



**Werkplaats immaterieel erfgoed -
Workshop intangible heritage (BE)**

> project leader

Kia Tsakiridis

> project coordinator

> info@ICHandmuseums.eu

Partners and funding

Partners



Verband der Museen der Schweiz
Association des musées suisses
Associazione dei musei svizzeri
Swiss Museums Association



CFPCI
Centre
Français du
Patrimoine
Culturel
Immériel

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Confederaziun svizra
Swiss Confederation

Federal Department of Home Affairs FDHA
Federal Office of Culture FOC



IMP

INTANGIBLE
CULTURAL
HERITAGE

&

MUSEUMS
PROJECT



Goal?

From 2017 to 2020 the *Intangible Cultural Heritage and Museums Project* explored the variety of approaches, interactions and practices on intangible cultural heritage in museums.

What roles can museums play in safeguarding intangible cultural heritage?

INTANGIBLE CULTURAL HERITAGE?

INTANGIBLE CULTURAL HERITAGE IS A LIVING AND DYNAMIC PRACTICE

- ▶ 'practices, representations, expressions, knowledge, skills'
- ▶ 'instruments, objects, artefacts and cultural spaces associated' with ICH, are part of its definition.

Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage



Oral storytelling (NL) – © Nederlandse Opvoedingsvereniging

ICH-DOMAIN

'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. [...]'

Intangible cultural heritage, as described in the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

Knowledge and practices concerning nature and the universe



Gathering of wild herbs, fruits and mushrooms in the Massif des Bouges – © Flore Girard

ICH-DOMAIN

INTANGIBLE CULTURAL HERITAGE IS TRANSMITTED

- ▶ 'from generation to generation'
- ▶ 'identity and continuity'

Traditional craftsmanship



Weaving in Andalusia (ES) – © ICH, Service communication ICH-domain Centre Grand Sud

ICH-DOMAIN

PEOPLE ARE CENTRAL TO INTANGIBLE CULTURAL HERITAGE

- ▶ 'communities, groups and, in some cases, individuals'

Performing arts



The Three Companies (Spain) (ES) – © Fotostudio

ICH-DOMAIN

Social practices, rituals and festive events



Winegrowers' Festival in Revey (CH) – © Confédération Vigneronne

ICH-DOMAIN

INTANGIBLE CULTURAL HERITAGE IS ALWAYS CHANGING

- ▶ 'constantly recreated'
- ▶ 'in response to their environment, their interaction with nature and their history'

> REFERENCE FRAMEWORK, KEY TEXTS AND NETWORKS IN THE 21ST CENTURY



INTERNATIONAL COUNCIL OF MUSEUMS (ICOM)

[Learn more →](#)

Museum definition

2004 Seoul Resolution
Resolution on museums and
intangible cultural heritage

Code of Ethics
for Museums

Object ID



EUROPE

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

[Learn more →](#)

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



NEMO

Network
of European
Museum
Organisations

2005
Convention on the
Value of Cultural
Heritage for Society
(Faro Convention)
Council of Europe

2014
The Council of the European Union cites
'cultural heritage as a strategic resource
for a sustainable Europe'
*Tangible and intangible (and digital) cultural
heritage are side by side in a vision on heritage
as a strategic resource for a sustainable Europe*

2019
Resolution – Safeguarding and enhancing
intangible cultural heritage in Europe
Council of Europe Parliamentary Assembly

WORLDWIDE

[Learn more →](#)

MUSEUMS

INTANGIBLE CULTURAL HERITAGE

SUSTAINABLE

DEVELOPMENT GOALS

UN Agenda 2030 > 17 goals to transform our world



UNESCO

[Learn more →](#)

2003 Convention for the Safeguarding of the Intangible
Cultural Heritage

Basic Texts

Basics of
the 2003
Convention

Operational
Directives

Ethical
Principles

Overall Results
Framework



ICH
NGO Forum

Global network
of facilitators &
Global capacity-
building
programme

1972
Convention Concerning
the Protection of the World
Cultural and Natural Heritage
(World Heritage Convention)

2015
Recommendation
concerning the Protection
and Promotion of
Museums and Collections,
their Diversity, and their
Role in Society



- Five international conferences & expert meetings in the partner countries
- A concluding symposium

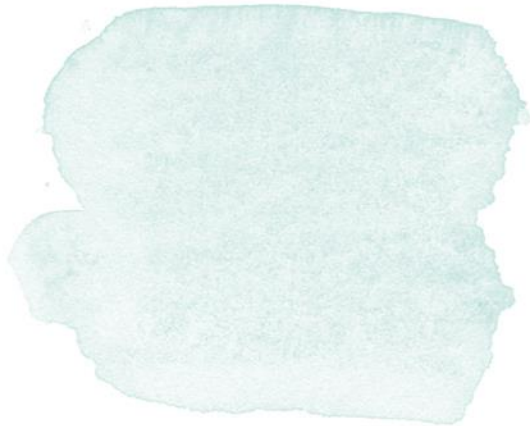


Introductory lectures, keynotes, inspiring examples, workshops, position papers, Q&A with ICH-practitioners, debate and reflection, ...

www.ICHandmuseums.eu

(practical) knowledge & know how sharing platform

- ◆ Overview of past events, including reports & recordings
 - ◆ Toolkit



A TOOLKIT

**FOR SAFEGUARDING INTANGIBLE
CULTURAL HERITAGE
TOGETHER WITH MUSEUMS**





IMP TOOL KIT



www.ICHandmuseums.eu/en/imp-toolkit

MUSEUMS AND INTANGIBLE CULTURAL HERITAGE

TOWARDS A THIRD SPACE IN THE HERITAGE SECTOR

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

TAMARA NIKOLIĆ ĐERIĆ
JORIJN NEYRINGK
EVELINE SEGHERS
EVDOKIA TSAKIRIDIS



EXECUTIVE SUMMARY

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MUSEA EN IMMATERIEEL CULTUREEL ERFGOED

OP WEG NAAR EEN THIRD SPACE IN DE ERFGOEDSECTOR

HANDVATEN VOOR HET VERKENNEN VAN VERANDERENDE ERFGOEDPRAKTIJEN IN DE 21STE EEUW

TAMARA NIKOLIĆ ĐERIĆ
JOSJUN NEYRINCK
EVELINE SEGHERS
EVDOKIA TSAKIRIDIS



KURZFASSUNG

IMMATERIELLES KULTURERBE UND MUSEEN

AUF DEM WEG ZU EINEM „THIRD SPACE“ IM KULTURERBE-SEKTOR

TRANSFORMATIVE KULTURERBE-PRAKTIKEN FÜR DAS 21. JAHRHUNDERT

TAMARA NIKOLIĆ ĐERIĆ
JOSJUN NEYRINCK
EVELINE SEGHERS
EVDOKIA TSAKIRIDIS



SINTESI

MUSEI E PATRIMONIO CULTURALE IMMATERIALE

VERSO UN TERZO SPAZIO NEL SETTORE DEL PATRIMONIO

UNA GUIDA PER SCOPRIRE LA TRASFORMAZIONE DELLE PRATICHE PATRIMONIALI NEL 21° SECOLO

TAMARA NIKOLIĆ ĐERIĆ
JOSJUN NEYRINCK
EVELINE SEGHERS
EVDOKIA TSAKIRIDIS



SYNTHÈSE

LES MUSÉES ET LE PATRIMOINE CULTUREL IMMATÉRIEL

VERS UN TIERS LIEU DANS LE SECTEUR DU PATRIMOINE

UN GUIDE POUR DÉCOUVRIR LES PRATIQUES ÉVOLUTIVES DU PATRIMOINE AU 21^e SIÈCLE

TAMARA NIKOLIĆ ĐERIĆ
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SAFEGUARDING INTANGIBLE CULTURAL HERITAGE AS AN OPPORTUNITY FOR MUSEUMS: AN INTRODUCTION

Intangible cultural heritage includes the practices, representations, expressions, knowledge and skills which people pass on from one generation to another. These living practices are everywhere in today's society, and people consider it a part of their cultural heritage. They give people a sense of identity and continuity; they are a source of cultural diversity and contribute to sustainable development.

Museums are vital for the preservation, presentation, and dissemination of cultural heritage. Museums that engage in the safeguarding of intangible cultural heritage have experienced that this opens up a world of – also new and other – opportunities for them. Intangible cultural heritage is a doorway to social relevance and participatory museum practice. It helps museums contribute to sustainable development and be entrepreneurial.

This booklet talks you through some basic insights in relation to intangible cultural heritage and museums, gained throughout the course of the *Intangible Cultural Heritage and Museums Project* (IMP).



Contents

Intangible cultural heritage →

Intangible cultural heritage and museums →

Safeguarding intangible cultural heritage →

Museums and safeguarding intangible cultural heritage →

It is perceived as an introduction to the [online environment of the IMP toolkit](#). Here you can find a repository of resources that relate to the safeguarding of intangible cultural heritage and museums in a multitude of ways. This repository is updated regularly and includes materials in many different languages.

**DECLARATION ON
THE DYNAMIC ENGAGEMENT
BETWEEN A MULTIPLICITY OF
ACTORS FROM THE FIELDS OF
MUSEUMS AND INTANGIBLE
CULTURAL HERITAGE**



MUSEUMS AND INTANGIBLE CULTURAL HERITAGE: OPPORTUNITIES

T

*Why is safeguarding intangible cultural heritage valuable for museums?
And why are museums valuable for the safeguarding of intangible cultural heritage?*

SOCIAL RELEVANCE

Intangible cultural heritage can help museums in activating or intensifying their social relevance, while it in turn may contribute to the viability of ICH in a changing society. As a living heritage, ICH is part of the everyday lives of people. Museums too often are not. One way to bridge gaps between the museum and the larger society can be to work with heritage communities and practitioners. The authority and trustworthiness of a museum, in turn, may benefit undervalued or endangered ICH and contribute to its safeguarding.

PARTICIPATION

The participatory approach in ICH offers an opportunity for museums that wish to act more participatory and community-oriented. In an attempt to work (more) participatory, museums often look for possibilities for connection relating to the heritage they preserve. Intangible cultural heritage practices are deeply participatory: indeed, it is all about the people who embody and practice and relate to this living heritage. Hence, without having to invent new practices, any museum that cooperates with ICH communities and practitioners also enters into the process of participation.

SUSTAINABLE DEVELOPMENT

Sustainable development is a shared challenge and opportunity for museums and intangible cultural heritage. A museum that wishes to contribute to climate action, reduced inequalities, education for all, or any other issue relating to sustainability, will find ICH to be a treasure trove of approaches and experiences. Enhancing for example traditional skills, local production and economies, social practices and festivities, knowledge on cultivating the land or water management, and so forth ... Intangible cultural heritage thus provides a shared framework for relevant activities, advocacy, and social innovation.

SUSTAINABLE CULTURAL ENTREPRENEURSHIP

Cultural entrepreneurship is a durable, responsible, and community-sensitive approach to entrepreneurship. Its objective is to share cultural heritage widely and keep ICH vibrant and relevant for future generations. New business approaches enable cultural entrepreneurship. Whether it is a traditional craft that finds a new workplace, or maybe a new application in the collaboration with the museum, or a new product for the museum shop based on an innovative co-creation with an ICH community, ICH provides countless opportunities to be entrepreneurial.

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

Ethical Principle 10

LOSS OF MEANING AND DECONTEXTUALISATION

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

AUTHENTICITY

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

COMMERCIALISATION

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

INTANGIBLE DIMENSION OF TANGIBLE HERITAGE

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

IMP co-creations

The *Intangible Cultural Heritage and Museums Project* provided a creative impulse to all participating partner countries by offering (members of) ICH-communities, -groups or individual ICH-practitioners a forum, advice and financial support for setting up a contemporary (co-)creation or performance in interaction with a museum.

The overall goal? To contribute to and stimulate the development of innovative practice experiences that can offer inspiration for museums and practitioners of intangible cultural heritage to safeguard this heritage together! Here you can watch videos documenting the collaboration processes, and find some more information on each co-creation.

Co-creation 1 | Museum Catharijneconvent & Sint Maartenberaad Utrecht (NL)


[READ MORE](#)

Co-creation 2 | Antonio Pasqualino International Puppet Museum and its puppetry company (IT)


[READ MORE](#)

Co-creation 3 | Game communities (Ateo) and Stadtmuseum Aarau (CH)

In accordance with the privacy wishes of the concerned communities, the video is only available upon request and approval of its makers and people involved. Please get in touch via info@ichandmuseum.eu.

[READ MORE](#)

Co-creation 4 | Théâtre des Origines and the Cité internationale de la tapisserie (FR)

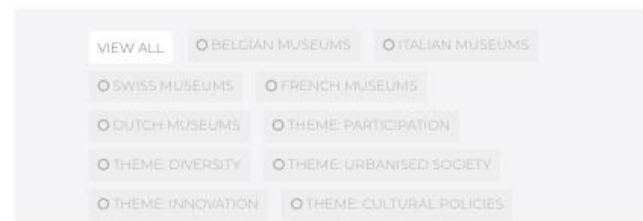

[READ MORE](#)

Co-creation 5 | WORD WA(a)R in collaboration with Africamuseum: 'King Filip vs Leopold II'


[READ MORE](#)

Museum cases

Here we collect inspiring and innovative cases, ideas and examples of museums in Europe that have worked on safeguarding intangible cultural heritage together with its practitioners.



The Corner Shop

[MORE INFORMATION](#)


Uw toren is niet af

[MORE INFORMATION](#)


Sortons des clichés!

[MORE INFORMATION](#)


A Performance Museum

[MORE INFORMATION](#)


In the valley of images



Representing Mokum/Damsko



Lierse Kant

[MORE INFORMATION](#)


Winter sports culture

[MORE INFORMATION](#)


Intangible Heritage and extra-european collections

[MORE INFORMATION](#)


"1001 HEIMAT"

[MORE INFORMATION](#)


Dia de los Muertos

[MORE INFORMATION](#)


Participation as a key word for integrated heritage support

[MORE INFORMATION](#)


Museene danser

[MORE INFORMATION](#)


Crappa

[MORE INFORMATION](#)

MUSEUMS AND INTANGIBLE CULTURAL HERITAGE: INSPIRING EXAMPLES

In this booklet you will find information on diverse types of collaborations that took place between museums and practitioners of intangible cultural heritage, with an eye on passing this heritage on to the future. The examples cover topics such as education, contemporary collecting, capacity building, documentation, research, and so on.

Contents

[Museum Hof van Busleyden \(BE\) | A contemporary city museum →](#)

[Museo Internazionale delle Marionette Antonio Pasqualino \(IT\) | A performance museum →](#)

[NAVIGO – Nationaal Visserijmuseum Oostduinkerke \(BE\) | Shrimp fishing on horseback →](#)

[Castello d'Albertis – Museo delle Culture del Mondo \(IT\) | Behind the glass they become objects →](#)

[Museum Rotterdam \(NL\) | The Active Collection Centre: Authentic Rotterdam Heritage →](#)

[Casa Lussu – Sistema Museale Armingia \(IT\) - Un caffè ad Armingia →](#)

[Ecomusée du Val-De-Bièvre \(FR\) | Windows on gardens →](#)

[Amsterdam Museum \(NL\) | Conservation and restoration of intangible cultural heritage-related objects →](#)

[Musée du Lötschental, Université de Neuchâtel & Universität Basel \(CH\) | In the Valley of Images →](#)

[Stadsmuseum Lier \(BE\) | Traditional lace-making →](#)

[Fédération des Ecomusées et des Musées de Société \(FR\) | Sortons des clichés →](#)

[Musée grüérien \(CH\) | La vie en ville / Lebendige Stadt →](#)

[Gallerie degli Uffizi \(IT\) | Botteghe artigiane →](#)

[Texture – Museum of Leie en Vlas \(BE\) | Biolace →](#)

[Kenniscentrum Immaterieel Erfgoed Nederland / Nederlands Openluchtmuseum \(NL\) | CraftsLab →](#)

BRAINSTORM - WHAT INTANGIBLE CULTURAL HERITAGE IS RELEVANT TO YOUR MUSEUM?

In advance: schedule a meeting for this brainstorm with your entire team (minimum 1 hour)
Provide a whiteboard, markers and post-its

STEP 1 CREATE A MINDMAP ON A WHITEBOARD

Mission and vision statements: Read your mission and vision statements. Which intangible cultural heritage can you associate with it?

Collection: Picture your collection: in what practices of intangible cultural heritage do these objects play a role? With what intangible heritage can you associate these? To which practices do these refer?

Library/documentation center: What types of intangible cultural heritage correspond to the themes and keywords that are employed in your library?

Put the museum and a brief description of your mission and vision in the center of the mindmap

Let everyone around the table enumerate practices of intangible cultural heritage that have a link to the museum.
Write them down on a whiteboard.

Networks: Think of everyone you are in contact with regularly. Who are these people and organizations and what links do they have with intangible cultural heritage?

Domains of intangible cultural heritage: Do you see any links with oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, (traditional) craftsmanship?

ATTENTION!

During the brainstorm, keep the definition of intangible cultural heritage in mind: 'intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.' (UNESCO 2003 Convention for the Safeguarding of the intangible cultural heritage)

STEP 2 DECIDE ON THE RELEVANT CRITERIA

Ask every member of your team to select three examples: what intangible cultural heritage should definitely be part of the museum's scope? Ask for their motivation. Based on these motivations, decide upon the criteria that will establish whether or not a specific practice of intangible cultural heritage is relevant to your museum.

STEP 3 MAKE A SELECTION

On the whiteboard: circle the intangible cultural heritage that – on the basis of the criteria you decided upon in STEP 2 – should be part of the museum's work.

STEP 4 FOCUS

It is probably impossible to actively engage with all these types of intangible cultural heritage (and its practitioners!). As is commonly the case with movable and immovable heritage, in a final step you decide where your priorities lie. In guiding your decision, the following can be useful:

- Priorities in your policy plan
- Specific opportunities
- Themed years that already have been decided upon
- ...

You could also think about the possibilities of involving the practitioners of intangible cultural heritage in your decision.

STEP 5 CONCLUDE

In conclusion, make a record of the scope of the intangible cultural heritage that is relevant to the museum. Determine the intangible heritage you will be actively working on in the future. Write it all down, together with your motivation, so that you can refer back to it later on!

BRAINSTORM – DECIDE WHO TO INVOLVE WHEN WORKING ON INTANGIBLE CULTURAL HERITAGE AND ON THE INTENSITY OF THE COLLABORATION

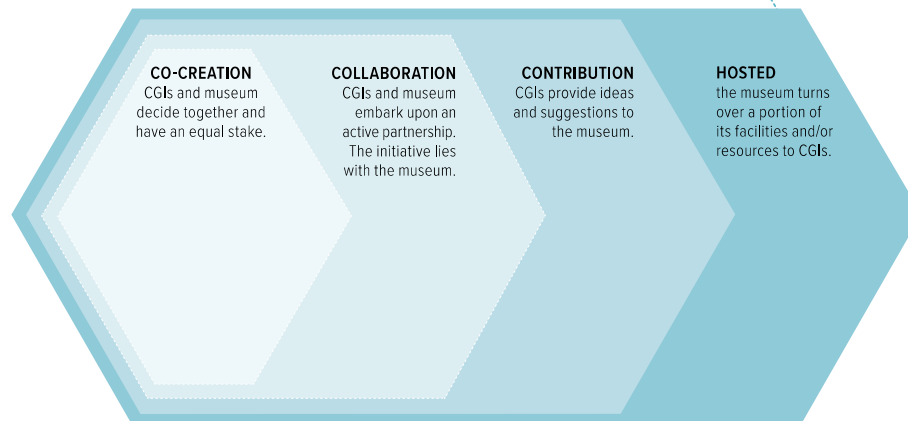
In advance: schedule a meeting for this brainstorm with your entire team (minimum 1 hour)
Provide a whiteboard, markers and post-its

STEP 1 WHICH COMMUNITIES, GROUPS AND INDIVIDUALS (CGIs)?

What communities, groups, individuals, organisations and associations are involved in the intangible cultural heritage that is part of the scope of your museum?
Ask your team members to write them down on post-its (1 person or group per post-it).

STEP 2 WHAT FORM OF PARTICIPATION?

Use the illustration below, or make your own schedule of forms of participation you deem important. Use the whiteboard. Go through all the post-its with your team members. Decide where the different people and groups are best situated in the schedule. Add the post-its to the scheme.



ATTENTION! The scheme should be a representation of the ideal scenario for the future. It is about the relationships you are pursuing, not about the existing ones.

STEP 3 PRIORITIES

Decide which communities, groups and individuals that embody or perform intangible cultural heritage you will focus on in the future. You can also make a distinction: who do you want to involve in the short, medium and long term?

ATTENTION! Participation takes time. You can decide when to start, but it is hard to predict when the engagement is realized/completed.

STEP 4 TIME FOR ACTION

Start drafting a plan of action. How will you realise your participatory practice in relation to these communities, groups and individuals involved in intangible cultural heritage? *What is already in place and what is still needed? What types of collective actions and projects will you be able to manage? How about the personal contacts? How will you establish mutual trust? Will you work out a specific offer? Will you facilitate existing actions? Will you provide certain specific incentives? Will you intensify existing contacts or collaborations?*

STEP 4 will probably require an extra brainstorm session. It can be interesting to involve additional people. Or you can invite a specific (group of) intangible cultural heritage practitioner(s) for a conversation and find out how you can support each other.

TIP! Need some inspiration on the topic of participation?

- Check out *The Participatory Museum*, a book by Nina Simon.
- Read Nina Simon's [blog](#).
- Learn from the experiments and conclusions in the [Our Museum](#) initiative.

WORKSHOP - INSPIRATION CARDS: INTANGIBLE CULTURAL HERITAGE AND MUSEUMS

BOKRIJK (BE)

In its current policy, Bokrijk consciously chooses to go for innovation and orients itself towards the future. This Belgian open air museum organizes competitions for contemporary designers on traditional techniques, materials and knowledge and houses – for example – a contemporary bakery based on traditional craftsmanship.

www.bokrijk.be

MAS | MUSEUM AAN DE STROOM (BE)

Heilige Plaatsen, Heilige Boeken

Following their collaboration on the exhibition Holy Places. Holy Books in 2015, the Jewish community in Antwerp celebrated Hanukkah in MAS | Museum aan de Stroom, the Antwerp city museum that merges the collections of four museums.

www.mas.be

VOLKSKUNDEMUSEUM BRUGGE (BE)

Namaste Brugge

For the exhibition Snapshot 11: Namaste Bruges. Nepal from Bruges and their traditions, the Bruges Ethnology Museum worked intensively with two Nepalese associations – the Everest Nepal Society and the United Khet Society – and with their umbrella organization, FMDO vzw: a federation of socio-cultural associations with a migration background. The layout of the exhibition hall and the selection of objects gave an impression of the rich traditions of Nepal and how they are lived nowadays within the Bruges Nepal community.

www.visitbruges.be/nl/volkskundemuseum

HET STADSMUS HASSELT (BE)

Virga Yes Divers

The city museum of Hasselt, 'Het Stadsmus', and the diversity office of the city interviewed Protestant Christians, Sikhs, Hindus and Muslims. Their experience of the 'Virga Jesse festival' and the 'Virga Jesse procession, a local catholic procession, and on the other hand their experience with processions from their own culture were the focal point. These conversations resulted in the interview exhibition Virga Yes Divers. Next to that, the different communities participated in the local tradition of street ornaments during the 'Virga Jesse festival'.

www.hetstadsmus.be

INSPIRATION CARD

ICH & Museums: Ethics, deontology & instruments

When museums engage with intangible cultural heritage and its practitioners, it's always important to reflect on the conduct and methods of the process of safeguarding. After all, as soon as you start talking about intangible cultural heritage, people are center stage.

Below we collect some tools that can help determine directions or broaden the outlook on your proceedings.

1. Ethics in general, in relation to intangible cultural heritage and museums

[Read more](#)

2. The importance of involving the communities, groups and individuals concerned

[Read more](#)

3. When documenting intangible cultural heritage, make sure you have prior and informed consent from the people involved

[Read more](#)

4. What about intellectual property rights, access and use?

[Read more](#)

5. Think of remunerating involved communities, groups and individuals (or not)

[Read more](#)

2017

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2016

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Video testimonials from museums and ICH-practitioners

This collection of video testimonials from museums and practitioners of intangible cultural heritage, includes information about different types of collaborations, linking intangible heritage to museums in a multitude of ways and from a multitude of perspectives.

Luc Rombouts, on carillon culture and his collaboration with museum PARCUM (BE)

"There is not one formula that always works. Every local situation is different. But with creativity and open-mindedness it should be perfectly possible to unite the world of the museum and the world of the intangible cultural heritage. And to let them reinforce each other."



Fatima Oulad Thami, henna artist, looking for ways to connect with museums (NL)

"I would love to work with a museum where I could demonstrate the tradition; play the songs so that people can hear them and can feel and experience what the henna tradition is like. I could show the material things that are related, but all the more I would like people to experience this living heritage."



Cassa Lussu, organisation comitted to transmitting traditional handweaving, on their work with the Armungia Museum (IT)

- Existing tools
- Tools in the making...

www.ICHandmuseums.eu/en/imp-toolkit





Questions?