely external to the actual or virtual social networks, built by an individual member of the local group.

In addition, cultural processes taking place at a deeper level must be clearly identified and taken into account in the present debate. Indeed, globalization not only increases or magnifies a previous reality in the terms of that reality, but it characteristically stimulates the emergence of new needs and trends, as well as the incorporation of new ethical and aesthetic values into the previous social environment.

Through a complex process of rooting global senses of place in local spheres, languages, symbols and meanings are developed, though they do not necessarily oppose inner and outer social realities. So-called hybrid cultural patterns often bridge cultural differences by building permeable and flexible borders through the articulation of signs of various origins. This is perhaps one of the prominent characteristics of the symbolic borders built by contemporary cultures: they do not claim to be pure, but hybrid in nature. They build not walls, but bridges, to be crossed by those who know the right codes.

Global realities belong simultaneously to our common world of daily life and to realms that go far beyond any space that might be concretely bounded and experienced by individual social agents.

In that respect, they are adequate signs for building identities that are not intended to be exclusive, or excluding. Instead, they contribute to putting the outer world in dialogue and interaction with the self-images, memories and traditions appropriate to local communities.

Going back to globalization, and following the previous argument, one could say that in such cases, different scales and ethnic textures intersect in such a way that hyper-local realities, such as small exotic villages, distant rural settlements and domestic environments become inseparable from regional, provincial, national or global demands, and thus vulnerable to them.

These hypotheses, pointing mainly to the subject matter of heritage as economy, raise important questions for the understanding and the monitoring of cultural preservation today. Consequently, they provide a relevant background to our present discussion: one that highlights the well-being of people; the legal rights surrounding the activities performed by them, as well as the knowledge and forms of expression that they have developed collectively; and finally, the efficiency and commitment of multilateral agencies in regulating and monitoring the processes through which global realities become part of local lives.

## II. TERRITORIALIZING CULTURAL POLICIES

One of the major challenges to the preservation of cultural heritage (tangible or intangible) is the ability to accomplish an adequate change of scale between general guidelines formulated from afar by policy-making institutions, and local circumstances of social life. This theoretical and practical challenge to heritage experts necessarily includes a critique of their role and position in the social environment where both intercultural dialogue and political negotiations take place.<sup>1</sup>

Social policies regarding health, education or income distribution, as well as those aimed at cultural processes, frequently achieve only some of their objectives. Important reasons for such failure lie in the difficulty that planners and institutions usually have in incorporating the motivations, priorities and projects of the target populations into the design, implementation and evaluation of such actions. In other words, crucial aspects of such problems stem from their mode of implementation, i.e., how the actual articulation between the agencies that execute social policies and the involved social segments takes place. This, of course, depends on the values and attitudes of the organization and the decision-making processes which are implicitly or explicitly enforced by such agencies. There is no "impartiality" or "neutrality" in regard to cultural agency, since cultural dynamics refer fundamentally to a process of re-producing social difference.

<sup>1</sup> Antonio A ARANTES. Reconsidering the social aspects of sustainability: integrated conservation of the urban environmental heritage. CECI/ICOMOS.

Such drawbacks might be easily understood in merely formal or logical terms. Therefore, they perhaps have limited interest for the present audience. However, ethnographers argue extensively that cultural processes often include unexpected issues and that their developments cannot be deduced from first principles. Furthermore, it becomes worthwhile to look at such matters more closely and in concrete terms. That will be the next step of this presentation, in which I will briefly refer to ethnographic observations carried out in Brazil, in order to eventually go back to some general principles which are pertinent to this discussion.

### III. HERITAGE AS CULTURAL RESOURCE

In the context of the recent increase in investments in tourism and real estate, the popular celebrations that take place in the South of Bahia, Brazil, have become a significant source of income for local economies. Traditionally, they are rituals of popular Catholicism - the celebration of patron saints - which accomplish the important role of reinforcing the local communities' social structures and the sense of belonging of members of society. Consequently, they constitute the main arenas for the negotiation of prestige and the staging of social stratification.

In recent years, the population of these villages has increased rapidly. Nowadays, populations include new residents, mainly young people who come from big cities, looking for landscapes of "paradise on earth", as well as for new means and opportunities - both licit and illicit - to make money. Regular visitors, such as politicians, professionals and media celebrities, also return every season.

It is crucial for the newcomers' inclusion in local life that they be accepted as active participants in such celebrations. More recently, religious disputes have also become part of the game. Catholic priests, recently returned to the region, have tried to take control of this activity, claiming that popular Catholicism should be absorbed by the official activities of the church. Stricter, evangelical ministers, argue that such celebrations should not take place since they are not acceptable expressions of Christianity.

Yet, despite this conflict - which is itself part of the local cultural scene - the rite has not lost its traditional meaning. New rules and criteria put in practice by "natives" and "foreigners" have opened the institution to outside participants. However, at the same time, such rules and criteria have reinforced the role of local leaders as protagonists in the whole process.

This is a good example of a situation in which a new circumstance was incorporated by society, as an opportunity to make it symbolically more effective, in terms of present needs and tastes and also as a means of strengthening heritage as a sign of historical continuity, social and

personal identity and self-esteem. However, the accommodation of costume to circumstance has its limits. Whereas some specific areas of the ritual were opened to new community members, other areas such as fixing meals, performing music, dance or painting, were kept as prerogatives of people bound by birth to the large kinship groups that form the sociological nucleus of the native community.

The example is quite suggestive of several issues related to the matter that brings us together. In the first place, it shows that some aspects of complex social practice can be less permeable to innovation than others. Charged with a stronger sense of local identity, cultural performance becomes an active symbol of the community, mirroring what the group considers as its own "tradition" and, for that matter, its legitimate property.

It is extremely relevant to our discussion that such "traditional" manifestations of community life have some degree of ambiguity. Although considered as one of the dearest and most singular symbols of community life, these celebrations are not totally exclusive: they are in fact partially permeable to outsiders. To my view, such partial permeability is a key attribute of the exchange value of cultural heritage in contemporary life. In the context of a radical change in scale, from being a local event of ceremonial life based on kinship, to becoming a global event articulating individuals and agencies of various spheres, such rituals incorporate new social actors and are open to innovation. Yet, it happens without necessarily losing the aura of authenticity and sacredness on which their verisimilitude depends. Indeed, having a hard core protected by a buffer zone of soft and permeable edges is the structural characteristic that helps preserve the relative strength of some practices that might have been otherwise devastated in our recent years of intense social change.

One last aspect worth pointing out is that we, as safeguarding agents, participate in local life in a way that is similar to that of the newcomers described above. Objects chosen for official safeguarding tend to be those praised by the cultural communities as their own treasures, sacred, fragile and deeply rooted in social structure. Similarly, they are also highly cherished on the market of cultural commodities, and targeted by us, the cultural policymakers. In my view, the resources we manage, either material or symbolic, enter local life through the fissures opened by such ambiguous flexibility. So it becomes extremely relevant to critically address the consequences of our interference in local life. How far is it desirable and desired by the local community? What are its positive and negative consequences?

#### IV. THE TASK OF SAFEGUARDING

In less developed regions of Europe, several programmes regarding human and social development rely on the valuation of traditional knowledge and forms of expression, as well

as the aggregation of cultural value to commodities. Those programmes have, in general, lent material, psychosocial and political benefits to their target-populations. In short, they support self-esteem, social inclusion and awareness of citizens' rights. Therefore, it is both valid and desirable to use them as inspiration, or to adapt them as the basis for safeguarding intangible heritage in particular contextual realities in other parts of the world.

In Brazil, for instance, they are now being taken into consideration for design and implementation by IPHAN. We refer to some experimental projects of safeguarding intangible heritage, in the context of local programmes of integrated preservation, focusing both on the tangible and intangible heritage of specific social groups and their territories. On the basis of the argument developed here, the achievement of desirable effects such as those produced by these policies depends on the observation of some basic premises, among which I would point out the following:

1. Conservation of the material and environmental conditions of heritage production, considering the possibility of an expansion of the market demands.
2. Control by local agencies of the customary forms of transmission of knowledge and forms of expression, given the rooting of heritage in social organization.
3. Monitoring the changes directly or indirectly provoked by safeguarding programmes on the community's daily life, e.g. family organization, local politics.
4. Safeguarding collective rights concerned with intellectual property and copyright of traditional knowledge and forms of expression.
5. Active participation of the community, in inventories and records that preserve and give the present and future generations access to accumulated knowledge.

One last aspect of the matter should still be mentioned. It refers to whether or not, and how, the local community organizes itself to interact with external agencies for safeguarding and development. Such problems of a political nature do not end with the institution. The empowerment of local communities is absolutely central to ensuring the feasibility and efficacy of social programs such as those focused on here. Very often, the effectiveness of the policies designed by our agencies depends on important political changes, either within the social and political organization of our target communities, and/or in the worldviews and values put in practice by experts and others involved in planning, evaluating and implementing such actions.

For managers of a new cultural heritage policy who take the meaning of cultural properties to the populations to which they belong as a priority, and who take advantage of their potential to improve the conditions of these populations, this is a socially relevant challenge which is also very professionally stimulating.

**KUNIO YOSHIHARA**

Professor, Kitakyushu University, Japan

Kunio Yoshihara is a Professor of Asian Economic Development at the Faculty of Environmental Engineering of the University of Kitakyushu. He is Professor Emeritus of Kyoto University. He has published widely in both English and Japanese on subjects related to development and globalization in East Asian developing countries. His research also links the topic of globalization to issues of national identities.

# THE PROBLEM OF GLOBALIZATION FOR SOUTHEAST ASIAN COUNTRIES: THE CASE OF MALAYSIA

Not all countries are benefiting from globalization. This is not because globalization is biased against some countries but not against others. Instead, the difference arises because some countries have a stronger national language and culture base to cope with globalization. In East Asia, in general, Northeast Asian countries have done better than Southeast Asian countries for this reason. Malaysia, for example, has not benefited from globalization as much as some Northeast Asian countries, because the national language and the national culture have not successfully been mobilized to bind people together. It might be thought that a country will benefit from globalization without doing anything about national language and culture, but if the present trend continues, the net benefits of globalization will be marginal at best; an anti-globalization will prevail at worst. This is because the present degree of globalization is making the majority of people, especially Malays, into an economically as well as culturally oppressed group in their own country.

At the time of independence, Bahasa Malaysia was made Malaysia's national language, but not every Malaysian could communicate in it. It is now more widely understood, but many of the children who do not go beyond Tamil and Chinese (Mandarin) primary schools still have limited capability in the national language. They are taught the national language, but the incentives for them to learn it well are weak. Ability in the national language is even more limited among the older generations who did not have to learn the national language when they went to school. In Malaysia, both linguistic differences as well as religious differences make cultural integration difficult.

In public life, different ethnic groups may intermingle, but much less so in private life. Barriers remain in such private areas as marriage. Furthermore, religious differences make legal integration difficult, as issues such as marriage and inheritance, for Malays, are dealt with by Shariah law. Non-Malays, however, remain under the jurisdiction of the civil courts.

The forces of globalization face even higher barriers internationally than Malaysianization does nationally. American culture is becoming the 'global' culture, and English the global language. Many Malaysians have come under its influence and adopted English as their primary language. They speak English at home, and to each other, and often prefer English-language media. But despite this, the majority of Malaysians have not moved to give up their culture(s), nor adopt English as their mother tongue. Globalization, however,

continues unabated. This means that national differences or barriers continue to weaken or disappear.

### THE LEVEL OF GLOBALIZATION

Around 1950 when I was growing up, there were a number of small soy sauce (called shoyu in Japanese) makers in my village in Hiroshima Prefecture, located a few hundred kilometers west of Osaka and facing the Inland Sea. It was by no means an isolated area, but such national brands as Kikkoman had not significantly penetrated our market. This was not because there were institutional barriers to bringing soy sauce in from other areas. People did not know much about national brands and the cost of transportation was still high. But this situation changed in the 1950s with the introduction of television and the progress of motorization. Local soy sauce makers began to disappear, and by the end of the 1960s, practically all of them had gone. This pattern was repeated nationwide. Now Kikkoman dominates the Japanese soy sauce market.

Clearly, increasing the level of economic integration is not only a matter of institutional barriers. With technological progress, especially in the areas of transportation and communications, economic integration inevitably increases, but it is not an agent of globalization in itself, because people (such as businessmen, scholars, and reformists) are what actually makes it happen. Technological progress can therefore be best understood as a facilitator of, rather than an initiator of, globalization.

Globalization may bring about such rapid economic change that its impact may have to be softened via the application of some protective measures relating to trade and investment. Furthermore, a strong national economic base is needed to support a national language and culture, without which people lose their identity. Some nationalists might even argue that a government should protect and nurture some strategic industries vital to economic development.

The globalization of language and culture is as strongly resisted as the globalization of labor markets. It is resisted because people have a much stronger attachment to their language and culture than to their national currency and develop a sense of identity through them. Globalization can mean absorption by another language and culture. Some people might find it desirable, if it is the only way to escape from poverty and ignorance. But many do not and are determined to maintain or even strengthen their language and culture. They are best able to do so when they can simultaneously promote economic development and cultural development, for people find it difficult to maintain cultural pride without economic development.

## SHOULD MALAYSIA PROMOTE GLOBALIZATION FURTHER?

Globalization is not an evil force. Whether a country benefits from it or not depends on the country's preparedness for it. Will Malaysia benefit from further globalization then? It depends on what the country will do from now on. It cannot be complacent, because to drift aimlessly in relation to globalization is likely to harm the country. The most beneficial aspect of globalization is the integration of goods and capital markets. Malaysia has benefited from this integration in the past, and will continue to be able to do so if it can contain its negative effects on society.

The merits of globalization are most debatable for social reasons, not for economic reasons. Globalization could undermine Malaysia as a national community where people are currently proud of being Malaysian and are willing to cooperate for further development. Thus, levels of globalization should not rise in the areas of language, culture and labor markets. Many Malaysians believe that Malaysians should be taught English more thoroughly, in particular at the university level. But what in fact needs strengthening in Malaysia is competence in the national language.

Whatever the reason may be for the unsatisfactory level of education of the students taught in the national language, the fact that they cannot find a good job in the private sector pushes them to go into English education if they are bright and ambitious and if the family is able to pay for it. If this goes on, Malaysia will be split into two groups, the English-educated who can benefit from globalization and the national language educated who are left behind. Malaysian culture stays with the latter, but the former drift away from it to the global culture, which is largely American

Malaysian culture will then be a ghetto culture. The coexistence of two groups may go on in Malaysia, with the English-educated running the country, but there is no certainty. The other group may fight back, being mobilized by political entrepreneurs who want to take over the government. If they succeed, the country will turn its back on globalization, seeking the meaning of life in such things as religion which does not require globalization.

This development is not desirable, because it would leave the country lagging behind world development. Nor will the continued coexistence of the two groups be a happy one since the majority of the population do not benefit from globalization.

# Not all countries are benefiting from globalization.

## CONCLUDING COMMENTS

Southeast Asian countries seem to be drifting with globalization, without doing anything serious about strengthening national language and culture. But at its current pace, globalization risks making the majority of people in countries like Malaysia into a culturally as well as economically oppressed group in their own country. At best, the net benefits of globalization will be marginal, because of the social and political problems it creates; at worst, an anti-globalization regime will be established and the economy will greatly suffer. The latter is by no means a remote possibility because those who do not benefit from globalization or are hurt by it are often willing to be politically mobilized to take revenge on the present regime which is benefiting a small minority at their expense. This can be prevented only by becoming serious about developing national language and culture. It is only then that globalization will benefit the majority and become a sustainable force for economic development.

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NORIKO AIKAWA

Advisor to the Assistant Director-General for Culture, UNESCO

Noriko Aikawa is currently an advisor to the Assistant Director-General for Culture at UNESCO and a Professor of Cultural Studies at Kanda University of Foreign Studies, Japan. As a former director of the Intangible Cultural Heritage Section of UNESCO, she has played a central role in the genesis and development of the International Convention for the Safeguarding of the Intangible Cultural Heritage.

# THE INTERNATIONAL CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE: ADDRESSING THREATS TO INTANGIBLE CULTURAL HERITAGE

The rapid rise of globalization has provoked different counter-reactions. Among others, we can observe most distinctly the increase of local awareness and local identity. Towards the end of the 1990s, UNESCO Member States began to consider it urgent to take steps to react against the adverse impact of globalization. This is why two international legal instruments were established successively, in 2001 and 2003, by UNESCO, the only UN agency which has culture as its mandate.

These instruments are 1) The UNESCO Universal Declaration on Cultural Diversity (November 2001), which underscores the opportunities generated by globalization; 2) The International Convention for the Safeguarding of the Intangible Cultural Heritage (October 2003), which, while recognizing the opportunities for renewed dialogue among cultures and civilizations, is cautious of the threats of deterioration, disappearance and destruction of the intangible cultural heritage.

Furthermore, a more binding international instrument: an "International Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions", which is currently under preparation, is likely to be created by UNESCO in the near future. This forthcoming instrument could perhaps provide solutions to some of the problems related to threats of globalization.

As intangible cultural heritage is the main source or mainspring of cultural diversity, it is primordial to safeguard intangible cultural heritage in order to ensure the defense of cultural diversity worldwide.

## V. THREATS: HOMOGENIZATION, EROSION, CONFLICTS

These instruments are closely interrelated. As intangible cultural heritage is the main source or mainspring of cultural diversity, it is primordial to safeguard intangible cultural heritage in order to ensure the defense of cultural diversity worldwide.

The round table was organized to discuss the themes of the threats to intangible cultural heritage posed by homogenization, erosion and conflicts.

Analysis is required of the causes of the threats provoked by globalization to the preservation of intangible cultural heritage. Threats can include:

- 1) Loss of language diversity or uniformization of languages due to colonization or economic globalization;
- 2) Loss of interest in and respect for local and traditional cultures due to the standardization of values among the young; caused by the influence of globalized media contents, standardized education, invasion of uncontrolled mass-tourism;
- 3) Decrease of transmission opportunities due to the dismantlement of communities, which are the collective guardians of the intangible cultural heritage. This process is caused by the unprecedented mobility of populations and by urbanization;
- 4) Lack of technical and financial capacity in most of developing countries to take protection measures and provide incentives to the successors of this heritage. This is caused by the widening economic and technical gap between the haves and have-nots,
- 5) Rampant commercialization and commodification of intangible cultural heritage, for example, staging religious rituals for shows – so called “folklorization”: caused by the expansion of the market economy.
- 6) Decrease of environment and materials necessary to practice intangible cultural heritage, in particular, traditional knowledge of indigenous people related to nature; caused by the displacement forced by multinational corporations which seek to exploit timber and underground natural resources or deterioration of the environment.
- 7) Decrease of resource materials necessary for producing traditional crafts.
- 8) Interruption of the continuity of the practicing of intangible cultural heritage due to the conflicts caused by extreme nationalism or ethnocentrism arisen as a counter reaction to globalization.

THE INTERNATIONAL CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE:  
ADDRESSING THREATS TO INTANGIBLE CULTURAL HERITAGE

Realistic and concrete responses which could combat these threats include raising awareness of the significance of cultural diversity and intangible cultural heritage and promote the sense of respect for this heritage by developing adequate contents for national media and education; Revisiting national strategies and policies regarding the safeguarding of intangible cultural heritage; Promoting international solidarity to empower the communities of creators and custodians of intangible cultural heritage as well as the governments concerned, helping them to take every measures to safeguard and promote their intangible cultural heritage: for example, undertaking field research and archiving, inventory making, training both researchers and practitioners, establishing legal protection measures for both heritage and practitioners, establishing administrative mechanisms responsible for intangible cultural heritage.

The above-mentioned concrete measures are encompassed in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Therefore, Member-States of UNESCO are urged to ratify the Convention as soon as possible so that they may benefit from international technical and financial support.

CHRISTOPH WULF

Professor, Freie University, Germany

Christoph Wulf, Dr. Phil., is professor of general and comparative educational science and a member of the interdisciplinary centre for historical anthropology at the Free University of Berlin. He is a member of the Graduate School "Staging the Body" and of the Interdisciplinary Research Centre "Cultures of the Performative" at the Free University of Berlin. Prof. Wulf is the Chairman of the Society for Historical Anthropology; founder of the commission on Educational Anthropology in the German Society of German Educational Science; a member of the German commission for UNESCO and of its education committee; and a member of the Conseil scientifique of the Institut National de Recherche Pédagogique. He has published extensively on historical-educational anthropology, social mimesis, aesthetic and intercultural education, and performativity and ritual research.

# CRUCIAL POINTS IN THE TRANSMISSION AND LEARNING OF INTANGIBLE HERITAGE

## INTRODUCTION

Intangible heritage is a central element of the cultural heritage of humanity. The Masterpieces and The Second Proclamation of the Oral and Intangible Heritage as well as the Inventory of Intangible Cultural Heritage of Cambodia document this. Less obvious are the specific characteristics of intangible heritage and their role in a globalizing world. The following article develops six arguments to elaborate the specific characteristics of intangible cultural heritage. These arguments refer to: the human body; the performative character of rituals and social practices; mimesis and mimetic learning; otherness and alterity; the need for intercultural and transcultural education and to anthropology, understood as philosophical, historical and cultural anthropology.

## THE HUMAN BODY

Whereas the monuments of architecture can be precisely identified and easily protected, the intangible cultural heritage is much more difficult to identify, transmit and safeguard. Whereas the architectural monuments of cultural heritage are made out of durable materials, the pieces of cultural heritage are immaterial and not durable. Whereas architectural monuments are material cultural objects, the "products", elements and dimensions of intangible cultural heritage have as the human body as their medium. This is the case of a) oral traditions and expressions, including language as a vehicle of this heritage; b) performing arts; c) social practices, rituals and festive events; d) knowledge and practices about nature and the universe and e) traditional craftsmanship. If we want to understand the particular character of intangible cultural heritage, we have to relate its practices to their body related character.

Intangible heritage is a central element  
of the cultural heritage of humanity.

If the human body is the medium of intangible cultural heritage, this has several implications. Body based practices of intangible heritage are determined by the flow of time - by the temporal character of human life. Whereas architectural monuments are preserved and hardly change, intangible cultural heritage changes rapidly. Therefore, the social practices of intangible cultural heritage depend on the dynamics of time and space. In contrast to cultural monuments and objects, the practices of intangible cultural heritage are not fixed but undergo processes of transformation. The practices of intangible cultural heritage are related to social change and exchange; interrelated with the dynamics of life, they have a process character. Therefore, the practices of intangible cultural heritage are more sensitive to the influences of homogenization and more difficult to protect against the unifying process of globalization.

### THE PERFORMATIVE CHARACTER OF RITUALS AND SOCIAL PRACTICES

When the human body is the medium of the practices of intangible cultural heritage, this has consequences for the perception and comprehension of these practices. In my view, it is the performative character of the body that makes rituals and other social practices socially and culturally effective. Since they are performed with the body, we have to pay special attention to the physical aspects of their performance and note how they are performed through a particular arrangement of the body. The body concept on which an analysis of practices of intangible heritage is based is a crucial issue. It is essential to consider the different historical and cultural dimensions of body concepts as they are expressed in the various social practices of intercultural heritage and to compare different conceptions of staging the body in rituals and other social practices.

Rituals have different social functions. They help to organize the transition from one social status to another. They organize the transitions at socially and existentially central moments like marriage, birth and death. Rituals include conventions, liturgies, ceremonies and festivals. They are related to different times of the year. When they are successful they create a sense of belonging together; they are essential for the constitution of a community and its culture.

For a ritual to be successfully performed, an individual's body arrangement and how it relates to the other participants in the ritual plays a decisive role. For indeed, this body dimension is what guarantees the performativity of the ritual. The character of a ritual, that aspect of a ritual which creates community, is bound up with its corporeality and materiality. Whilst the physicality of a performance may incite participants to have different interpretations of a ritual situation, these differences, in fact, play only a secondary role in the performance and evaluation of a ritual. What is decisive about a ritual is not its shared interpretation, but its collective performance.

When we speak of the human body in this context, what we have in mind is a concept of the body as something which is inscribed within a certain society and culture, which has been shaped and molded by these processes and which itself simultaneously creates social and cultural processes. These processes are conceived in terms of what Pierre Bourdieu has described in relation to the creation, sustenance and modification of habit forms (Bourdieu 1972, 1997, 1999).

Many "intangible" aspects of culture are made visible in rituals, mainly in their performative character and its analysis. The performative character of rituals being central to their effects is related to the staging of the body in social situations. There are three aspects to distinguish. One aspect relates to the performative character of language, used in ritual situations. John Austin has elaborated this aspect of language; he demonstrated "how to do things with words". When in a wedding ceremony a person says "yes", she or he has committed an action and is married and his or her life will completely change. The second aspect of the body based performativity is related to the fact that rituals and other social practices are cultural performances, in which cultures present and express themselves. By means of rituals, communities create continuity between traditions and the challenges of the present. The third aspect of performativity characterizes the aesthetic side of body-based performance of rituals and of performing arts. Rituals cannot be adequately understood if their analysis is reduced to their pure function (Wulf/Göhlich/Zirfas 2001; Fischer-Lichte/Wulf 2001, 2004).

Rituals deal with differences and otherness and create cultural continuity. Through their performative character, they create community and cultural identity. Rituals are focal practices in the field of intangible cultural heritage, since they allow community members to establish cultural continuity from one generation to the other. They balance tradition, present and future. On the one hand, they transmit traditional cultural values and social practices, on the other hand they adapt them to the actual demands of the community. Rituals are windows into a society which facilitate the understanding of its cultural identity and its dynamics of change. If rituals adapt only to traditional values and not to the actual needs of a society, they miss their function. If they only focus on traditional values and perspectives, they come to be rigid practices and stereotypes losing their community building power. On the other hand if rituals adapt too easily to the challenges of globalization, they miss their social identity building function (Wulf et alii 2004a, 2004b; Wulf/Merkel 2000).

The example of rituals as focal practices of intangible cultural heritage draws our attention to five aspects (Wulf/Zirfas 2003, 2004): First, rituals fulfil their function as central parts of intangible cultural heritage due to their body based performative character. Second, rituals create continuity between traditions, present needs and future challenges. By changing their staging and meaning they balance traditions, present tasks and future demands.

Third, rituals fulfil their task not by just copying the same ritual models over and over again. The performance of rituals is not a simple repetitive activity, but a creative social act, unifying the different social groups in one performance and producing social order and cultural coherence and master the potential of social violence. Fourth, to stage and perform rituals requires practical knowledge of the ritual. This knowledge is learnt through mimetic processes. Fifth, for the understanding of rituals and other social practices related to intangible cultural heritage, the problem of otherness is of central importance.

### MIMESIS AND MIMETIC LEARNING

To a very large extent, the practices of intangible cultural heritage are staged, transmitted to the young generation and learnt in mimetic processes. Rituals and other social practices entail mimetic processes, involved when people participate in ritual performances. Mimetic processes are processes of creative imitation that necessarily build upon models. In these processes, the one who is acting mimetically wants to become like his model. This process of copying or becoming like relates to the way a person enacts himself physically and socially, how he presents himself to the world, to other people and to himself. It relates to what makes a human being unique. In mimetic processes human beings take copies of the social world and make the so internalized world to a part of themselves. By doing so, intangible cultural heritage is transferred and learnt by the younger generation (Gebauer/Wulf 1995, 2003, 2004).

The significance of mimetic processes for the transmission of practices of intangible cultural heritage, including educational practices, can hardly be over-emphasized. These processes are sensorial, relating above all to the human body, to the performance of human behaviour and mostly take place unconsciously. Through mimetic processes, people internalize images and schemes of rituals and other social practices. These become part of their inner world of images and conceptions. In other words, mimetic processes transform the world of intangible cultural heritage into the inner world of human beings. They contribute to expanding the culturally formed inner world, that is, they enhance the development of people who behave mimetically. Practical knowledge as a central part of intangible cultural heritage is acquired through the help of mimetic processes. This culturally diverse knowledge develops above all in the context of body performances and plays an important part in the staging of these performances in new ways. As a practical form of knowledge, it is the result of a mimetic processing of performativity that itself arises out of a practical body-related know-how.

Because of this crossing of practical knowledge, mimesis and performativity, repetition plays an important role in the transmission of intangible cultural knowledge. Cultural competence arises only in cases where a culturally formed behaviour is repeated, and changed in that repetition. There can be no cultural competence without repetition, without the mimet-

ic reference to something either present or past. That is why repetition not only constitutes a key aspect in the transmission of intangible cultural heritage in education and rituals, but also plays a fundamental part in mimetic processes and physical enactments - that is, in performativity of social practices and rituals.

## OTHERNESS AND ALTERITY

To safeguard cultural diversity a sensitization regarding the Other is essential. To avoid the reduction of cultural differences to the same and the homogenization of cultural diversity, it is necessary to sensitize people to cultural heterogeneity, i.e. for the other and alterity. Only through a sensitization for alterity can the homogenization of culture as a result of a unifying globalization process be avoided and cultural heritage and diversity be guaranteed. Masterpieces and social practices of intangible heritage play a central role in this process of experiencing otherness and alterity.

The homogenized culture of globalization has developed three strategies to reduce alterity and to "protect" people from the challenging experience of the Other: Discourse on the Other must take into account the psychological, epistemological, and cultural aspects that are respectively associated with the traditions of egocentrism, logocentrism and ethnocentrism, which play a central role in the process of globalization; in their actual forms they are based on European culture and tradition and are a challenge to many other cultural traditions.

Although it seemed for a while as if the Other were gradually being unveiled and demystified, this has not proved to be true. Things, situations and people, right in the centre of our everyday well-known familiar world, are becoming increasingly foreign and unknown. Standards of living that one expected to remain secure and familiar are being called into question. Admittedly, the strategy that consisted in demystifying the unknown Other through increasing understanding has succeeded in making many foreign things seem more familiar and replaced people's insecurity and fear with confidence and trust. Yet this sense of security is often only superficial; underneath it (and at its margins), feelings of fear and danger are still strong. The gesture of 'making-the-world-familiar' has not fulfilled our expectations. Instead, increasing the realm of the familiar has meant expanding the sphere of the unknown. Knowing more about it does not make the world any less complex (Morin 1994). In fact, the more we know about phenomena and connections, the more there is which we do not know. Time and again, ignorance exposes the limits of knowledge as well as the limits of human action based upon that knowledge. Though attempts are often made to reduce the Other to a concept of 'sameness', it cannot as such be overcome. The Other expresses itself in the centre and at the boundaries of the familiar, and demands consideration.

Egocentrism: Elias and Foucault have described in detail the processes involved in the constitution of the modern subject and the emergence of egocentrism (Elias 1976; Foucault 1977). Technologies of the self are involved in the development of subjects. Many of these strategies are linked to the idea of a self-contained self, which, as the subject-bound centre of action, is called to lead its own life and develop its own biography. Yet the unwanted side effects of a self-sufficient subject are manifold. Often, the self-determining subject fails in the act of self-determination. In addition, other forces that are not bound to the same principles can counteract self-determination and the hope of autonomous action. The subject's constitution is constantly ambivalent insofar as its inherent egocentrism constitutes on one hand, a survival, appropriation and power strategy, and on the other, a tendency to reduce and level out differences. The subject's attempt to reduce the other to its usefulness, functionality and availability seems to both succeed and fail. This insight opens new horizons for dealing with the Other, as well as new fields of knowledge and investigation.

Logocentrism: As a consequence of logocentrism we perceive and deal with the Other according to the rules of reason. We only let into our field of vision that which is capable of reasoning or shaped by reason; everything else is excluded. He who stands on the side of reason is necessarily right. This is valid even for the reduced reason of functional rationality. Thus, parents stand above children, civilized people above the so-called primitive, and the healthy above the sick. Those who possess reason are superior to those who possess only pre-forms or weak forms of reason. The more a person's language or reason differs from the general, the more difficult it is to approach and understand that person. Nietzsche, Freud, Adorno, and many others have criticized reason's self-satisfied status, and pointed out that people live in all kinds of ways that reason cannot fully comprehend.

Throughout history, the ethnocentric tradition has also resolutely subjugated all forms of otherness. Todorov (1982), Greenblatt (1991) and others have analyzed the processes involved in the destruction of foreign cultures. One of the most horrific examples is the colonization of Latin America in the name of Christ and the Christian kings. Conquering the continent meant eradicating the cultures there. Even on first coming into contact with them, the conquerors demanded, on pain of enslavement or death, that the natives conform to their beliefs. With incredible force, they asserted their own beliefs and values, as if to create a world devoid of otherness. Their power-thirsty strategy of reasoning enabled the invaders to instigate the eradication of the natives. The indigenous people failed to understand that the Spaniard's behaviour was scrupulously calculated and that they used their language to mislead them: friendliness was not what it seemed; promises were not used to make agreements, but to mislead and deceive others. Every act served another purpose than that which was purported. The interests of the crown, the missionary duty of Christianity, and 'inferiority of the natives' were claims used to legitimize colonial behaviour. Greed and economic motives were kept silent and indeed barred from the conquerors' own self-images or visions of the world.

Egocentrism, logocentrism, and ethnocentrism interrelate and mutually reinforce each other as strategies for transforming the Other. Their common aim is to assimilate the 'foreign' or 'other' to that which is not foreign, that is, to the self, and thereby eradicate it. The processes involved can be observed on many levels. Not only are the multitude of cultures destroyed as a consequence, but so also are the lives of many people in societies that are forced to change and conform. The situation is particularly tragic in cases where local or regional cultures have been eradicated, but no other cultural values introduced that would help the people come to terms with their changed conditions.

### “‘I’ IS SOMEONE ELSE”

To sensitize people to the importance of cultural diversity and intangible heritage requires experiencing otherness. Being able to experience and cope with alterity in its differentness is a precondition for willingness to get to know other people and cultures. Individuals are not unified entities; they consist of many contradictory components which are fragmented, each with desires for action of their own. Rimbaud found fitting words for this state of being: “Je est un autre”. Here the realization is stated that the ego is not the master of his house (Freud). By suppressing the most glaring contradictions, the ego again and again tries to gain its freedom, but it is again and again constrained by heterogeneous urges and normative commandments. The inclusion of excluded parts of one's own personality in self-perception is a precondition for dealing with the external other person in an accepting way. Thus the focus is repeatedly on that excluded, non-permissible otherness which is contradictory to the norms of society and the individual, an otherness which is linked to the body and nature and which is resistant to representation through language and thought.

### HETEROLOGICAL THINKING

There is no better key to an open attitude towards others than to be aware of one's own non-identity. Confrontation with foreign cultures, with the other in one's own culture, and with the foreigner in our own person, teaches us to perceive and think from the other's point of view. This change of perspective should prevent us from too easily reducing the 'foreign' to that which is our own. In order to see from the other point of view, I must develop heterological thinking, that is, suspend my sense of self and contemplate it through the other person's eyes. Central to this is the relation between that which is familiar and the 'foreign', the relation between knowledge and ignorance, certainty and uncertainty. Processes of de-traditionalizing and individualizing life, differentiation and globalization have meant that much of our everyday life, otherwise taken for granted, has been called into question, demanding individual reflection and decision. Yet, this does not necessarily mean a gain in freedom. Conditions under which a decision can be made are often not within the control of an individual. In the realm of environmental issues for instance, the individual may be able to make environmentally conscious

decisions, yet these will have little impact on the macro-structures of society, which really determine the quality of the environment.

### INTERCULTURAL - TRANSCULTURAL LEARNING

In order to sensitize the young generation to the value of cultural diversity and the importance of the preservation of intangible cultural heritage, today's education has to be conceived more than ever before as intercultural and transcultural education. This implies an interest in cultural difference and otherness. It also implies sensitization to the role of mimetic processes in the transmission and assimilation of culture as well as sensitization to the role of rituals and social practices of other communities and cultures. Considering that more and more people do not belong only to one culture, but unite in themselves various cultural traditions, intercultural education aims to help cope with different and sometimes even controversial cultural traditions. Inasmuch as identity cannot be conceived of without alterity, intercultural education contains a relational connection between a fractal ego, which in its developed state is irreducible, and an otherness of many forms. In this context, hybrids forms of culture are increasingly more important (Featherstone 1995; Wulf 1995, 1998; Wulf/Merkel 2002:).

For intercultural learning the impossibility of getting behind the individual, non-identity, the void in the individual, plays the crucial role. It points to the openness required for encountering the other person. Therefore intercultural learning must not be limited to the acquisition of capabilities for dealing with minorities. The confrontation of different cultures, the other person in one's own culture and in the individual himself is constitutive for education. The confrontation with difference in one's own and other cultures takes on new meaning and must gain a new quality. It is given in the fact that intercultural education must be conceived from the perspective of the different, other person. Within the framework of such a procedure, the main focus is on the development of heterological thinking (Wulf 2002).

### THE NEED FOR FURTHER RESEARCH IN PHILOSOPHICAL, HISTORICAL AND CULTURAL ANTHROPOLOGY

In order to understand the tension between the intension of safeguarding intangible cultural heritage and the dynamics of change and to be able to decide where to protect and where to change, comprehensive anthropological studies are needed. After the "death of God" (Nietzsche) and the "death of man" (Foucault) in the sense of the white, male and abstract European-American human being as model for the development of mankind, i.e. after the end of one normative anthropological, model, comprehensive anthropological research is needed. Such research requires the consideration of three paradigms of anthropology: the philosophical anthropology with a German cultural background going back to Immanuel Kant and stressing

open character of human history and the importance of the human perfectibility; the historical anthropology of French origin having its origins in the school of the *Annales* stressing the historical character of human culture; and the Anglo-Saxon cultural anthropology or ethnology with its interest in cultural diversity and heterogeneity (Wulf 2004).

On the basis of these three paradigms, anthropology has become a historical and cultural anthropology, not limited to certain cultures and certain epochs. In reflecting its own historicity and culturality, anthropology is able to overcome the Eurocentrism of the humanities and the purely historical interests of history; it engages in the unresolved problems of the present and the future. Anthropology must involve a philosophical criticism of its own self-conception, which focuses on its competence and on its limits. Such a concept of anthropology implies trans-disciplinary and transcultural research (Wulf 2002).

With its results anthropology can contribute to a better understanding of the tensions between cultural heritage and the dynamics of change, aiming for creative solutions. Those can never last for ever; they have to be related to the particular historical and cultural context and its particular values and perspectives. The more homogeneity of human development is aimed at, the more cultural diversity will spread. There is no universal way out of the problem. Knowing this is already an important contribution to the handling of the controversy and to the transmission of intangible heritage.

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H.E. PRINCE SISOWATH KOLA CHAT  
Secretary of State, Ministry of Culture and Fine Arts  
Cambodia

Prince Sisowath Kola Chat is Secretary of State for Culture and Fine Arts of Cambodia. He formerly served as Dean of the Faculty of Architecture of Cambodia's Royal University.

# CAMBODIAN TRADITIONS AT RISK

Cambodia would like to thank UNESCO Director General Koichiro Matsuura and all those responsible for the official proclamation of the Royal Khmer Ballet as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. Cambodia has also recently called attention to other aspects of its rich intangible cultural heritage, such as its silk weaving, fine metal work, lacquer work and kite artistry, etc.

## The Sbèk Thom is a sacred art.

In particular, Cambodia has presented the Lakhon Sbèk Thom – Grand Theater of Shadows for recognition as a Masterpiece of Oral and Intangible Heritage. It is a shadow theater of large, leather puppets, which measure up to 2.5 meters in height. Each puppet is made of a single piece of uncut leather. It is mounted on two poles and given life by a dancer who manipulates the puppet from behind. The Sbèk Thom is a sacred art. Its repertory, contrary to that of the Royal Khmer Ballet, is solely inspired by a passage from the Ream Ker Khmer version of the Ramayana. The Sbèk Thom is dedicated to the deities, asking for them to bestow happiness and prosperity upon the people. Sbèk Thom performances take place three or four times during the year as a call for rain or as a part of other ceremonies undertaken for the good of the community.

The origins of the Sbèk Thom are difficult to trace due to the scarcity of existing written sources. To be sure, particular records trace the form back to the Angkor period. In the previous century, the art of the Sbèk Thom existed largely in Siem Reap province, where it is believed to have originated.

Such works are terribly vulnerable. Should the world become better aware of it, Khmer civilization might once again gain recognition amongst the world's great civilizations.

**KIYUL CHUNG**

Secretary General, World Culture Open Organizing Committee,  
Republic of Korea

# MITIGATING LOSSES TO INTANGIBLE CULTURAL HERITAGE IN A GLOBALIZED SOCIETY

## CULTURAL CAPITAL AT RISK

In this new century, as we emerge into a completely globalized society – a society that may, if left unchecked, continue to freely trade away the rights of indigenous farmers, union workers, and the environment – do we also face the risk of freely traded away cultural heritages? Culturally-rich communities, if left unprotected, may be pressured into ‘going global’ in every sense of the word, where traditional cultural forms of dialogue, dress, and trade become relegated to museum exhibits. Today we will look at three threats that face cultural heritage in this new era of globalization: 1) structural adjustment programs, 2) corporate outsourcing, and 3) corporate media.

## STRUCTURAL ADJUSTMENT PROGRAMS

Theoretically designed to aid majority world countries in a financially substantive way, structural adjustment programs supply needy governments with immediate financial assistance while insisting on structural adjustments that are frequently devastating to the country’s domestic infrastructure, and more specifically, to the country’s cultural identity. The adjustment programs have a history of preventing recipient-governments from subsidizing domestically-oriented businesses (established by the government to create a sustainable internal infrastructure), while simultaneously providing ample funds to the recipient-government to subsidize strictly export-oriented business – a key clause favoring multi-national corporations keen on opening up factories in countries that are participating in the structural adjustment programs.

The adverse effects of an export-oriented, export-driven economy that is dependent upon multi-national companies are enormous – especially on the cultural identity and the cultural heritage of the recipient-government. The implicit message to the recipient-government’s citizen-ship is that the domestic infrastructure (social, cultural, economic) is not worth keeping. And what frequently happens in these recipient-countries is that the exported goods become the cultural replacement. It is not coincidental that visible deterioration in the wearing of native, cultural dress is more apparent in countries that have been sprinkled for decades with export-oriented factories.

## CORPORATE OUTSOURCING

With the increasing prevalence of labor outsourcing by businesses located in financially dependent nations to new locations in majority-world countries, we are seeing a corresponding decrease in the retention of cultural identity and cultural heritage. In South Asia, for example, where companies are exploring the potential for outsourcing their phone-based customer service, the number one priority of all Indian and Pakistani employees answering calls coming from a dedicated customer in California is this: sound like an American.

What are the concomitant adverse effects of such business-making? Now that we have opened wide the borders inhibiting trade and business, who is really benefiting? Are Pakistani and Indian citizens, raised in English-medium schools where the native languages of Urdu and Hindi are prohibited, benefiting from this grooming process to be competitive in the world's economic forum? From a cultural heritage perspective, what message is conveyed when the mother tongue is disallowed, and in many urban environments, unsophisticated?

## CORPORATE MEDIA

Bastions of the globalization movement continue to refer to culturally-rich, but offline and unconnected communities as deprived, underserved, and technologically malnourished. Companies broadcast commercials featuring tribal chieftains in Uganda smiling broadly, carrying their new credit card, while the voiceover speaks of the tribe's capacity to be networked, at last, to the developed world. Implicitly inferred is that the tribe suffered – previous to this newfound financial accessibility – and now has been blessed with the gift of credit. What goes unstated is the complete cultural shift that will automatically happen to the tribe when transitioning to this globalized, capitalist society.

## CHALLENGES

It is clear – amidst this highly intricate web of free trade that has already established itself – that it is impossible to “go back”, to return to isolated societies. How then can we mitigate for the potential loss of cultural heritage that seems to accompany globalization? I have complete faith that the CEOs and presidents of the multi-national corporations that are leading the globalization movement do not want to sacrifice the cultural integrity and cultural heritage of the countries within which they are deeply embedded. Our responsibility, therefore, is to work in collaboration with multi-national corporations, international NGOs, government officials, and agencies operating at the grassroots level, to make every effort to retain our precious cultural capital and stop the gradual deterioration of cultural integrity accompanying the free trade movement.

## OPPORTUNITIES

The World Culture Open has made breakthroughs in peace and reconciliation between individuals and societies through the celebration of the world's diverse artistic and cultural traditions. It aims to harness the universal languages of arts and culture in the belief that peace can be achieved when individuals communicate using this shared language. Culture-based initiatives like this one can serve to complement multi-national corporations' endeavors to globalize society through economics, business and trade. In fact, we must work together with corporations to ensure that they too realize the importance of cultural heritage and cultural retention. Within this irrevocable shift to an entirely globalized society, a balance must indeed be struck among the "globalizers" of economics, trade, politics and culture, lest culture receive the brunt of the side effects and go unnoticed and malnourished.

Culturally-rich communities, if left unprotected, may be pressured into 'going global' in every sense of the word, where traditional cultural forms of dialogue, dress, and trade become relegated to museum exhibits.

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INTANGIBLE CULTURAL HERITAGE: A GLOBAL PUBLIC GOOD OF A SPECIAL KIND

**JONG HO CHOE**

Academy of Museum Studies, Graduate School of Fine Arts,  
Chung-Ang University, South Korea

Jong Ho Choe is the Director of the Academy of Museum Studies in the Republic of Korea and a Professor at the Graduate School of Arts of Chung-Ang University in Seoul. He was formerly the Director of the Korean Folk Village Museum. Jong Ho Choe holds a Ph.D. in Museology, an M.S. from the University of Baroda, India and an M.A. in Korean Folklore from Yeung Nam University in the Republic of Korea.

# PROBLEMS OF GLOBALIZATION AND THE TRANSMISSION OF INTANGIBLE CULTURAL HERITAGE IN KOREA

Globalization is converting the earth into a global village. Achieving globalism in the village, however, is another issue. Globalism safeguards cultural diversity but globalization demands standardization, homogenization and regimentation. Fundamentally, globalization is based on liberal competition, borderless network and efficient communication from all over the world.

Owing to the present wave of globalization, our networks are increasingly multilateral. On the one hand, globalization has had positive effects, but on the other, its results include conflicts between different nations, religious communities and ethnic groups around the world.

As Dr Hans van Ginkel stated, it is necessary for people of different backgrounds to live together peacefully; to not only tolerate each other, but to respect each other and to learn from each other. It is not necessarily the case, however, that globalization always stimulates cultural diversity or contributes to the transmission of various forms intangible cultural heritage.

Owing to advanced communications and transportation systems, traditional life styles are rapidly changing into global life styles. Globalization has furthermore contributed to the increasingly efficient transmission of intangible heritage through digital instruments and global networks.

From the perspective of G7 summits, globalization can lead to a better quality of life for all. However, from the perspective of people from developing countries, globalization is not always good. Given their economic structures, different ways of life and scant political power, those people are not prepared to engage with people from different cultural and industrial backgrounds like those of the so-called developed, westernized and industrialized countries.

At this point, most of farming and fishing villagers in Korea would not agree to ratify globalizing policies such as those of the World Trade Organization. They would prefer to maintain their own life styles without outside disturbances and intrusions, as they are accustomed to traditional ways of life. What is it that compels them to change their traditional life styles and to adapt westernized and industrialized life styles? After migrating to other areas for employment, they often find they cannot sustain traditional life styles. Must they adapt to globalized life styles?

We are concerned with the transmission of traditional ways of life to future generations. Cultural diversity is based on different communities as well as on different cultural environments. It is certain that cultural identity derives from unity in such diversity. No one can say that our traditions are more important than others'. In other words, while cultural identities are all different, their cultural importance is equal. Traditional culture should be equally recognized and respected by different cultural communities

## Globalization is converting the earth into a global village.

We must try to recognize similarities rather than differences between different cultural groups in order to make globalization work for better cross-cultural understanding. We must consider each other's needs in order to achieve a better lifestyle and a better network on the earth.

Due to the impact of globalization, aspects of local life styles are becoming aspects of global life styles and meanwhile, certain traditional life styles are rapidly changing or diminishing. According to Dr. Yang Jongsung (2003), "if traditional performing arts have held specific meaning in the conduct of daily lives -- whether it be in the form of religious ceremony, expression of beliefs, or entertainment -- then the arts will naturally lose their function when traditional forms of behavior are replaced by new, modern -- and probably imported ones. In this case, there is an inevitable change in function and meaning simply because old forms no longer have a place among new ones."

Basically, culture or traditional ways of life are handed down from generation to generation by oral, behavioral and material traditions. Nowadays, a many aspects of material culture are changing rapidly and thereby diminishing their own functions.

At present, electronic and digital equipment is necessary for Korean daily life, even in farming and fishing villages. Therefore, media of cultural traditions are rapidly adopting imported and globalized cultural components.

Formerly, museum presentation was mainly based on tangible and material culture without concern for intangible and non-material culture. In order to understand other's cultural identities and to appreciate cultural diversity, a great number of ethnographic museums should be established by proponents of globalization. Ethnographic museums can contribute to the knowledge of unfamiliar intangible cultural heritage around the world through various museum activities such as presentation, interpretation, communication, etc.

It could be said that understanding of world cultures is better in Japan than in Korea today. Certainly, Japan has many more museums than Korea and this gives Japanese people insight into different cultures as well as abundant information about others' ways of life. It might be fair to say that globalization has proceeded faster in Japan than in Korea.

True cultural diversity requires that the other be respected and furthermore must be learned and understood in different ways, often through the local language or dialect itself. Differences and similarities of cultural identity should be recognized by the different cultural communities and especially G7 nations.

Due to the effects of globalization and mass communication, a part of local life styles are changing into global life styles. For example, the international popularity of Korean traditional foods like kimchi and bulgogi are sure examples of globalization, demonstrated by learning about, recognizing and appreciating other cultures from around the world.

In the case of intangible cultural properties designated the Government of Korea, there are three different issues affecting the transmission of intangible cultural heritage. One is the recontextualization of performances in a fixed context. The other is the changing function of the cultural performance. For example, the Bongsan talchum, which originated as a mask dance and drama in the northern part of Korea, no longer exists as a village festival in Bongsan village, and Salpuri chum and Seungmu ritual dances are rarely performed in shamanic rituals or during temple ceremonies. Another is that forms have been institutionalized through repeated representations, which are nevertheless meaningful to Koreans today as simple representations of traditional culture.

Ethnographic museums can greatly contribute to positive globalization through the collection, preservation, and pursuit of research on intangible cultural heritage as well as on traditional ways of life from around the world, viewed from perspective of holistic approaches, embracing cultural diversity.

Visiting museums to see different ways of life and to understand cultural diversity based on different cultural identities from all over the world should be strongly encouraged. Ethnographic museums contribute to understanding of different ways of life style and to the recognition of cultural diversity as well as the needs of globalization, which may promote the conversion of traditional lifestyles into global and universalized lifestyles. UNESCO and United Nations should take the lead in establishing ethnographic museums, where undeveloped and developing countries that must globalize in order to attain better standards of living, greater peace, better communication and improved human networks.

**ISSIAKA-PROSPER LALEYE**

Professor, Gaston Berger University, Senegal

Issiaka-P. Latoundji Lalèyè is a Professor of epistemology of social sciences and social anthropology of development at the University of Gaston Berger de Saint-Louis in Senegal. He has held this position since 1990. Dr Laleye holds a Doctor of Philosophy from the University of Fribourg in Switzerland and Docteur d'Etat of Literature and Human Sciences from the Sorbonne University, Paris V. Dr Laleye has been a professor of philosophy at Zaire National University and at the Ecole Normale Supérieure de Nouakchott in Mauritania. He is the author of 75 articles and four books. Professor Laleye has participated as an independent expert in the drafting of UNESCO's Convention on Cultural Diversity.

# SAFEGUARDING INTANGIBLE CULTURAL HERITAGE IN AN ERA OF GLOBALIZATION

Since its establishment, UNESCO has been strongly committed to the preservation of cultural heritage. It has realized its objectives, step-by-step, keeping in mind what culture is, and for this purpose setting out a number of standards and declarations, by which Member States have been able to support this convention. UNESCO has tried to conserve and enhance cultural heritage. To do so, values were reached in consensus and the according standards set in place. Such efforts were made in parallel with the ongoing phenomenon of globalization. We are trying to look into what adjustments need to be made to meet the demands of globalization and, at the same time, are well aware that this sort of work will never end. Therefore, we must constantly question our knowledge and strive to enhance the efficiency of our work.

The preservation of intangible cultural heritage is a noble purpose and the heritage which has been left behind by our ancestors is of great value. No one in the world would question just how important a task its protection is. But, when we look into the details of this issue, despite noble intentions, we encounter many obstacles based on ignorance. Many people are not truly knowledgeable about cultures, and this problem of ignorance is further compounded by questions of orality, tradition and world vision.

In safeguarding culture, what should we safeguard, with whom, for what reason and in what way? Safeguarding culture has been spelled out by this convention and the materiality of culture as well as culture, per se, must be kept in mind, especially in the case of intangible cultural heritage. We need to come up with hypotheses as to who is creating this culture – is it society or the individual or both? Also, we must ask what sort of methods are used to create culture.

In discussing obstacles, it is essential to recognize the place which the concept of immateriality must play in our considerations: though we attempt to distinguish between materiality and immateriality, it is difficult to define and contrast the two. Distinguishing something tangible from something intangible is not at all a straightforward task. Further obstacles arise in relation to orality, as it is not purely immaterial, and using words to verbally express yourself is only one aspect of orality. Other obstacles relate to aspects of tradition – practices, performances, expression and knowledge as described in the convention along with the communities, groups and individuals who are the subjects and the centerpiece upon which performances are made. To recognize these practices as culture is of great importance. Yet, intangible cultural heritage changes in form and shape and its successors may, in fact, reject that transformation. Tradition is not only something of the

past, but is something which must be interpreted in the present. Finally, world vision, or Weltanschauung has had a major impact on my thinking about obstacles. This is one of the main elements of which cultural heritage is comprised. It covers the logic of all of culture, serving as a fundamental theory, comprising material, immaterial, practical and intellectual components.

In conclusion, I believe that mankind must look at what needs to be recognized, what cannot be cannot be recognized and what needs to be safeguarded. In order to take action vis à vis culture, it is unrealistic to think that we need to have a scientific theory to think about culture. We must have the wisdom, Aristotle said, to balance action with knowledge. We have to fully recognize cultural diversity, as it is for this reason that we try to safeguard this heritage and make these proclamations. Because our communities and states are supporting these proclamations, it is our responsibility to think carefully about what action needs to be taken to safeguard this heritage.

The heritage which has been left behind  
by our ancestors is of great value



NORIKO AIKAWA,  
Advisor to the Assistant Director-General for Culture, UNESCO

As intangible cultural heritage is the main source or mainspring of cultural diversity, it is primordial to safeguard intangible cultural heritage in order to ensure the defense of cultural diversity worldwide.



SHOGO ARAI,  
Parliamentary Secretary for Foreign Affairs



ANTONIO ARANTES,  
President of IPHAN  
(Instituto do patrimonio historico e artistico nacional), Brazil

There is a universal responsibility to protect and transmit the values and traditions of all cultures for future generations.

Global realities belong simultaneously to our common world of daily life and to realms that go far beyond any space that might be concretely bounded and experienced by individual social agents.

JONG HO CHOE  
Director-General,  
Academy of Museum Studies,  
Republic of Korea



Globalization is  
converting the earth  
into a global village.

Culturally-rich communities, if left unprotected, may be pressured into 'going global' in every sense of the word, where traditional cultural forms of dialogue, dress, and trade become relegated to museum exhibits.

KIVUL CHUNG  
Secretary General, World Culture Open Organizing Committee,  
Republic of Korea

HANS D'ORVILLE  
Director, Bureau of Strategic Planning,  
UNESCO



“intangible  
cultural  
heritage”  
should  
be treated  
as such a  
“global  
public good”

KOICHI IWABUCHI  
Professor, Waseda University,  
Japan

We must accept unflinchingly the importance of the cross-border connections forged through popular culture and critically examine these multifaceted connections.



AHMAD JALALI  
Ambassador and Permanent  
Delegate of Iran for UNESCO,  
Member of UNU Governing Board



The Sbèk Thom is a sacred art.

PRINCE SISOWATH KOLA CHAT

Secretary of State, Ministry of Culture and Fine Arts, Cambodia

The heritage which has been left behind  
by our ancestors is of great value



ISSIAKA-PROSPER LALEYE  
Professor, Gaston Berger University, Senegal

Our world's cultures are  
as extraordinarily diverse  
as they are vulnerable.

KOICHIRO MATSUURA  
Director-General of UNESCO



Souren Melikian  
Art Editor, International Herald Tribune



Only those who do not know Eastern  
cultures imagine that they have vanished  
because they only see the Westernized  
costumes of the structures.



When a culture dies along with  
a language, the connection between  
perception and action is  
forever changed.

HENRIETTE RASMUSSEN  
Minister of Culture, Education,  
Science and Ecclesiastical Affairs, Greenland

HANS VAN GINKEL  
Rector of UNU



The preservation of tradition can, and inevitably will, lead to the creation of new culture.



The chance to use a simple, everyday object in a rich context to produce a transformation became an opportunity to bring the mysterious aura of history and craftsmanship to a humble gesture.

SERGE SPITZER  
Artist, USA

RIEKS SMEETS

Chief, Section for Intangible Heritage, Division of Cultural  
Heritage, Culture Sector, UNESCO

Elements of intangible  
cultural heritage, by virtue  
of their very nature, have  
always been evolving,  
merging and, sometimes,  
disappearing.



NORIHISA TAMURA  
Parliamentary Secretary for Education, Culture,  
Sports, Science and Technology



Japan has made numerous advances in the field of protection of cultural heritage.



We need to make further efforts to cherish our diversity.

SEIJI TSUTSUMI  
President, The Saison Foundation



KINLEY WANGDI  
Government of Bhutan

Intangible heritage is  
a central element of the  
cultural heritage of humanity.

CHRISTOPH WULF  
Professor, Freie University, Germany





Not all countries are benefiting from globalization.

KUNIO YOSHIHARA  
Professor, Kitakyushu University, Japan



Ayuush BAT-ERDENE  
Mongolian Artist

The traditional music of the morin khuur, or the “two-string horse-head fiddle”, was declared a “Masterpiece of the Oral and Intangible Heritage of Humanity” by UNESCO in 2003.



HANS VAN GINKEL, Rector, UNU (left) and  
HANS D'ORVILLE, Director, Bureau of Strategic Planning, UNESCO



UNITED NATIONS UNIVERSITY, TOKYO



ROUND TABLE DISCUSSION AT UNU

KOICHI IWABUCHI

Waseda University, Japan

Koichi Iwabuchi is an associate professor of Media and Cultural Studies at the School of International Liberal Studies of Waseda University, Tokyo, Japan. His main research interest is cultural globalization and transnationalism in East Asian contexts. He has published extensively on the subject in both English and Japanese. His most recent publications (in English) include studies on the effect of globalization on popular culture and transnationalism in Japan and modernity in Asia.

# TRANSNATIONAL MEDIA CULTURE AND THE POSSIBILITY OF TRANSGRESSIVE DIALOGUES

Cultural traffic within East and Southeast Asia is blossoming as globalization advances. Since the mid-1990s in particular, close partnerships have been formed in the media industry as companies pursue marketing strategies and joint production ventures spanning several different markets. Popular culture from places like Japan, Hong Kong, and South Korea is finding unprecedented acceptance all over the region, leading to the formation of new links among people in Asia, especially the youth. This trend has shown no sign of letting up. Asian markets have become even more synchronized, joint East Asian projects in film and music have become more common, and singers and actors from around the region are engaged in more and more activities that transcend national borders.

A consequence of the diffusion of Japanese popular culture has been to raise hopes that it could introduce a wider audience to Japan's human qualities, helping to promote cultural understanding aimed at overcoming the unhappy past between Japan and "Asia." There are high hopes that deepening mutual exchange through popular culture will help to improve relations and encourage dialogue between Japan and other Asian countries. In particular, these expectations recently gained momentum with the case of South Korea, whose government has been gradually lifting the ban on imports of Japanese popular culture since late 1998.

Popular culture's potential to stimulate dialogue should not be dismissed out of hand, but equally it should not be accepted without first carefully considering the issues involved. Can popular culture, which has become highly industrialized, really contribute to the promotion of cross-border dialogue? And if so, how? The view that cultural dialogue will automatically follow tends to simplify the phenomenon of Japanese pop culture's spread, perhaps because of its exclusive focus on Japan's national interest in resolving its historical difficulties with other Asian countries. A serious consideration of how popular culture is produced, distributed, and consumed, however, makes it clear that the transnational connections brought about by popular culture are formed in the context of the complex process of globalization, which constantly (re)produces imbalances as it interconnects the world.

## GLOBAL-LOCAL COMPLEXITY

The increase in Japanese cultural exports to the global market, and in particular to the markets of East and Southeast Asia, can be seen as a sign that changes are occurring in cross-border cultural traffic. Japan's cultural exports have boomed over the past decade, a time

when, paradoxically, it has become harder for specific countries or cultures to assume absolute cultural hegemony. This has been a time when the globalization of culture has accelerated through, for example, the global integration of markets and capital by giant multinational corporations, astonishing advances in communications technology enabling people in all corners of the globe to link up instantaneously, and the emergence of affluent middle-class consumers in non-Western countries. The complex interaction of these factors has made transnational flows of culture more complex, inconsistent, and unpredictable. There is no denying the enormity of the United States' global cultural influence, but it is simplistic to automatically equate globalization with Americanization. It is no longer possible to understand the structure of global cultural power as bipartite, with one-way transfers of culture from the center to the periphery. Cultural power still does matter, but it is being decentralized and dispersed.

The decentralization of power can be seen in the emergence of multinational corporations from Japan and other non-Western countries as global players. This does not mean that a new center is emerging to take the place of the United States, however. Rather, cross-border partnerships and cooperation among multinational corporations and capital involving Japan and other non-Western regions are being driven forward, with America as a pivotal presence. While the inroads Japanese companies have made into Hollywood and the global diffusion of anime and video games might look like signs that America is, comparatively speaking, losing its global cultural hegemony, in reality these phenomena simply illustrate that the pattern of global dominance by multinational media conglomerates centered on America is becoming more firmly entrenched. Sony Corp.'s 1989 purchase of a major Hollywood studio was a dramatic demonstration of the breakthrough of Japanese corporations into the global entertainment software business, but this was always a matter of Japanese firms integrating themselves into American cultural power and distribution networks rather than taking the place of America. The spread of Japanese anime and video games throughout the world has also been underpinned by the stepping up of mergers, partnerships, and other forms of cooperation among multinational media corporations based in developed countries, principally the United States. Without US distribution networks, Pokémon (distributed by Warner Bros.) and the anime films of Hayao Miyazaki (distributed by Disney) would not have been released worldwide. What is more, the Pokémon anime series and movies seen by audiences around the world—with the exception of those seen in some parts of Asia—have been “Americanized” by Nintendo of America, a process that involves removing some of their Japaneseness to make them more acceptable to global audiences. The structure of global cultural power is being reorganized from a pattern of rule with the nation as its basic unit to one that is highly dispersed and ubiquitous, spearheaded by multinational corporations based in developed nations.

Nor does globalization mean simply the standardization of the world through the spread of products, values, and images transmitted from the United States and other developed

Western countries. It is, in fact, constantly giving rise to new differences. Globally disseminated cultural products and images are consumed and received differently within the specific cultural framework formed by the political, economic, and social context of each locality and by people of differing statuses depending on their gender, ethnicity, class, age, and other factors. At the same time, in each locality they are reconfigured through a process of hybridization. American popular culture is exported to countries throughout the world, but the cultural products that perform best are those that mix in local elements while absorbing American cultural influences. Meanings are negotiated locally, resulting in the creation of new products that are more than mere copies.

This increase in cultural diversity is being governed by the logic of capital and organized within the context of globalization, however (Hannerz 1996). Globalization does not destroy cultural differences but rather brings about a "peculiar form of homogenization" while fostering them (Hall 1991). The global spread of American consumer culture has led to the creation of a series of cultural formats through which various differences can be adjusted. These formats could be described as the axis of the global cultural system. In this sense, one could say that "America" has become a base format that regulates the process by which modern culture is configured around the world. As multinational media corporations press ahead with global tie-ups and partnerships, they are also trying to raise their profits by tailoring this axis to every corner of the world while promoting cultural diversity in every market. In other words, cultural differences that are multiplying under globalization are actually underpinned by similarity (Pieterse 1995). The world is becoming more diverse through standardization and more standardized through diversification. Cultural power in the age of globalization is not concentrated in the place where the culture originated; it is exercised through the processes of active cultural negotiation that take place in each locality. In fact, it is now almost impossible to imagine local cultural creativity outside the context of the globalization being driven by multinational corporations.

### EAST ASIAN MEDIA CONNECTIONS

The decentralization of cultural power is also causing the gradual regionalization of media culture in many non-Western parts of the world, and East Asia is no exception. From around the mid-1990s there has been a marked increase in the number of joint ventures among the media industries and markets of Japan, Hong Kong, South Korea, Taiwan, and others, and Japanese popular culture is now exported to East Asian markets continuously and with no time lag.

Many observers cite the cultural proximity of Japan and other Asian countries to explain the warm reception Japanese pop culture enjoys in East Asia. In short, they argue that Japanese cultural products feel familiar to viewers and listeners in the region because Japan is felt culturally close to them. For audiences in East Asia, American shows may be unmatched in their production quality, but it is Japanese TV dramas they turn to for stories they can relate to and talk over with their friends.

Although the empathy triggered by Japanese TV dramas appears at first glance to show that places like Taiwan and Hong Kong are culturally close to Japan, it is important to note that this perception of cultural proximity is not a given condition. The comfortable sense of proximity and familiarity that Taiwanese and Hong Kong audiences feel when watching Japanese TV series is also based on a sense of contemporaneity stemming from the similar levels of wealth, (globalized) consumer culture, and lifestyles that inhabitants of these places now share with their Japanese counterparts. Experiences common to people of capitalist societies that have achieved a certain level of economic development—such as the simultaneous distribution of information and products and the spread of consumerist culture caused by globalization, the expansion and multinationalization of the media industry, the emergence of young middle-class people with considerable spending power, and the transformation of women's status and attitudes—have all given rise to a sense of contemporaneity that is underpinning the favorable reception of Japanese popular culture in the Asian region. In this sense, the experience of cultural proximity perceived as such must be viewed as something dynamic that describes what people are becoming, not what they are. It is not so much a matter of being proximate as one of becoming proximate, and this means we must consider not only the space axis but also the time axis. (For a detailed discussion, see Iwabuchi 2002.)

If Japanese popular culture is welcomed in Asia as if it smelled of local delicacies like dim sum or kimchi (Newsweek, Asian edition, November 8, 1999), it is because it represents, in an East Asian context, the cultural configuration blending difference and similarity that globalization encourages. I have already noted that in this region there are many young viewers who genuinely relate to the everyday (and more unusual) happenings in the lives of the young Tokyoites portrayed in Japanese TV dramas and identify the dreams and desires of the characters with their own. This actually shows, I would suggest, that Japanese pop culture's being/becoming proximate also reflects the comfortable difference Taiwanese and Hong Kong audiences feel toward Japan. Asian viewers empathize with Japanese characters because Japan is similar but different, different but the same. The sense of realism with which sameness and difference, closeness and distance, and reality and dreams delicately mix elicits sympathy from viewers.

Japanese popular culture is not the only form that represents Asia's here and now through the intermingling of similarities and differences among multiple modernities. In many other Asian regions, too, people are creating their own cultural forms within the social and cultural contexts specific to their countries. The rise of Korean media culture, a phenomenon called "Korean Wave", is the most notable case.

It is often noted that South Korean TV drama production has been in no small way influenced by Japanese dramas. However rather than copying Japanese shows, the Koreans have produced drama series portraying Asia's here and now that have their own attractions,

and now these are taking Asian markets by storm. In the last few years, South Korean popular culture has swept over Asian markets including Japan. Korean TV series and pop music are now receiving an even warmer welcome in places like Taiwan, Hong Kong, and China than their Japanese equivalents. South Korean dramas have achieved a new level of realism by portraying a slightly different East Asian here and now.

### CULTURAL DIALOGUE AND RENEWED UNEVENNESS

Japan, too, is witnessing a trend toward increasingly multilateral cultural flows, particularly with South Korea, Taiwan, and Hong Kong. East Asian films have gained popular acclaim, for example, and TV series jointly produced with South Koreans have been screened. Belief in Japan's superiority over the rest of Asia—thinking that, while accepting that the country belongs geographically and culturally to Asia, makes a distinction between Japan and Asia—remains firmly rooted, but such attitudes are being shaken as countries in Asia become more and more interconnected through popular cultural flows. This may make Japanese people realize that they now inhabit the same developmental time zone as people in other Asian regions and that the peoples of Asia, while being washed by similar waves of modernization, urbanization, and globalization, have experienced these phenomena in similar yet different ways in their own particular contexts. This may also prove to be an opportune moment for Japanese people to critically review the state of their own modernity.

At the same time, however, as East and Southeast Asian media culture prospers and triggers regional exchange, it is also reproducing views of other Asians as inferior and leading to structural unevenness. The new connections being forged through popular culture in Asia, as they are based on globalized consumerism, are reinforcing discriminatory practices of inclusion and exclusion of certain groups. The links brought about by popular culture are above all partnerships among the media industries of major East Asian cities like Bangkok, Hong Kong, Seoul, Shanghai, Singapore, Taipei, and Tokyo and involve the relatively wealthy young people (in the case of TV dramas, particularly women) who live in these metropolises. They thus exclude a tremendous number of regions and people. When the Taliban government was chased from Kabul in November 2001, Japanese newspapers carried as a symbol of peace a picture of Afghan children having fun playing Japanese-made video games. But one cannot compare the way children in Kabul who had just escaped a war devoured the games while sitting outdoors with how children in the safety of their homes in Tokyo or Hong Kong fool around with them. East Asian connections forged through popular culture are underpinned by the power of multinational corporations and capital (and the absolute US military strength that supports this system); these bodies only benefit a fortunate few, while acting freely beyond the confines of national frameworks in accordance with the fundamental tenets of consumerism.

We must accept unflinchingly the importance of the cross-border connections forged through popular culture and critically examine these multifaceted connections.

There is an optimistic view that the media is stimulating cosmopolitan awareness among the inhabitants of the “global village.” However, a series of events at the beginning of the twenty-first century has again laid bare how economic disparities around the world are growing to desperate levels and how “they”—savage rogues that threaten “us”—are being reproduced and driven out worldwide. With the borders dividing countries and cultures becoming blurred and the power structure fragmenting through decentralization, exclusion and imbalance are being violently institutionalized on a number of levels. We need to continue to seek possibilities for dialogue based on a firm grasp of how the media and pop culture are involved in the complex process of globalization. In order to achieve this, we must accept unflinchingly the importance of the cross-border connections forged through popular culture and critically examine these multifaceted connections.

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SERGE SPITZER

Artist USA

Serge Spitzer is an artist. He is based in New York and works worldwide.

The chance to use a simple, everyday object in a rich context to produce a transformation became an opportunity to bring the mysterious aura of history and craftsmanship to a humble gesture.

# RE-CYCLE

## (DON'T HOLD YOUR BREATH), 1999

Venice's strategic, political and economic position throughout the centuries made it into a powerful cultural center. It has since survived on the heritage of those advances in society and related achievements in culture and science. Tourists virtually flock there to experience the inimitable traces of a glorious past lurking in Venice's ancient maze of narrow streets and labyrinths. Elegant, crumbling Venetian buildings have either been renovated with difficulty or show the signs and threats of time and unforgiving nature. An ever-present opportunism lurks, ready to commercialize and stereotype any left-overs of this culture. Symbols of past glory are exploited and in daily confrontation with the exhausting contemporary reality of cheap branding of questionable taste and the travel industry's modern traps. Mythical expectations are continuously undermined by the absurd realization of mercantile manipulation at all levels.

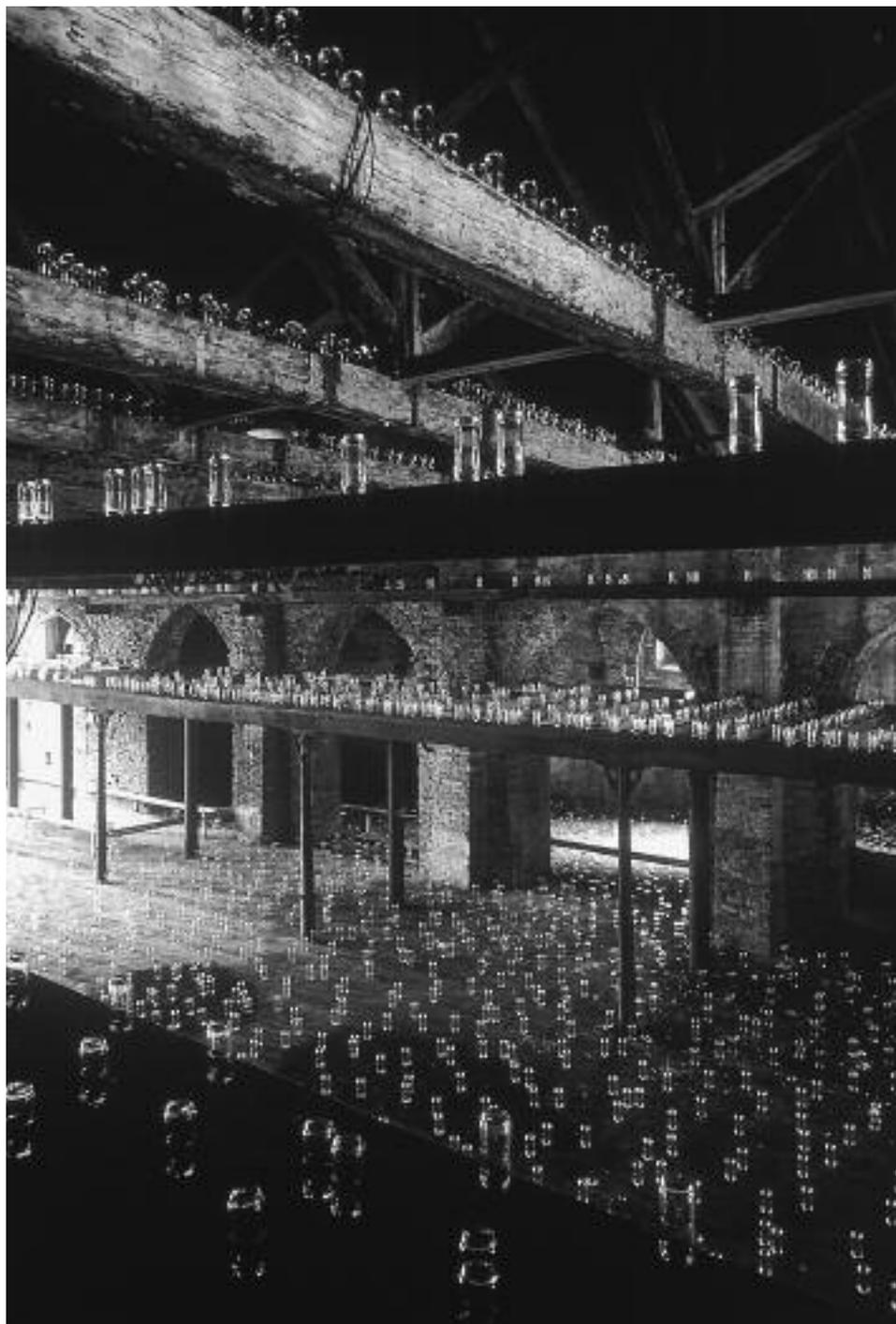
Faced with the prospect and challenge of developing a new project for the Venice Biennale, I tried to confront this reality. Despite an initial reluctance to face the problematic of an institutionalized cultural organism very similar to the city, the seduction of realizing a "questioning mechanism" took over. The chance to use a simple, everyday object in a rich context to produce a transformation became an opportunity to bring the mysterious aura of history and craftsmanship to a humble gesture, where a normal industrial product would be instantly assumed to symbolize the many years of glass production in Murano and Burano. It was quite a reversal from the glory days of that shining and fragile perfection achieved over centuries by so much sweat and breath in this renaissance city. All this was brought to the in the semi-darkness of a decaying, neglected structure used as a naval shipyard in the 16th century. Among the dusty rubble, leaking cracks in the roof, broken windows and flying pigeons, thousands of glittering glasses were spread in sandwiched pairs around, on and above the beams and other horizontal surfaces. By questioning and translating the fragility and transparency of a place and its history, they were at the same time ambiguously seductive but also threatening. In the moving, unstable building, they acted as gentle reminders/reminders of the unexpected and unknown of the region's civilization and elsewhere.

At the end of the Biennale exhibition, all broken and remaining glasses were melted and mixed into the ordinary glass produced in Venice. This act of returning, maybe as a drop of recycled glass inside any of the possible souvenirs sold all over the world, functions as a conscious act of globalization involving the consumption of culture.









HANS D'ORVILLE

born in 1949, a German national, is Director of the Bureau of Strategic Planning at UNESCO, Paris. Prior to that he served from 1996-2000 as Director, Information Technologies (IT) for Development Programme in the Bureau for Development Policy of the United Nations Development Programme (UNDP). Since 1975 he has held various posts in the United Nations Secretariat and at UNDP, among others Secretary of the UN Committee on Conferences and Senior Officer in the Office of the UNDP Administrator with responsibility for UNDP's Governing Council. Between 1987 and 1995 he served as Executive Coordinator of the InterAction Council of former Heads of State and Government. He is a member of the Executive Committee of the Africa Leadership Forum and was advisor to the Independent Commission of Population and Quality of Life and the Independent Commission on Forests and Sustainable Development. Author of numerous publications on the UN, general development and African issues, he holds a Ph.D. and M.A. in economics from the University of Konstanz, Germany.

# INTANGIBLE CULTURAL HERITAGE: A GLOBAL PUBLIC GOOD OF A SPECIAL KIND

## I. INTRODUCTION

Regardless of the different domains in which globalization occurs, one of its effects is certain: “the very idea of a political community as an exclusive, territorially delimited unit has become un compelling”.<sup>2</sup> In the cultural sphere, ever-faster forms of communication mean that cultural information can easily transcend state boundaries and cross continents. This carries many advantages, especially an increased potential for inter-cultural exchange. However, there are also downsides and dangers associated with globalization, for instance the risk of *cultural trivialization*.<sup>3</sup> As the Director-General of UNESCO, Koichiro Matsuura has stressed that “accelerating globalization is placing enormous new pressures upon cultural diversity”.<sup>4</sup> Intangible heritage is, of course, an important component of cultural diversity. Consisting of processes and practices, it is also bound to be one of culture’s most vulnerable dimensions under conditions of globalization. Accordingly, the protection of the world’s intangible cultural heritage is increasingly treated as a common responsibility of the international community and humankind as a whole, rather than as merely a national task.

In political theory and economics, an intensifying discussion on “global public goods” (GPGs) has emerged also as a response to the challenges of globalization. The underlying assumption is that “we have entered a new era of public policy, defined by a growing number of concerns that straddle national borders”.<sup>5</sup> There are now a number of public goods whose provision has become the object of international cooperation.

<sup>2</sup> David HELD and Anthony MCGREW, “Political Globalization: Trends and Challenges”, in *Providing Global Public Goods: Managing Globalization*, ed. Inge Kaul (New York, 2003), p. 185.

<sup>3</sup> Lourdes Arizpe, “Intangible Cultural Heritage, Diversity and Coherence”, *Museum International* (2004), vol. LVI, no. 1/2, p. 133.

<sup>4</sup> UNESCO (DG/2004/079), *Address by Mr Koichiro Matsuura on the “Convention for the Safeguarding of the Intangible Cultural Heritage”, Copenhagen, Denmark, 1 June 2004* (Paris, 2004).

<sup>5</sup> Inge KAUL, Isabelle GRUNBERG and Marc A. STERN, “Introduction” in *Global Public Goods. International Cooperation in the 21st Century*, ed. Kaul/Grunberg/Stern (New York, 1999).

I will argue that “intangible cultural heritage” should be treated as such a “global public good”, albeit of a special kind. After an initial review of intangible heritage and its scope, I will elaborate upon GPG theory and subsequently establish the linkages between these two subjects. However, treating intangible heritage as a GPG is more than a mere theoretical issue; hence, the final part of this paper will be concerned with the practical implications of such a designation especially for ensuring its provision .

## II. INTANGIBLE CULTURAL HERITAGE

Article II (1) of the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* defines “intangible cultural heritage” as

“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.”

Article II (2) then provides examples of what falls under this definition, namely “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”. The Convention echoes the concepts of anthropologists who, like Clifford Geertz, saw culture as

“an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes towards life”.<sup>6</sup>

The current focus on intangible heritage is the outcome of a long process and rectifies an earlier concentration on the tangible manifestations of heritage: the *International Charter on the Conservation and Restoration of Monuments and Sites* (“Venice Charter”, 1964) only referred to “monuments and sites” and the *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972) ranked “monuments”, “groups of buildings” and “sites” as cultural heritage. Performing arts, customs and techniques that primarily rely on oral transmission were not included in such earlier definitions. However, linkages between “tangible” and “intangible” elements of culture abound. The inclusion of 37 “cultural landscapes” on the World Heritage List is one example: in many cases, non-material elements (namely meanings

<sup>6</sup> Clifford GEERTZ, “Religion as a Cultural System” in idem., *The Interpretation of Cultures. Selected Essays* (London, 1973), p. 89.

and customs) provide a tangible site with its special significance. The anthropologist Lourdes Arizpe has emphasized that “we must acknowledge that all human achievement stems from intangible cultural heritage, for it is ideas, desires and interests that drive people to create tangible or performative heritage”.<sup>7</sup> Both tangible and intangible heritage are therefore intertwined – and they both share a common awareness of time, as exemplified by an emphasis on preservation and continuity.<sup>8</sup>

From the mid-1990s, intangible cultural heritage has attracted particular attention, as evidenced by UNESCO’s work on Living Human Treasures Systems (1993) and the first and second Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity (1998 and 2003).

The threat emanating from globalization to intangible heritage was analysed in the report of the World Commission on Culture and Development, *Our Creative Diversity* (1995) and two editions of UNESCO’s *World Culture Report*, such as regards minority languages and other intangible heritage which had often been ignored. Continuing work eventually culminated in the adoption of the *Convention for the Safeguarding of the Intangible Cultural Heritage* at the 32nd General Conference of UNESCO (17 October 2003). Among other things, the Convention established two new lists which will complement the World Heritage List: namely a “Representative List of the Intangible Cultural Heritage of Humanity”, and a “List of Intangible Cultural Heritage in Need of Urgent Safeguarding”.<sup>9</sup> The latter mechanism implicitly recognizes old and new threats posed to intangible heritage.

### III. GLOBAL PUBLIC GOODS

On a national level, the concept of “public goods” is not recent, having been influenced by Paul Samuelson’s *The Pure Theory of Public Expenditure* (1954).<sup>10</sup> Samuelson saw *public goods* as collective consumption goods. The classic definition identified two key criteria for public goods, namely *non-rivalry* and *non-exclusivity*; in other words, one person’s consumption of a public good does not prevent a second person’s enjoyment of it. Theoretically, every inhabitant can partake in the consumption (or the utility) of a society’s public goods.

<sup>7</sup> Arizpe, p. 131.

<sup>8</sup> See e.g. Georges CONDOMINAS, “Researching and Safeguarding the Intangible Heritage”, *Museum International*, (2004), vol. LVI, no. 1/2, p. 21.

<sup>9</sup> *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris, 2003), articles 16 and 17.

<sup>10</sup> See also Garrett Hardin, “The Tragedy of the Common” (*Science*, no. 162, 1968).

Because of their non-rival and non-exclusive nature and the inability to determine an inherent value, the market mechanisms fails to ensure efficient allocation. This “market failure” occurs since there is no incentive for users to pay for the supply, thus inviting “free-riding”. “Public goods create challenges because their benefits are not limited to a single consumer or group of consumers – as with private goods – but are available to all”.<sup>11</sup>

The provision of public goods can no longer be guaranteed by states on their own. Negative externalities (that is, “public bads”) often reach beyond state borders. This has become particularly clear in the field of environment and has been recognized by agreements such as the Montreal Protocol and the Kyoto Protocol.

GPGs have thus not only become an integral feature of the discussion about globalization, but their provision has also become the subject of wider international cooperation. GPG have two components. The first is the character of a public good, the second is its global character, reach, relevance and impact. The realization that some public goods are not “national” has therefore inspired the evolving concept of “global public good”. UNDP defines “global public goods as outcomes (or intermediate products) that tend towards universality in the sense that they benefit all countries, population groups and generations”.<sup>12</sup> According to UNDP, GPGs can be both tangible and intangible, with cultural heritage – erroneously - being presented as a “tangible” case and “peace” (or, more specifically, “global human security”) as an intangible one.<sup>13</sup>

Yet, it is evident that the concept of “global public goods” can equally be applied to intangible cultural heritage. It is non-rival and non-exclusive – in the sense that many people can take part of it, for instance by witnessing a rite, by attending festivities or by listening to a performer. In this respect, as Klamer and Throsby stated in the UNESCO *World Culture Report 2000*, cultural heritage is also a “significant case of market failure”.<sup>14</sup> Furthermore, intangible heritage is “global” since its disappearance does not only impoverish a local community, but also diminishes cultural diversity on a global scale.

The concept of “global public goods” requires further refinement. A 2000 World Bank publication introduced narrower definitions of “international public goods” and “regional public goods”, thus highlighting that many public goods – while theoretically “global” or “universal” – often concern more limited groups of states.<sup>15</sup>

GPGs therefore depict outcomes that tend towards universality in the sense that they benefit all countries, population groups and generations.

<sup>11</sup> Richard A. MUSGRAVE and Peggy B. MUSGRAVE, “Prologue”, in *Providing Global Public Goods: Managing Globalization*, ed. Inge Kaul (New York, 2003), p. XII.

<sup>12</sup> Inge KAUL, Isabelle GRUNBERG and Marc A. STERN, “Defining Global Public Goods”, in *Global Public Goods: International Cooperation in the 21st Century*, 199, p. 12.

<sup>13</sup> Ruben P. MENDEZ, “Peace as a Global Public Good”, in *Global Public Goods: International Cooperation in the 21st Century*.

<sup>14</sup> Arjo KLAMER and David THROSBY, “Paying for the Past: the Economics of Cultural Heritage”, *World Culture Report 2000*, p. 139.

<sup>15</sup> Marco A. FERRONI and Ashoka MODY (eds.), *International Public Goods: Incentives, Measurement, and Financing* (Washington, DC, 2002).

#### IV. INTANGIBLE CULTURAL HERITAGE AND GLOBAL PUBLIC GOODS

Intangible cultural heritage is an integral and indispensable part of cultural heritage. Many people can enjoy it (while being part of an audience), without depleting it (though there may be a cost to view performances).

However, one of the challenges is the question of determining the *value* of a GPG. It is difficult to gain economic data as heritage is positioned largely outside the market. Focusing on the historic cities of Hafsia, Tunis, and Fez, Morocco, Ismail Serageldin stressed the intangible benefits of tangible cultural heritage, namely "its contribution to a society's ability to promote self-esteem and empowerment for everyone, including the poor and the destitute".<sup>16</sup>

As such benefits are intangible, statistical data will always remain insufficient also in capturing the nature and value of intangible heritage. Nevertheless, in some cases it may well be possible to examine intangible heritage from an economic angle, for instance when counting the tourists attracted to a carnival or other festivities. Nonetheless, the key characteristic of heritage, if not its soul and very essence, is not its economic, but its cultural and aesthetic values which are difficult to measure. The dichotomy between economic and cultural values is typical of so-called *merit goods*, i.e. goods whose economic features are of secondary importance. Many GPGs are *merit goods* – biodiversity, for example. One aspect of merit goods is that the direct-use value (in the case of intangible heritage for instance: seeing a musician perform) is complemented by "existence value" and "option value". The "existence value" means that some people may attribute a certain value to knowing that a certain tradition still exists, even though they may never witness it; "option value" on the other hand refers to the option of, for example, visiting a site, attending a festivity or learning a rare language.

There are hence different kinds of "value" associated with intangible cultural heritage. In some cases, attempts have been made to introduce quantitative elements. The UNESCO World Culture Report 2000 mentions the Contingent Valuation Method as one example, which asks people how much they would pay for the preservation of a certain element of heritage.<sup>17</sup>

However, similar to GPGs such as fresh air and biodiversity, an additional element of heritage's value is intergenerational. Its preservation also means making it available for future generations. Todd Sandler has stated that "cultural norms and laws that promote cooperative behaviour within or among generations can have immense intergenerational benefits"<sup>18</sup> – and common codes and practices fall within this category. There is, of course also a moral or ethical question attached: to what extent do we have a responsibility to preserve traditions that have been handed down from generation to generation?

<sup>16</sup>. Ismail SERAGELDIN, "Cultural Heritage as Public Good. Economic Analysis Applied to Historic Cities", in *Global Public Goods: International Cooperation in the 21st Century*, p. 240.

<sup>17</sup>. UNESCO *World Culture Report 2000*, p. 129.

<sup>18</sup>. Todd SANDLER, "Intergenerational Public Goods. Strategies, Efficiency and Institutions", in *Global Public Goods: International Cooperation in the 21st Century*, p. 21.

Such reflections highlight that the preservation of GPGs is often linked to sustainability and poverty reduction, which holds equally true for cultural heritage: “Money spent on cultural heritage is sometimes compared to money spent on ice cream: once it is eaten, it is gone and all that remains is a sweet memory. But, cultural heritage is not like ice cream. Money spent on it is not money wasted because the value it produces remains or perhaps increases”.<sup>19</sup> Some of the practices associated with intangible heritage may also contain additional knowledge about sustainability. Many rites feed upon the relationship between human beings and traditional handicrafts (for instance the pot-making traditions in Goiabeiras, Brazil) which have proven their potential for sustainable development and for creating new livelihoods.

The value of intangible cultural heritage could hence be determined at different levels – it is not purely economic, but carries cultural, aesthetic and intergenerational features. As such, it generates “cultural capital” (which remains difficult to assess). At the same time, intangible cultural heritage contributes to other public goods, for instance domestic peace. The 2004 UNDP *Human Development Report* has pointed out that “most countries are culturally diverse”: in 110 countries, more than 25% of the population is made up of ethnic or religious minority groups, and in 42 countries their share is between 10 to 25%.<sup>20</sup> In many cases, the intangible heritage of minority groups is under particular threat. The Japanese anthropologist Junzo Kawada has pointed out that “by encouraging pride in cultural identity and respect for other cultures, we contribute to preventing conflict”.<sup>21</sup> A focus on the intangible characteristics of heritage thus underlines the richness of different civilizations and cultures and contributes to inter-cultural dialogue and understanding.

The preservation of intangible cultural heritage is an important aspect of safeguarding cultural diversity and cultural liberty. The UNDP *Human Development Report 2004* stresses that “diversity in cultural goods has its own value because it increases consumer choice and enriches people’s cultural experience”.<sup>22</sup> Amartya Sen and others have identified cultural liberty as an important part of human freedoms and have argued that cultural liberty also contributes to human development “because being able to choose one’s identity – who one is – without losing the respect of others or being excluded from other choices is important in leading a full life”.<sup>23</sup>

<sup>19</sup> Klammer and Throsby, “Paying for the Past”, p. 138.

<sup>20</sup> UNDP *Human Development Report 2004*, p. 28, figure 2.1.

<sup>21</sup> Junzo Kawada, “Incentives in the protection of intangible cultural heritage”, *World Culture Report 2000*, p. 169.

<sup>22</sup> UNDP *Human Development Report 2004*, p. 12.

<sup>23</sup> *ibid.*, p. 1.

## V. PRESERVING INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage may well become endangered and even disappear, for want of poor, insufficient and ineffective governance and protection (e.g. through international conventions and legal instruments) which, due its legal nature, is bound to limit any broader anthropological approach. Similar to the provisions for world heritage sites, the 2003 Convention provides for the creation of a list of intangible cultural heritage in need of safeguarding, similar to the "List of world heritage in danger", attracting and inducing national and international efforts to reverse the obstacles and predicaments. The disappearance of any component of the world's body of intangible cultural heritage would diminish global cultural diversity and the potential for dialogue, mutual understanding and peace.

Some studies have referred to international regimes as another form of GPG or, more precisely, as *intermediate public goods*. An analysis of the Swedish Ministry for Foreign Affairs on an international public goods regime established three different "domains" with regard to the provision of GPGs: the "domain of the global", the "domain of the networks" (i.e. the institutional arrangements for the provision of GPGs) and the "domain of the local" (i.e. national and local activities).<sup>24</sup>

What entry points exist to foster international cooperation? Intergovernmental organizations such as UNESCO fall into the "domain of the networks". They can make contributions in their particular fields of expertise through normative action, networking and clearinghouse services, evidence-based policy-making, monitoring arrangements, capacity-building activities and awareness-raising. Yet international organizations cannot be the sole guarantors of GPGs: action in their support has to occur both at national and the international stages. There are two complementary approaches for the safeguarding of intangible cultural heritage: one consists of *conservation and registration*, and the other concentrates on ensuring that elements of intangible heritage are *kept alive and are transmitted* to future generations.

UNESCO does, of course, employ both approaches. "Conservation and registration" is reflected in the two new lists envisaged in the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*. "Listing" is the approach applied to the selection of the "Masterpieces of the Oral and Intangible Heritage of Humanity" programme. In May 2001, 19 such Masterpieces were proclaimed, with a further 28 Masterpieces being added in 2003. Their diversity demonstrates the scope of intangible heritage, ranging from playing the trumpet "Gbofe" in the village of Afounkaha in Côte d'Ivoire, through the oral and cultural traditions of the Zápara people in Ecuador and Peru, to the Wayang Puppet Theatre in Indonesia.

<sup>24</sup>. Ministry for Foreign Affairs, Sweden, *Financing and Providing Global Public Goods: Expectations and Prospects. Executive Summary 2001:2* (Stockholm, 2001).

Earlier initiatives had also focused on “listing” and “conversation”: already in 1961, UNESCO launched its *Collection of Traditional Music of the World*, thus archiving and registering particular elements of intangible heritage. Furthermore, UNESCO’s work on endangered languages – including the *Atlas of the World’s Languages in Danger of Disappearing* (1996; 2001) – has underlined the importance of languages as carriers of cultural knowledge.

Recent years have also seen increased action at the national level. In 2000, 57 states had integrated intangible cultural heritage into their national policies; 31 had introduced a special structure for the preservation of intangible heritage.<sup>25</sup> In Brazil, for instance, a presidential decree in August 2000 established a registry of “cultural assets of an intangible nature” and a national programme of intangible heritage.<sup>26</sup> The registry consists of four different parts, the “book of knowledge”, “book of celebrations”, “book of forms of expression” and “book of places”.

These examples are all cases of “soft regulation”. “Listing” means that attention is drawn to the special nature of a good, in this case an element of intangible heritage. A “hard” regulation would be to introduce copyrights and trademarks. But intangible cultural heritage consists of non-patentable forms knowledge – its richness cannot be captured sufficiently by purely legal provisions.

In this respect, the second approach to heritage preservation is important: devising mechanisms that encourage the transmission and further development of old practices. The inclusion of “cultural spaces” in the “Masterpieces” programme is one aspect: cultural practices are supposed to be strengthened by drawing attention to the sites where they are exercised – be it the story-telling and different performances on the Jemaa el-Fna Square in Marrakech, Morocco, or playing of the sacred instrument Sosso-Bala in Nyagassola, Guinea. Another example of focusing on the transmission of cultural practices is UNESCO’s work on national *Living Human Treasures* systems. The programme works with individuals who are highly skilled in particular practices, intending “that the bearers of that heritage continue to further develop their knowledge and skills and transmit them to younger generations”.<sup>27</sup> This programme provides an example of how national and international levels are intertwined: through this programme, UNESCO provides assistance to Member States in establishing their national Living Human Treasures systems – linking the national and international characteristics. National and global forms of action are increasingly complemented by regional cooperation, as is the case with the European Union, its European Bureau of Lesser Used Languages and through its *Culture 2000 Programme*.

<sup>25</sup>. UNESCO *World Culture Report 2000*, p. 175.

<sup>26</sup>. Cecilia LONDRÈS, “The Registry of Intangible Heritage: the Brazilian experience”, *Museum International*

<sup>27</sup>. *Guidelines for the Establishment of National “Living Human Treasures” Systems* (Paris, 2004), p. 2..

## VI. INTANGIBLE CULTURAL HERITAGE - A GLOBAL PUBLIC GOOD OF A SPECIAL KIND

In conclusion, it can be argued that *protection of diversity* represents the overarching GPG, under which lower-level GPGs pertaining to *natural* as well as *cultural diversity* can be subsumed. These lower level GPGs facilitate both the attainment of other similar GPGs and the higher-level GPGs. As regards natural diversity, the quest for biodiversity can be seen as a part of providing and contributing to a specific GPG global gene pool, while the protection of the ozone layer contributes to the GPG *global ozone provision*. Within the overall framework of the GPG *cultural diversity* and the subsequent GPG *cultural heritage*, the intangible cultural heritage and its protection would then occupy a special place among GPGs. The qualification "GPG of a special kind" is meant to reflect that this GPG "... is by its very nature non-material and multi-faceted, and includes, among other things, aesthetic, historical, spiritual, social and symbolic elements".<sup>28</sup> The values associated with promoting intangible cultural heritage transcend different spheres. Furthermore, the promotion of intangible heritage can be a way of promoting yet other global public goods, for instance international cooperation and sustainability. Nonetheless, because of the intangible nature of this particular GPG, it will remain difficult and occasionally controversial to define values and thus adequate provisions for it. However, in many respects the perception and treatment of intangible cultural heritage as a global public good is already a reality, even if not yet called as such. Undoubtedly, the international community is increasingly acknowledging that the heritage of humanity is a global common good and therefore requires joint action, especially in globalizing times.

<sup>28</sup>. Throsby/Klamer, "Paying for the Past", p. 138.

# VII. ANNEXES

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CONFERENCE PROGRAMME

# CONVENTION FOR THE SAFE GUARDING OF THE INTANGIBLE CULTURAL HERITAGE

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

*Referring* to existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966, *Considering* the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

*Considering* the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage,

*Recognizing* that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

*Being aware* of the universal will and the common concern to safeguard the intangible cultural heritage of humanity,

*Recognizing* that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity,

*Noting* the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

*Noting further* that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

*Considering* that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

*Considering* the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

*Considering* that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

*Recalling* UNESCO's programmes relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

*Considering* the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them,

*Adopts* this Convention on this seventeenth day of October 2003.

## I. GENERAL PROVISIONS

### Article 1 - PURPOSES OF THE CONVENTION

The purposes of this Convention are:

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

### Article 2 - DEFINITIONS

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. 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.

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

- 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.

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.

4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies mutatis mutandis to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

### **Article 3 - RELATIONSHIP TO OTHER INTERNATIONAL INSTRUMENTS**

Nothing in this Convention may be interpreted as:

- altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or
- affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

## II. ORGANS OF THE CONVENTION

### **Article 4 - GENERAL ASSEMBLY OF THE STATES PARTIES**

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as “the General Assembly”. The General Assembly is the sovereign body of this Convention.
2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.
3. The General Assembly shall adopt its own Rules of Procedure.

### **Article 5 - INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as “the Committee”, is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34.
2. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.

### **Article 6 - ELECTION AND TERMS OF OFFICE OF STATES MEMBERS OF THE COMMITTEE**

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.
2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.
3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.
4. Every two years, the General Assembly shall renew half of the States Members of the Committee.
5. It shall also elect as many States Members of the Committee as required to fill vacancies.
6. A State Member of the Committee may not be elected for two consecutive terms.

7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.

#### Article 7 - FUNCTIONS OF THE COMMITTEE

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

- promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
- provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;
- prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;
- seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;
- prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;
- examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;
- examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:

1. inscription on the lists and proposals mentioned under Articles 16, 17 and 18;
2. the granting of international assistance in accordance with Article 22.

#### Article 8 - WORKING METHODS OF THE COMMITTEE

1. The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.
2. The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.
3. The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.

4. The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the intangible cultural heritage, in order to consult them on specific matters.

#### **Article 9 - ACCREDITATION OF ADVISORY ORGANIZATIONS**

1. The Committee shall propose to the General Assembly the accreditation of nongovernmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.
2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

#### **Article 10 - THE SECRETARIAT**

1. The Committee shall be assisted by the UNESCO Secretariat.
2. The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation of their decisions.

### **III. SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE AT THE NATIONAL LEVEL**

#### **Article 11 - ROLE OF STATES PARTIES**

Each State Party shall:

- take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
- among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant nongovernmental organizations.

#### **Article 12 - INVENTORIES**

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.

2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

### **Article 13 - OTHER MEASURES FOR SAFEGUARDING**

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to:

- adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes;
- designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger;
- adopt appropriate legal, technical, administrative and financial measures aimed at:

1. fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;

2. ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;

3. establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

### **Article 14 - EDUCATION, AWARENESS-RAISING AND CAPACITY-BUILDING**

Each State Party shall endeavour, by all appropriate means, to:

- ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:

1. educational, awareness-raising and information programmes, aimed at the general public, in particular young people;

2. specific educational and training programmes within the communities and groups concerned;

3. capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and

4. non-formal means of transmitting knowledge;

- keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;

- promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

#### **Article 15 - PARTICIPATION OF COMMUNITIES, GROUPS AND INDIVIDUALS**

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

### **IV. SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE AT THE INTERNATIONAL LEVEL**

#### **Article 16 - REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY**

1. In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List.

#### **Article 17 - LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING**

1. With a view to taking appropriate safeguarding measures, the Committee shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this List.

3. In cases of extreme urgency – the objective criteria of which shall be approved by the General Assembly upon the proposal of the Committee – the Committee may inscribe an item of the heritage concerned on the List mentioned in paragraph 1, in consultation with the State Party concerned.

#### **Article 18 - PROGRAMMES, PROJECTS AND ACTIVITIES FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

1. On the basis of proposals submitted by States Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically select and promote national, subregional and regional programmes, projects and activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.

2. To this end, it shall receive, examine and approve requests for international assistance from States Parties for the preparation of such proposals.

3. The Committee shall accompany the implementation of such projects, programmes and activities by disseminating best practices using means to be determined by it.

#### **V. INTERNATIONAL COOPERATION AND ASSISTANCE**

##### **Article 19 - COOPERATION**

1. For the purposes of this Convention, international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the intangible cultural heritage.

2. Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of intangible cultural heritage is of general interest to humanity, and to that end undertake to cooperate at the bilateral, subregional, regional and international levels.

##### **Article 20 - PURPOSES OF INTERNATIONAL ASSISTANCE**

International assistance may be granted for the following purposes:

- the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- the preparation of inventories in the sense of Articles 11 and 12;

- support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at the safeguarding of the intangible cultural heritage;
- any other purpose the Committee may deem necessary.

#### **Article 21 - FORMS OF INTERNATIONAL ASSISTANCE**

The assistance granted by the Committee to a State Party shall be governed by the operational directives foreseen in Article 7 and by the agreement referred to in Article 24, and may take the following forms:

- studies concerning various aspects of safeguarding;
- the provision of experts and practitioners;
- the training of all necessary staff;
- the elaboration of standard-setting and other measures;
- the creation and operation of infrastructures;
- the supply of equipment and know-how;
- other forms of financial and technical assistance, including, where appropriate, the granting of low-interest loans and donations.

#### **Article 22 - CONDITIONS GOVERNING INTERNATIONAL ASSISTANCE**

1. The Committee shall establish the procedure for examining requests for international assistance, and shall specify what information shall be included in the requests, such as the measures envisaged and the interventions required, together with an assessment of their cost.
2. In emergencies, requests for assistance shall be examined by the Committee as a matter of priority.
3. In order to reach a decision, the Committee shall undertake such studies and consultations as it deems necessary.

#### **Article 23 - REQUESTS FOR INTERNATIONAL ASSISTANCE**

1. Each State Party may submit to the Committee a request for international assistance for the safeguarding of the intangible cultural heritage present in its territory.
2. Such a request may also be jointly submitted by two or more States Parties.
3. The request shall include the information stipulated in Article 22, paragraph 1, together with the necessary documentation.

**Article 24 - ROLE OF BENEFICIARY STATES PARTIES**

1. In conformity with the provisions of this Convention, the international assistance granted shall be regulated by means of an agreement between the beneficiary State Party and the Committee.
2. As a general rule, the beneficiary State Party shall, within the limits of its resources, share the cost of the safeguarding measures for which international assistance is provided.
3. The beneficiary State Party shall submit to the Committee a report on the use made of the assistance provided for the safeguarding of the intangible cultural heritage.

**VI. INTANGIBLE CULTURAL HERITAGE FUND**

**Article 25 - NATURE AND RESOURCES OF THE FUND**

1. A "Fund for the Safeguarding of the Intangible Cultural Heritage", hereinafter referred to as "the Fund", is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:
  - contributions made by States Parties;
  - funds appropriated for this purpose by the General Conference of UNESCO;
  - contributions, gifts or bequests which may be made by:

*other States;*

*organizations and programmes of the United Nations system, particularly the United Nations Development Programme, as well as other international organizations;*

*public or private bodies or individuals;*

- any interest due on the resources of the Fund;
- funds raised through collections, and receipts from events organized for the benefit of the Fund;
- any other resources authorized by the Fund's regulations, to be drawn up by the Committee.

4. The use of resources by the Committee shall be decided on the basis of guidelines laid down by the General Assembly.

5. The Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by the Committee.

6. No political, economic or other conditions which are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.

#### **Article 26** - CONTRIBUTIONS OF STATES PARTIES TO THE FUND

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay into the Fund, at least every two years, a contribution, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly. This decision of the General Assembly shall be taken by a majority of the States Parties present and voting which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the contribution of the State Party exceed 1% of its contribution to the regular budget of UNESCO.

2. However, each State referred to in Article 32 or in Article 33 of this Convention may declare, at the time of the deposit of its instruments of ratification, acceptance, approval or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.

3. A State Party to this Convention which has made the declaration referred to in paragraph 2 of this Article shall endeavour to withdraw the said declaration by notifying the Director-General of UNESCO. However, the withdrawal of the declaration shall not take effect in regard to the contribution due by the State until the date on which the subsequent session of the General Assembly opens.

4. In order to enable the Committee to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article shall be paid on a regular basis, at least every two years, and should be as close as possible to the contributions they would have owed if they had been bound by the provisions of paragraph 1 of this Article.

5. Any State Party to this Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the Committee; this provision shall not apply to the first election. The term of office of any such State which is already a Member of the Committee shall come to an end at the time of the elections provided for in Article 6 of this Convention.

**Article 27 - VOLUNTARY SUPPLEMENTARY CONTRIBUTIONS TO THE FUND**

States Parties wishing to provide voluntary contributions in addition to those foreseen under Article 26 shall inform the Committee, as soon as possible, so as to enable it to plan its operations accordingly.

**Article 28 - INTERNATIONAL FUND-RAISING CAMPAIGNS**

The States Parties shall, insofar as is possible, lend their support to international fund-raising campaigns organized for the benefit of the Fund under the auspices of UNESCO.

**VII. REPORTS**

**Article 29 - REPORTS BY THE STATES PARTIES**

The States Parties shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention.

**Article 30 - REPORTS BY THE COMMITTEE**

1. On the basis of its activities and the reports by States Parties referred to in Article 29, the Committee shall submit a report to the General Assembly at each of its sessions.
2. The report shall be brought to the attention of the General Conference of UNESCO.

**VIII. TRANSITIONAL CLAUSE**

**Article 31 - RELATIONSHIP TO THE PROCLAMATION OF MASTERPIECES OF THE ORAL AND INTANGIBLE HERITAGE OF HUMANITY**

1. The Committee shall incorporate in the Representative List of the Intangible Cultural Heritage of Humanity the items proclaimed "Masterpieces of the Oral and Intangible Heritage of Humanity" before the entry into force of this Convention.
2. The incorporation of these items in the Representative List of the Intangible Cultural Heritage of Humanity shall in no way prejudice the criteria for future inscriptions decided upon in accordance with Article 16, paragraph 2.
3. No further Proclamation will be made after the entry into force of this Convention.

## IX. FINAL CLAUSES

### Article 32 - RATIFICATION, ACCEPTANCE OR APPROVAL

1. This Convention shall be subject to ratification, acceptance or approval by States Members of UNESCO in accordance with their respective constitutional procedures.
2. The instruments of ratification, acceptance or approval shall be deposited with the Director-General of UNESCO.

### Article 33 - ACCESSION

1. This Convention shall be open to accession by all States not Members of UNESCO that are invited by the General Conference of UNESCO to accede to it.
2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.
3. The instrument of accession shall be deposited with the Director-General of UNESCO.

### Article 34 - ENTRY INTO FORCE

This Convention shall enter into force three months after the date of the deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other State Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

### Article 35 - FEDERAL OR NON-UNITARY CONSTITUTIONAL SYSTEMS

The following provisions shall apply to States Parties which have a federal or non-unitary constitutional system:

- with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States Parties which are not federal States;

- with regard to the provisions of this Convention, the implementation of which comes under the jurisdiction of individual constituent States, countries, provinces or cantons which are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

**Article 36 - DENUNCIATION**

1. Each State Party may denounce this Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of UNESCO.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the denouncing State Party until the date on which the withdrawal takes effect.

**Article 37 - DEPOSITARY FUNCTIONS**

The Director-General of UNESCO, as the Depositary of this Convention, shall inform the States Members of the Organization, the States not Members of the Organization referred to in Article 33, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 32 and 33, and of the denunciations provided for in Article 36.

**Article 38 - AMENDMENTS**

1. A State Party may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all States Parties. If, within six months from the date of the circulation of the communication, not less than one half of the States Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the General Assembly for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of States Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted for ratification, acceptance, approval or accession to the States Parties.

4. Amendments shall enter into force, but solely with respect to the States Parties that have ratified, accepted, approved or acceded to them, three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the States Parties. Thereafter, for each State Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that State Party of its instrument of ratification, acceptance, approval or accession.

5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 5 concerning the number of States Members of the Committee. These amendments shall enter into force at the time they are adopted.

6. A State which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered:

- as a Party to this Convention as so amended; and
- as a Party to the unamended Convention in relation to any State Party not bound by the amendments.

#### **Article 39 - AUTHORITATIVE TEXTS**

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, the six texts being equally authoritative.

#### **Article 40 - REGISTRATION**

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.

BACKGROUND PAPER

# GLOBALIZATION AND INTANGIBLE CULTURAL HERITAGE: Opportunities, threats and challenges

AN INTERNATIONAL CONFERENCE JOINTLY ORGANIZED BY UNESCO &  
THE UNITED NATIONS UNIVERSITY - TOKYO, 26-27 AUGUST 2004

## I. BACKGROUND

Following the joint organization of two international conferences "Dialogue of Civilizations" (2001), and "Globalization with a Human Face – Benefitting All" (2003), UNU and UNESCO will pursue their exploration of the links between increased global interaction and human development through the organization of a third international conference, "Globalization and Intangible Cultural Heritage – Opportunities, threats and challenges", to be held in Tokyo, 26-27 August 2004.

Today, two opposing, but closely linked, trends can be witnessed: on the one hand, there is an ongoing process towards a homogenization of culture, a tendency towards the development of a "global culture," facilitated by the rapid transfer of, and easy access to, cultural and other information. On the other hand, there is a growing diversification of cultural expressions, yet again spurred by the information and communication technologies, which enable many different actors ? individuals and groups ? to promote their specific cultural choices, preferences and positions.

Both trends underline the inherent dynamic nature of culture, its natural tendency to evolve and to develop continuously from within itself as well as under the influence of, and inter-change with, other cultures. Sometimes, these two trends are interpreted in terms of "the local" versus "the global". However, while "global culture" is the sum of many cultures each of which is shared by persons in different physical locations, sometimes far apart, so is "local culture" in fact the sum of the many diverse cultures of persons of different age as well as ethnic, religious, social, political and economic backgrounds.

These trends have clearly – almost naturally – found their way into UNESCO’s work in the field of culture. During the early years of the 21st century, the Organization has developed a Declaration on the protection and promotion of the world’s cultural diversity *and* an International Convention for the safeguarding of the intangible cultural heritage. Both texts deal, though in different terms, with the complex subject of globalization and its effects on the diversity of cultures.

## II. OBJECTIVES

Against this background, the Tokyo conference will explore the complex relations between globalization processes and living intangible culture. It will seek to identify and discuss phenomena - commonly framed under the term “globalization” - which have positive or negative effects on cultural diversity in general and on the vitality and the transmission of the intangible cultural heritage in particular. The conference participants will be requested to develop their ideas on possible ways to make use of the forces of globalization to enhance understanding and respect for each other’s intangible heritage among and within groups and communities, as well as to raise awareness about the importance of the intangible cultural heritage and to celebrate that heritage world-wide.

Attention will also be paid to the ways in which the encounters of people of different cultural heritages can lead to new cultural forms and enrich overall cultural diversity. The threats posed by globalization processes will also be discussed, along with ideas on how to combat the threats, whereby – no doubt – special attention will be needed to sensitize the younger generations and to develop new methods of transmitting the intangible cultural heritage to these generations. Our intangible cultural heritage is among the building stones of future cultural development that we cannot afford to lose.

## III. STANDARD SETTING INSTRUMENTS IN THE FIELD CULTURAL DIVERSITY AND INTANGIBLE CULTURAL HERITAGE

In 2001, the Member States of UNESCO unanimously adopted the *UNESCO Universal Declaration on Cultural Diversity*. Its first article states that our cultural diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. The same article also emphasizes that, as a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity for nature. Indeed, most of UNESCO’s activities in the field of culture aim at contributing to the defense of cultural diversity.

One of the main lines of action proposed for the implementation of the Declaration calls upon the Member States to formulate policies and strategies for the preservation and the enhancement of the cultural and natural heritage, notably the oral and intangible cultural heritage.

In 2003, UNESCO's General Conference adopted a *Convention for the Safeguarding of the Intangible Cultural Heritage*. The Convention aims at safeguarding living intangible cultural heritage that is handed down from generation to generation, ensuring communities and groups with a sense of respect for this heritage, while confirming their identity. The second article of the Convention contains a definition of the intangible cultural heritage which is accompanied by a non-exhaustive list of domains in which the intangible cultural heritage is manifested: (a) oral traditions and expressions including language as a vehicle of this heritage, (b) performing arts, (c) social practices, rituals and festive events, (d) knowledge and practices about nature and the universe, (e) traditional craftsmanship.

#### IV. PROMOTION AND IMPLEMENTATION OF THE CONVENTION FOR THE SAFEGUARDING OF INTANGIBLE CULTURAL HERITAGE

Encouraged by a resolution adopted in April 2004 by UNESCO's Executive Board, the Organization has developed a strategy for the promotion of the 2003 Convention. A major goal of the strategy is to call upon Member States to ratify the Convention as soon as possible.

With a view to implementing the Convention, another major goal is to bring together expert opinions, and to collect and analyze as many "best practices" in the field of the safeguarding of the intangible cultural heritage as possible. The results of these activities will appear in a series of publications which will allow Member States envisaging ratification to better understand their obligations and rights. These tools may also be useful for the Intergovernmental Committee, which will have as its major first task the drawing up of a set of operational guidelines.

Accordingly, the Tokyo conference will inscribe itself in a series of meetings and encounters that prepare the ground for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage, expected to enter into force towards the end of 2005 or in early 2006. The outcome of the event may also be brought to the attention of the experts currently working on a legal instrument for the protection of cultural diversity.

## V. GLOBALIZATION AND INTANGIBLE CULTURAL HERITAGE: ASSERTIONS AND QUESTIONS

As stated in the Preamble of the *UNESCO Universal Declaration on Cultural Diversity* of 2001, globalization creates conditions for renewed dialogue among cultures and civilizations, though representing a challenge for cultural diversity. The Preamble of the 2003 Convention contains a more negative formulation, specifying that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise to serious threats of deterioration, disappearance and destruction of the intangible cultural heritage. Accordingly, the two texts distinguish between opportunities, challenges and threats.

The term globalization is defined differently according to contexts and authors, and by some the concept is rejected off-hand. However, there is a common understanding that the vast field of culture is affected in various ways by phenomena that are seen as part and parcel of globalization, such as the ICT-revolution, the spread of media and of globally connected networks of investments, the development of cultural industries with a world-wide outreach, the increase of migrations, tourism and urbanization and the standardization of general education. A major effect of these phenomena is that distances and buffer zones between communities and cultures, both in space and in time, and both within and between states, tend to fade away: communities, peoples and nations are becoming - or have already become - true contemporaries and neighbors in our increasingly smaller world.

- Under what circumstances do encounters and exchanges lead to homogenization, and under which ones to increased awareness, confirmation or even exacerbation of differences?

- Under what circumstances do such encounters and exchanges enhance creativity? Do people become more similar; do they become different in new ways?

- How to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities that recently have become neighbors? How to manage "difference" in public space?

- How to ensure that all cultures and communities can express themselves and make themselves known? How to celebrate and enjoy diversity? How to ensure a willingness to live together?

- What kind of incentives (both material and moral) can be provided to the young to motivate them to continue to practice traditional cultural expressions, practices, knowledge and skills? How to identify new mechanisms for the transmission? How to define “endangerment” in relation to intangible cultural heritage?

- How to promote the idea that people have the right to be equal and different at the same time, and that they can – alternately - partake in different sets of social and cultural practices and traditions and hence maintain the right to choose allegiances and shift communities? How to put this into practice?

These and related questions will be addressed by eminent specialists during the UNESCO-UNU Conference. The keynote speakers will be requested to discuss the opportunities, threats and challenges that are at stake from different perspectives. During the session of each of the Round Tables three or four experts will make short interventions departing from their own disciplines and based on their own scientific research and/or practical experiences. Half of the time slots allotted to keynote speakers and the Round Tables should be reserved for debate.

# PROFILES OF CONTRIBUTORS

## Antonio ARANTES

is currently the President of the National Institute for Historic and Artistic Heritage (IPHAN) in Brazil. He is a social anthropologist (B.A. & M.Sc. Sao Paulo University, Brazil; Ph.D. Cambridge University, England) and has taught and undertaken research in Brazil, Argentina, Mexico, France, Portugal, the United States and England. He was President of the Brazilian Anthropological Association (ABA), Secretary General of the Latin American Anthropological Association (ALA) and chairman of the Sao Paulo State Council for Historical Preservation (CONDEPHAAT). As a consultant on cultural policies, he has collaborated in several programs developed by governmental and non-governmental institutions, including UNESCO. Dr Arantes has directed several research projects and published books and articles about culture and politics, with special reference to heritage and its relevance to contemporary social experience.

## Noriko AIKAWA

is currently an advisor to the Assistant Director-General for Culture at UNESCO and a Professor of Cultural Studies at Kanda University of Foreign Studies, Japan. As a former director of the Intangible Cultural Heritage Section of UNESCO, she has played a central role in the genesis and development of the International Convention for the Safeguarding of the Intangible Cultural Heritage.

## Jong Ho CHOE

is the Director of the Academy of Museum Studies in the Republic of Korea and a Professor at the Graduate School of Arts of Chung-Ang University in Seoul. He was formerly the Director of the Korean Folk Village Museum. Jong Ho Choe holds a Ph.D. in Museology, an M.S. from the University of Baroda, India and an M.A. in Korean Folklore from Yeung Nam University in the Republic of Korea.

## Kiyul CHUNG

is the Secretary General of the World Culture Open Organizing Committee.

## Hans d'ORVILLE

born in 1949, a German national, is Director of the Bureau of Strategic Planning at UNESCO, Paris. Prior to that he served from 1996-2000 as Director, Information Technologies (IT) for Development Programme in the Bureau for Development Policy of the United Nations Development Programme (UNDP). Since 1975 he has held various posts in the United Nations Secretariat and at UNDP, among others Secretary of the UN Committee on Conferences and Senior Officer in the Office of the UNDP Administrator with responsibility for UNDP's Governing Council. Between 1987 and 1995 he served as Executive Coordinator of the InterAction Council of former Heads of State and Government. He is a member of the Executive Committee of the Africa Leadership Forum and was advisor to the Independent Commission of Population and Quality of Life and the Independent Commission on Forests and Sustainable Development. Author of numerous publications on the UN, general development and African issues, he holds a Ph.D. and M.A. in economics from the University of Konstanz, Germany.

### Hans van GINKEL

is the Rector of the United Nations University, Tokyo, and Under-Secretary-General of the United Nations (since September 1997). He was elected President of the International Association of Universities (IAU, Paris) in August 2000. He is the Vice-Chair of the Board of Trustees of the Asian Institute of Technology (AIT, Bangkok), Member of the Academia Europaea, Honorary Fellow of the Institute for Aerospace Survey and Earth Sciences (ITC, Enschede), and the former Rector of Utrecht University in the Netherlands. He serves as a member and officer in several professional associations and organizations, including the Governing Board of UNESCO-IHE in Delft and the International Advisory Board of the Institute for Social Sciences (ISS), The Hague. He holds a Ph.D. cum laude from Utrecht University (1979) and an Honorary Doctorate from Universitatea Babeş-Bolyai, Cluj, Romania (1997). His fields of interest are urban and regional development, population, housing studies, science policy, internationalization and university management. He has published widely on these areas, and has contributed extensively to the work of various international organizations.

### Koichi IWABUCHI

is an associate professor of Media and Cultural Studies at the School of International Liberal Studies of Waseda University, Tokyo, Japan. His main research interest is cultural globalization and transnationalism in East Asian contexts. He has published extensively on the subject in both English and Japanese. His most recent publications (in English) include studies on the effect of globalization on popular culture and transnationalism in Japan and modernity in Asia.

### Ahmad JALALI

is a member of the Council of the United Nations University and is the Ambassador and Permanent Delegate of the Islamic Republic of Iran to UNESCO. He holds a D.Phil. in Political Philosophy from the University of Oxford, United Kingdom. Dr Jalali's academic and professional experience includes, among others: Academic Member, Free University of Iran and Chief Editor of its publications in Mathematics (1975-79); Academic Member, Allameh Tabataba'i University, Tehran, Iran (1979-present); Deputy Director of Iran's Radio and Television Organization (IRIB-1979); Cultural Deputy of the Iranian Minister of Foreign Affairs (1980); Ambassador and Permanent Representative of the Islamic Republic of Iran to the United Nations, Geneva, Switzerland (1980-82); Advisor to the Iranian Minister of Foreign Affairs (1983-1984); Fellow, Oriental Studies and Academic Member, Department of Persian Studies, Oriental Institute, University of Oxford, United Kingdom (1992-97). Dr Jalali has authored various articles on social, cultural, historical, philosophical, political and international issues. He is also the author and editor of 15 volumes of university textbooks in mathematics.

### Prince Sisowath KOLA CHAT

is Secretary of State for Culture and Fine Arts of Cambodia. He formerly served as Dean of the Faculty of Architecture of Cambodia's Royal University.

Issiaka-P. Latoundji LALEYE

is a Professor of epistemology of social sciences and social anthropology of development at the University of Gaston Berger de Saint-Louis in Senegal. He has held this position since 1990. Dr Laleye holds a Doctor of Philosophy from the University of Fribourg in Switzerland and Docteur d'Etat of Literature and Human Sciences from the Sorbonne University, Paris V. Dr Laleye has been a professor of philosophy at Zaire National University and at the Ecole Normale Supérieure de Nouakchott in Mauritania. He is the author of 75 articles and four books. Professor Laleye has participated as an independent expert in the drafting of UNESCO's Convention on Cultural Diversity.

Koïchiro MATSUURA

was elected the eighth Director-General of UNESCO in 1999, and was the first of Asian origin (Japanese). He studied economy and law, first in Japan at the University of Tokyo, and then in the United States. He held several diplomatic posts with the Japanese Ministry of Foreign Affairs, including Second and then First Secretary of the Japanese Delegation to the OECD; Counsellor of the Embassy of Japan in the United States; and Consul General of Japan in Hong Kong. He was then named Director-General of the Economic Cooperation Bureau. While Director-General of the North American Affairs Bureau, Mr Matsuura began his formal writing career and has had numerous titles published. An accomplished author in the fields of economic cooperation, bi-lateral relations, and perspectives on development, he then represented Japan at the 1994 G-7 summit as Deputy Minister for Foreign Affairs. From 1994-99, Mr Matsuura was called upon to serve as Ambassador of Japan to France and concurrently to Andorra and Djibouti during which he published *Japanese Diplomacy at the Dawn of the 21st Century*. His first contact with UNESCO was as Chairperson of the World Heritage Committee of UNESCO.

Souren MELIKIAN

is an art editor for the *International Herald Tribune*. He studied political science and economics at the Institut d'Études Politiques Paris, Persian and Classical Arabic at the Ecole Nationale des Langues Orientales and the Sorbonne. He holds two doctorates from the Sorbonne in Persian language and literature (1968) and Islamic Art (doctorat d'état, 1972). Under his signature Assadullah Souren Melikian-Chirvani, he has developed a distinguished career as a cultural historian of the Iranian world and has published widely on the subject. He joined the Centre National de la Recherche Scientifique in 1970 and retired as a Research Director in 2003. In his parallel career as an art writer, Souren Melikian was an art critic for the French cultural monthly, *Realites* (1965-1970), published many articles illustrated with his professional photography in the art monthly *Connaissance des Arts*, and started his weekly art column in the International Herald Tribune on March 29, 1969.

Henriette RASMUSSEN

is the Minister of Culture, Education, Science and Ecclesiastical Affairs of Greenland. Ms Rasmussen was Minister of Social Affairs and Labour from 1991-1995 and a Member of the Landsting from 1984 to 1995, having been its Vice-Chairperson from 1987 to 1991. She has been an Advisor to the United Nations High Commissioner for Human Rights as well as the Chief Technical Advisor on the Project for the Rights of Indigenous and Tribal Peoples for the International Labour Organization (ILO). Since 2001, she has been the director of Atuakkiortfik and since 2002 a Member of the Landsting, its presidium and various committees.

Rieks SMEETS

is the Chief of the Intangible Heritage Section of UNESCO. He worked as a descriptive linguist at Leiden University, where he specialized in the field of the languages and cultures of the Caucasus; he also studies language policies in various parts of the world. He was the Secretary-General of the Netherlands National Commission for UNESCO. He chairs the Council for Endangered Languages of NWO, the Netherlands Organization for Scientific Research, and is a member of the Dutch-Flemish Council for Dutch Language and Literature.

Serge SPITZER

is an artist. He is based in New York and works worldwide.

Seiji TSUTUMI

joined Seibu Department Stores, Ltd in 1954 and was appointed as President of Seibu Department Stores in 1966. Since then, he has enlarged the multi-faceted conglomerate Saison Group through various activities including, among others, its credit card business and food service. At present, he serves as the president of The Saison Foundation which he founded in 1987, and also serves as the Chairman of the Sezon Museum of Modern Art. He has been active in the literary field under the pen name Takashi Tsujii. He is the recipient of Chevalier de l'Ordre de la Legion d'Honneur (1970) and Officier de l'Ordre de la Legion d'Honneur (1987).

Kunio YOSHIHARA

is a Professor of Asian Economic Development at the Faculty of Environmental Engineering of the University of Kitakyushu. He is Professor Emeritus of Kyoto University. He has published widely in both English and Japanese on subjects related to development and globalization in East Asian developing countries. His research also links the topic of globalization to issues of national identities.

Kinley WANGDI

is Chief Programme Officer at the Bhutan Vocational Qualifications Authority (BVQA), Ministry of Labor and Human Resources of Bhutan. He is currently pursuing graduate studies at the National Graduate Institute for Policy Studies in Tokyo, Japan. He has published several articles on the subject of vocational education in Bhutan and has been a lecturer on civil engineering at the Royal Bhutan Polytechnic.

Christoph WULF

Dr. Phil., is professor of general and comparative educational science and a member of the interdisciplinary centre for historical anthropology at the Free University of Berlin. He is a member of the Graduate School "Staging the Body" and of the Interdisciplinary Research Centre "Cultures of the Performative" at the Free University of Berlin. Prof. Wulf is the Chairman of the Society for Historical Anthropology; founder of the commission on Educational Anthropology in the German Society of German Educational Science; a member of the German commission for UNESCO and of its education committee; and a member of the Conseil scientifique of the Institut National de Recherche Pédagogique. He has published extensively on historical-educational anthropology, social mimesis, aesthetic and intercultural education, and performativity and ritual research.

# CONFERENCE PROGRAMME

26 August 2004

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10:00 - 10:45

OPENING SESSION

Koichiro MATSUURA, Director-General of UNESCO

Hans van GINKEL, Rector of UNU

Shogo ARAI, Parliamentary Secretary for Foreign Affairs

Norihisa TAMURA, Parliamentary Secretary for Education, Culture, Sports, Science and Technology

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10:45 - 13:00

KEYNOTE ADDRESSES AND DEBATE

Chair: Koichiro MATSUURA, Director-General of UNESCO

Henriette RASMUSSEN, Minister of Culture, Education, Science and Ecclesiastical Affairs, Greenland

Souren MELIKIAN, Art Editor, International Herald Tribune

Seiji TSUTSUMI, President, The Saison Foundation, Japan

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13:00 - 14:30

Lunch

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14:30 - 16:15

Round Table 1:

OPPORTUNITIES – RENEWED DIALOGUES,

A STIMULUS FOR CREATIVITY AND UNDERSTANDING

Chair: Hans van GINKEL, Rector of UNU

Kunio YOSHIHARA, Professor, Kitakyushu University, Japan

Antonio ARANTES, President of IPHAN (Instituto do patrimonio historico e artistico nacional), Brazil

Ahmad JALALI, Ambassador and Permanent Delegate of Iran for UNESCO, Member of UNU Council

Prince Sisowath KOLA CHAT, Secretary of State, Ministry of Culture and Fine Arts, Cambodia

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16:15 - 16:45

Coffee break

16:45 - 18:30

Round Table 2:

**THREATS - HOMOGENIZATION, EROSION, CONFLICTS**

Chair: **Noriko AIKAWA**, Advisor to the Assistant Director-General for Culture, UNESCO; Professor, Kanda University of Foreign Studies

**Kiyul CHUNG**, Secretary General, World Culture Open Organizing Committee, Republic of Korea

**Christoph WULF**, Professor, Freie University, Germany

**Kinley Wangdi**, Government of Bhutan; Fellow, Japanese National Graduate Institute for Policy Studies

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18:30 - 20:00

Reception

27 August 2004

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9:30 - 11:15

Round Table 3:

**CHALLENGES - MAKING USE OF OPPORTUNITIES, COUNTERING THREATS**

Chair: **Rieks SMEETS**, Chief, Section for Intangible Heritage, Division of Cultural Heritage, Culture Sector, UNESCO

**Jong Ho CHOE**, Director-General, Academy of Museum Studies, Republic of Korea

**Issiaka-Prospere LALEYE**, Professor, Gaston Berger University, Senegal

**Koichi IWABUCHI**, Professor, Waseda University, Japan

**Serge SPITZER**, Artist, USA

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11:30 - 11:30

Coffee break

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11:30 - 12:00

Mongolian Traditional Music - Morin Khuur / Ayuush Bat-erdene

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12:00 - 13:00

**SUMMARY AND CONCLUSIONS**

Co-chairs: **Hans van GINKEL**, Rector, UNU

**Hans D'ORVILLE**, Director, Bureau of Strategic Planning, UNESCO



UNITED NATIONS  
UNIVERSITY



# International Conference Globalization and Intangible Cultural Heritage: Opportunities, Threats and Challenges

国際会議

「グローバル化と無形文化遺産 — その機会、脅威と挑戦」



**26-27 August 2004**

United Nations University (UN House)  
5-53-70 Jingumae, Shibuya-ku, Tokyo, Japan

**2004年8月26日-27日**

東京都渋谷区神宮前5丁目53-70  
国際連合大学本部 (UNハウス)

Co-organized by: United Nations University  
United Nations Educational, Scientific and Cultural Organization (UNESCO)  
Supported by: Ministry of Foreign Affairs of Japan  
Ministry of Education, Culture, Sports, Science and Technology of Japan

主催: 国際連合大学  
国際教育科学文化機関 (ユネスコ)  
後援: 外務省  
文部科学省

<http://www.unu.edu/globalization/intangible-cultural-heritage>

<http://www.unesco.org/culture/heritage/intangible/>

"Globalization and Intangible Cultural Heritage" was the subject of an international conference held by the United Nations University (UNU) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) at UNU Headquarters, from 26 to 27 August 2004. Contributors included: Koïchiro Matsuura, Director-General of UNESCO; Hans van Ginkel, UNU Rector; Henriette Rasmussen, Minister of Culture, Education, Science and Ecclesiastical Affairs, Greenland; Seiji Tsutsumi, novelist and President, The Saison Foundation; Antonio Arantes, President of IPHAN (Instituto do patrimonio historico e artistico nacional), Brazil; Prince Sisowath Kola Chat, Secretary of State, Ministry of Culture and Fine Arts, Cambodia.

"In order to take action vis à vis culture, we must have the wisdom to balance action with knowledge. We have to fully recognize cultural diversity to safeguard this heritage."

Issiaka-Prospér LALEYE, Professor, Gaston BERGER University, Senegal

"Globalization is alternately seen as the panacea that will cure mankind of all conflicts, or the ultimate calamity that strikes down world cultures pressed into an amorphous, soulless mélange."

Sauren MELIKIAN, Art Editor, International Herald Tribune

"Precisely because of the rapidity of cultural change, safeguarding the world's tangible and intangible cultural heritage has become an increasingly complex and multi-dimensional undertaking."

Koïchiro MATSUURA, Director-General of UNESCO



United Nations Educational,  
Scientific and Cultural Organization  
Bureau of Strategic Planning

For further information about UNESCO's activities  
related to globalization, please see:  
<http://www.unesco.org/bsp/globalization/>

