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PROPOSED TERMINOLOGY FOR INTANGIBLE CULTURAL
HERITAGE : TOWARD ANTHROPOLOGICAL AND
FOLKLORISTIC COMMON SENSE
IN A GLOBAL ERA

by
Peter SEITEL

Proposed Terminology for Intangible Cultural Heritage:

Toward Anthropological and Folkloristic Common Sense in a Global Era

Peter Seitel
Center for Folklife and Cultural Heritage
Smithsonian Institution

This paper proposes a vocabulary of terms to be used in an international agreement built upon the 1989 *Recommendation on the Safeguarding of Traditional Culture and Folklore* and on the three-year process of evaluating its application, which reached completion in the UNESCO-Smithsonian sponsored meeting held in Washington, D.C., June 27—30, 1999. That meeting conclusively established the primary importance of the agency of members of traditional cultures in the safeguarding of their own traditions. Their expertise and intellect emerged as crucial in devising ways to meet the challenges of current conditions. The Washington meeting was the culmination of the evaluation process of the 1989 *Recommendation*, and the participation of members of traditional cultures in that definitive meeting marked a watershed in cultural policy development. Never again will members of traditional cultures merely be the objects of institutional action. Their agency, intellect, and expertise will remain a formative force. Definitions for keywords in an instrumental cultural lexicon are proposed within the policy matrix formed by that meeting.

The terms that orient policy documents are crucial to institutional practice, which now includes the agency of tradition-bearers. They define the world of immediate action and the possibilities of future developments. They map the concepts used by analytic and administrative discourses to enact and develop institutional knowledge. Particular word-tools predispose their users to particular actions and innovations.

An equally important reason for exercising care in choosing an analytic-administrative vocabulary is that word choice signals and defines membership in a policy-formulating discourse: who is likely to be addressed by a particular set of words -- whose conceptual perspectives and expert practices are central to the discourse, whose peripheral. For both semantic and pragmatic reasons, word choice seems crucial.

My view of what constitutes common-sense anthropology and folkloristics in a global era is based in several decades as a teacher of folklore and anthropology, a field researcher in the oral literature of an east African people, and a cultural worker at a national cultural institution. It is profoundly shaped by the experience of working with Ralph Rinzler, who from the early 1960s to the early 1990s pursued his visionary understanding that the best way to assure the survival of traditional cultures as distinctive and productive communities was to develop collegial, ethical, and mutually rewarding relationships between these cultures and larger social formations. He pursued this vision at a time when most folklorists made isolation of traditional cultures their defining feature.

This lexicon is based on a list of terms provided by the Intangible Heritage Unit of the Division of Cultural Heritage of UNESCO; it was gleaned from several UNESCO sources. Together the terms describe a sector of the world of UNESCO cultural policy as this has been articulated over the past several years. The list is appended at the end of the paper.

Kinds of Definitions

Considering several kinds of definitions will be useful in orienting discussion and development of the desired set of terms. One kind of definition is called descriptive. It is the kind of definition one finds in a dictionary; it specifies what people have meant in the past in using a particular term. Of course, almost all definitions must be to some degree descriptive: they have to take into account the expectations of speakers and listeners. The significance of descriptive definitions becomes clear when they are contrasted with their opposite, stipulative definitions, which stipulate what a particular term will mean in a particular context or for a particular

purpose. Clearly, this paper will develop stipulative definitions, proposing what some terms should mean for the purposes of an international agreement about the safeguarding of traditional cultures.

But before proceeding directly to that goal, we should look back a moment toward descriptive definitions, first to observe that they must surely form the basis of understanding for what is to follow, and second to note that in special cases, as with the words "folklore" and "intangible cultural heritage," institutional setting is directly involved in their meaning and usage. These kinds of words make useful labels in the pursuit of some institutional processes but, I believe, are difficult to sharpen into tools for research analysis and policy formulation. This issue will be discussed further when a final selection of terms is proposed.

Proposing terms for policy development entails devising two other kinds of definitions, conceptual and operational. As the title of this conference proclaims, our goal is the formulation of operational definitions, those that rely on objective procedures for their stipulation. Operational definitions are the goal of this paper. But each operational definition has a corresponding conceptual definition, which relates the term and the entity to which it refers to a particular system of knowledge.

So with the promise of returning to descriptive, stipulative, and operational dimensions, let us begin with a conceptual approach to choosing, characterizing, and interrelating a set of terms for thinking about and collaborating with traditional cultures.

Definitional Necessities: Convention, System, and Context

In the selecting and defining of a set of concepts, three broad considerations need to be held in mind. First, there should be a conventional match between the terms and their referents to minimize or eliminate any semantic dissonance in their eventual use (that is, there is a need to define conceptually while glancing over one's shoulder at descriptive meanings). Second, the terms must fit together logically, forming a system that can ultimately inform the operational definitions to be developed. Third, and most important, the selection and definition of terms must openly and clearly take into account the present working context in which we are choosing the lexicon.

The current project of defining terms is understood to occur in a context composed of three principal developments, all of which are continually referred to in relevant UNESCO documents. These are first, the universal phenomenon of globalization; second, the UNESCO institutional process of developing, implementing, evaluating and (in the future) transforming the 1989 *Recommendation*; and third, the history of the World Intellectual Property Organization (WIPO) engagement with the intellectual property rights of members of traditional cultures.

Globalization is at present a powerful economic force. One reason it must be addressed by our project is that it threatens, as never before, the existence of traditional cultures. To be sure, for several centuries the world has had a global system of economic exchange. But the recent quantitative increases in the speed and amount of information and capital transferred on a regular basis have created a qualitative change in the relationships among societies and cultures. Summarily put, many people express the fear that distinctive cultural identities – with the ethical, spiritual, and aesthetic values they embody, with the environmentally adaptive knowledge base they sustain, and with the intergenerational communication they support – will not be able to reproduce themselves. The fear is that cultural identities will be subverted, destroyed, and

replaced by a homogeneous set of consumer behaviors shaped by the practices and values of transnational corporations and their allies.

But at the same time, globalization – or some of the technology that supports it, particularly the Internet – has proved very useful to the members of some traditional cultures. Indigenous peoples have created facilities for information sharing; traditional craftspersons have developed long-distance marketing projects; and members of trans-national cultures have tended and built their communities, all by means of the World-wide Web. In the near future, increases in bandwidth – the amount of information that can be transmitted within a given time – will increase the cultural usefulness of this resource. This is also part of the context of our derivation of terms.

The second element of historical context is the twenty-odd year process that spans the proclamation of the 1989 *Recommendation*. There are many developmental strands that can be traced over those years, but the one that appears most salient and the one that will be most centrally addressed by the proposed set of terms is the growing strength of the voices of members of traditional cultures in the processes of policy deliberation. This development can be observed not only in the names and institutional identities of official participants but also in the continuing controversy over the term "folklore" and over the distinction drawn between different kinds of heritage, cultural and natural. Another component of the context created by the 1989 *Recommendation* is, of course, the business that brings us together, the envisioning of an international agreement as a next logical step.

The third and final element of the present context is WIPO's growing institutional activity concerning the protection of what it calls "traditional knowledge." The proposed terminology should facilitate communication and cooperation between UNESCO and WIPO in the formulation of policy and in actions in pursuit of institutional goals.

Proposed Conceptual Definitions

Conceptual definitions are developed here for a small number of key terms – cultural process, tradition, traditional cultural process, traditional culture, traditional knowledge, and safeguarding of traditional cultures.

A cultural process can be conceptually defined as a sequence of actions participated in by an ongoing group of persons, who play a variety of roles in that sequence. Cultural processes include economic, religious, political and other kind of processes that are regulated at least in part by culture, here defined anthropologically as a system of categories and rules for manipulations of them that people use to transform their environment, to relate to one another, and to create meaning and beauty, among other things.

A tradition is a particular set of cultural processes practiced by a particular group of people over some amount of time. The makeup of that set of processes, the manner in which they are performed, and the roles played by particular individuals are subject to negotiation by the group of practitioners involved. An individual may, and usually does, participate in more than one tradition.

People who participate in common traditions form a community. This is not the only way that communities form, but it is the way that concerns us in this context.

In general, traditions are developed and adapted by persons within the community in which they are practiced, as opposed to those practices developed by administrative or educational state institutions (which constitute "official culture") or by centralized commercial

institutions of cultural production (which constitute "pop culture"). Traditional practices are generally performed and learned ("transmitted") in face-to-face interaction, for the most part, in situations belonging to what is often referred to as "oral tradition." But performance and learning can sometimes be mediated, with the agreement of the practitioners of the tradition, by media such as print (e.g., scripts used to remember folk dramas) audio recordings (e.g., musicians who learn from deceased masters of their tradition as well as from those living), and the Internet (through which members of transnational cultures converse and maintain ties).

Traditional cultures are those cultures composed at least in part of traditions related to one another in ways that embody elaborate systems of meaning, style, and logic. People create, maintain, and adapt traditional cultures to meet their particular needs. Traditional cultures also are sources of cultural identities, which are supported by the interrelated practices and which provide persons with knowledge and self-assurance for social action within and outside of local contexts.

Traditional cultures may be of several kinds depending on the nature of the community that is defined by shared traditional practices. Indigenous cultures are one kind, based in autochthonous communities which usually have been negatively affected by conquest, but which retain a collective corporate structure and claims to land ownership. Ethnic cultures are also traditional cultures, often like Indigenous cultures in possessing a distinctive language and other forms, but usually without a collective corporate structure and distinctive status as original inhabitants. Still other traditional cultures can be called hybrid, created by fitting together elements from originally separate cultures into a working system of meaning and action. Another way of naming these cultures is creole. Through migration, transnational cultures can be formed, in which the community that supports and innovates traditional practices stretches over continents. Cultures may be based in traditional practices of education that produce "classical" forms of performing arts or in the court traditions of a centralized monarchy. Traditional cultures may also be based in religious rituals and beliefs of a particular segment of a larger society. Traditional cultures based on shared traditions may also grow in communities based on occupational practices like fishing or animal husbandry in pre-industrial societies or firefighting or building-construction in industrial societies. Traditional cultures also can be found that are composed of traditions based in gender or certain forms of disability. All are traditional cultures composed of the traditional practices of particular communities.

Traditional Knowledge

In this conceptual system, traditional knowledge is the knowledge (composed, like culture, of categories and manipulations of them) that both underlies and is increased by traditional processes. Traditional knowledge informs traditional practices by guiding their practitioners. By enacting these processes, the practitioners also elaborate and augment traditional knowledge. The products of traditional procedures are not only the material and spiritual cultural artifacts needed by a particular group of people. The procedures also produce new knowledge. Traditions are valuable both because they enact knowledge that can meet current community needs and because they develop new knowledge that can adapt to changing conditions and/or refine a practice to better serve the community.

In this conceptual system, traditional knowledge and traditional culture are both composed of categories and manipulations, but they differ in their distribution within a particular

society. Traditional knowledge is shared and developed among practitioners of particular traditions, whereas traditional cultures are more widely shared.

One might divide traditional knowledge into categories of instrumental knowledge and ethical knowledge. The former is composed of knowledge of how to do various things, while the latter is composed of ethical and spiritual values that inform social action. The two are not always easy to separate, but both are sustained, increased, elaborated and adapted in the exercise of traditional processes.

The products of traditional processes are useful to the communities defined by traditional cultures, but they may have utility for people outside those traditional cultures. Healing drugs – products of traditional medical practices – may be taken into a globalized pharmaceutical industry. Designs that are the products of traditional artistic or religious practices may be useful for a globalized textile industry. Music and song that are products of traditional performance practices may be absorbed into the aesthetic mix of a global entertainment industry. This use of the products or expressions of traditional processes by a larger, often international, commercial system can be called commodification, in which products or expressions developed in a local cultural system of exchange are used by a wider commercial system of exchange. Legally, this process involves intellectual property rights, and, thankfully, WIPO seems to have become more active in developing an international system to defend them.

The products and expressions of traditional processes are unfortunately subject to another kind of use that usually happens on a national scale. Often the appearance and behavior of members of traditional cultures are exoticized — selected and transformed so as to appear very different, without a rational meaning, and above all aimed at creating the sensual-intellectual attraction of being intriguing. Another form of this kind of distortion of the products of traditional processes is "folklorization" – the re-stylization of traditional expressions so that they become less complex aesthetically and semantically. They thus reify the notion of a dominant culture (the one whose knowledge informs and is developed by official administrative and educational institutions) that folklore is not as complex or meaningful as the products of high, elite, or official cultural processes. Legally, I believe, this kind of distortion involves moral rights in artistic production, and WIPO should be encouraged to protect these as well.

The final term to be defined is "safeguarding" or "protecting" traditional cultures. Although not a topic for direct debate in the past, the concept seems to need some specification, especially as it needs to be defined operationally as part of a new international agreement. At the most general level, all would agree with the descriptive definitions for "protect" that are found in dictionaries. According to these, the word means, "to keep safe" (Oxford Dictionary of Modern English) and "to keep from being damaged, attacked, stolen, or injured" (American Heritage Dictionary). But in a document that will inform the policy of nation-states, greater specificity is needed.

To forge that definition of "protecting" or "safeguarding" we must look again to components of historical context. First is WIPO's strengthening engagement with defending (economic) property rights in the products of traditional processes. One can agree strongly with Janet Blake's recommendation[1] that this area of action on behalf of traditional cultures be ceded to WIPO. UNESCO's definition of "protecting" should be part of a conceptual system that complements WIPO's efforts.

Janet Blake, Preliminary Study into the Advisability of Developing a New Standard-setting Instrument for the Safeguarding of Intangible Cultural Heritage ('Traditional Culture and Folklore'), page 78.

Second, the representative voices of members of traditional cultures must affect how the agency of protection is envisioned and how effective strategies of protection will be developed. Members of traditional cultures know their own part of the world best. Their expertise, intellect, and agency must be involved in developing global strategies and local tactics of protection.

A significant part of the 1989 *Recommendation* addresses the practice of folklorists and other persons outside of traditional cultures who study the products of traditional cultural processes in academic settings, preserve them in archives, or disseminate them through festivals, mass media, and the educational system. A conceptual definition of "protection" should also involve this resource of data, technical facilities, and expertise.

Finally, the context of globalization suggests not only the urgency of protection but also the possibilities – some of them, as noted before, already realized – for Indigenous and other traditional cultures to use current technology to protect and augment their own traditional processes.

Our conception of protecting or safeguarding in this context must be focused on process rather than product. It must envisage Indigenous peoples and others members of traditional cultures as active formulators of cultural policy and active agents in its realization. It must involve the technical and intellectual resources of folklorists and other cultural workers. It must be global in scope and take advantage of the most powerful current information technology. That is the kind of protection project one envisions in a new international agreement. It forms part of the context, which the following definition of safeguarding addresses.

Conceptually, at this historical moment, for the purposes of an international instrument on the protection of traditional cultures, "safeguarding" can be defined as:
(1) Creating ethical, collegial, and equitable relationships between members of traditional cultures and outside persons possessing technical and intellectual resources such that the knowledge that informs both the processes of traditional cultures and those of outside persons is shared, with the goal of enhancing both the traditional and the outside processes. And (2) striving to assure that all such relationships between traditional practitioners and outside persons are ethical, collegial, and equitable, and mutually beneficial to traditional and outside processes. The terms "ethical," "collegial," and "equitable" require further specification in a code of ethics, a complex but possible task.

For example, protecting a traditional medical practice, the potential source of internationally useful drugs, might mean the creation of a relationship between public health organizations, ethnobotanical specialists, or pharmaceutical companies such that the traditional practice would be equitably remunerated and collegially strengthened in its ability to provide health care locally through better diagnoses, better treatments, easier referrals to other practices, etc., while the public health organization, ethnobotanist, or pharmaceutical company would gain useful knowledge of the local healing practice: its social organization and treatment processes, its knowledge of the local flora, its ability to treat particular illnesses. Protecting a traditional musical practice might mean its entering into a relationship with a foreign folklore archive or a recording company.

What is important is that the relationship be collegial, ethical, equitable, and mutually beneficial. The exact nature of the knowledge shared and the mutual benefit accrued would depend on the parties, who are experts in their own practices.

Protection and safeguarding in this context mean establishing relationships that enhance traditional practice and better inform the practices of outsiders. These relationships could be sought and negotiated by means of the World-Wide Web, if tradition-bearers have access to this

information technology as representatives of particular traditional practices. Thus, living traditions are to be protected not by isolation but by assuring them the best access to global knowledge. In this way, the best experts on their condition – they themselves, along with outside scholars, cultural workers, and even entrepreneurs – can invent projects that strengthen traditional practices for the future.

Operational Definitions

Operational definitions for the terms traditional cultural process, traditional cultures, traditional knowledge, which would specify empirical practices of discovery and recognition, all depend on dialogue with living people. The central keyword in the conceptual system outlined is "tradition," used in its adjectival form in traditional processes, traditional cultures, and traditional knowledge. To be sure, tradition refers conceptually to a set of practices with a particular range in time-depth, geographical distribution, social organization, logical structure, aesthetic style, and thematic content. But operationally, one systematically comprehends tradition as living people: those identified by their fellow community members as knowledgeable; those who can specify what is good and bad in particular instances of traditional processes, what is old and new, central and peripheral. It is people who answer the myriad of questions that can be conceived about a given set of practices and perform those practices and innovate on them.

The same can be said of traditional cultures. The kinds of processes that enact and increase traditional knowledge are known through collegial conversation. Through this dialogue emerge the categories and manipulations that constitute traditional culture and knowledge.

Recommendations for a Working Vocabulary

Since dialogue is the common feature of operational definitions of the terms, I recommend that the central keyword of the present project be "traditional cultures." Canonizing the plural insists on the many distinct differentiated individualities that compose a collective heritage of humankind.

As an operational term, "folklore" should be dropped, just as members of traditional cultures have been advising for years. "Folklore," like "intangible cultural heritage," is useful as an institutional category whose meaning is primarily descriptive and historical, not rigorously conceptual. Folklore's institutional usage was strategically productive in American academic departments, which could house collaborations among disciplines like socio-linguistics, literary theory, geographical area studies, and cultural anthropology, without rigorously specifying a definition of folklore itself. Similarly, a division of "intangible cultural heritage" can house useful programs that address a variety of different kinds of traditional worldviews and value systems, such as the repatriation of human remains that situate the spirits of ancestors in the world of the living, the documentation of endangered languages that articulate cultural universes, as well as the safeguarding of traditional cultures whose vitality is crucial in sustaining a humane world -- without rigorous conceptual justifications involving the nature of "intangibility" and "heritage."

On one hand, conceptual, operational, and stipulative definitions of keywords can be developed to provide analytic and administrative focus to programs in "safeguarding traditional cultures." On the other hand, histories of institutional usage provide definitions that provide productive settings for programs in "folklore" and "intangible cultural heritage." These distinct

discourses, one addressed to the internal, the other to the external policies of institutions require different approaches to the persons and the ends being addressed.

Recommendation for the Content of an International Instrument

Janet Blake's paper perceptively notes that the present context of WIPO's increasing interest in devising legal protection for the products of traditional cultural processes (which products WIPO terms "traditional knowledge") argues for encouraging WIPO and cooperating with its projects in this area. Blake also convincingly argues that the 1972 World Heritage Convention, in its establishment of an international directorate, offers a powerful administrative model for effective action.

But Blake's suggestion that the goal of such a directorate should be the enrollment of particular traditional cultures as candidates for cultural safeguarding does not address the present global context. Such selective programs have no effect on the vast majority of traditional practitioners. Choosing exemplars of tradition, as national living-treasures types of programs do, has educational value, primarily for national politicians and administrators. But as projects in "safeguarding," they leave most practitioners on the periphery. The perspective that informs these kinds of programs seems dominated by the notion of "the intangible cultural heritage" as an undifferentiated symbolic legacy whose whole can be addressed by honoring some of its parts. Such a gestures seem to benefit more the interests of cultural professionals than those of the vast majority of culture bearers.

The safeguarding of traditional cultures – distinct, differentiated, widely distributed collections of traditional practices sustained, innovated, and made known to the world by living people – suggests a broader field of action. I would recommend that two projects be the object of the proposed international agreement. Both have already been proposed in various forms in the documents that surround the 1989 *Recommendation* and its evaluation.

First is a code of ethics that would govern legal and economic relationships between traditional practitioners as members of traditional cultures and the institutions of national societies. These include commercial, cultural, administrative, educational, and media institutions. Much of the work of formulating such a code has already been done in documents developed by Indigenous peoples and by professional societies.

Second is a program to assure that all traditional cultures have access to establishing collegial relationships with other traditional cultures and with relevant NGOs and organizations whose practices would realize mutual benefit from such a relationship. While international meetings and newsletters would serve this purpose, the Internet would seem to be the fastest and most economical way to establish these connections. Given present technology, it would seem to be possible to assure that every traditional culture would have high-quality access to the Internet with a user-interface designed to meet its requirements. This would meet a wide range of needs expressed in the documents developed around the 1989 *Recommendation* and would be a way to engage the local agency and expertise of community members. Among the needs such a program would serve are:

1. With sufficient bandwidth, archives can be established and maintained almost anywhere. Members of traditional cultures in South America, for example, could establish and maintain an archive in an already existing folklore facility in a European country, thus greatly diminishing the expense for hardware purchase and maintenance. Use of such an archives would be subject to conditions collegially

devised by the parties. The archiving project would be a context for the exchange of collecting and archiving expertise, the preservation of cultural and historical documentation, and the creation of cultural registries useful for the legal defense of intellectual property rights (support for WIPO's efforts in this area).

2. The Internet would be a medium for collegial consultation between members of traditional cultures from widespread or neighboring locations, offering ways of sharing expertise and developing cooperative programs.

3. The Internet would be a resource for distance learning in a variety of subject areas relevant to safeguarding the practices of traditional cultures.

4. The Internet would engage local agency and expertise in administrative, commercial, and artistic projects in ways that would benefit and strengthen traditional cultural processes.

In sum, the present global and institutional contexts argue for greater, more powerful involvement by members of traditional cultures in programs that preserve their distinctive cultural identities, develop the knowledge embodied and increased by their traditional practices, and establish more favorable social and economic conditions for the continuation of their traditional cultures.

By creating conditions for a collegial dialogue that engages the agency, intellect, and invaluable expertise of members of local cultures, UNESCO would serve broader goals as well. Collegial dialogue would empower members of local cultures to participate in policy-making forums with other experts and lay the institutional foundations for cultural democracy -- an opening of state institutions to the cultural needs and expressions of all peoples -- and for the growth of cultural diversity as a national and international formation.

Terminology in the field of intangible cultural heritage and related areas
Preliminary list, UNESCO
(provided by the Intangible Heritage Unit of the Division of Cultural Heritage,
annotated by Peter Seitel)

Authenticity
This term is applied to the products of traditional processes to assert that they have not been subject to distortions like exotization or folklorization and have been produced by the practitioners of tradition themselves.

Bearer of tradition
This term refers to a participant in traditional practices.

Code of ethics
See page 19.

Commodification
See page 11.

Community, Cultural community
See page 8.

Cultural diversity
See page 21.

Cultural expression (skills, techniques and forms of)
A cultural expression can be seen as the product of a cultural process, whose informing knowledge includes that of skills, techniques, and logical and stylistic forms

Cultural heritage
This is institutionally a very useful term, which defines an arena of discourse about the value of cultural expressions and the people and processes that produce them. There is a conceptual question about whether, especially in the context of developing a policy on safeguarding, cultural heritage can be thoroughly distinguished from natural heritage, since the latter forms the basis for certain cultural processes and identities.

Cultural identity
See pages 6 and 9.

Cultural space
Part of the necessary resources for particular traditional practices may involve a particular location, like a forum adjacent to a marketplace for storytelling or a graveyard for burial practices. Spaces are to be safeguarded, along with access to other necessary elements, as part of safeguarding traditional cultures.

Custodian
The sociology of traditional practices may specify that particular groups support or exclusively participate in particular practices, or that certain practices may be held only with the consent of people with a particular social standing. These groups and the holders of this kind of social standing can be termed custodians of a particular tradition.

Custom
This seems the same as traditional practice.

Customary law
This term refers to the traditional practices and the knowledge which underlies and is developed by them and which regulate the settlement of disputes among persons within a society.

Depository and collective memory (of peoples)
I believe collective memory in traditional cultures resides in relationships between the products of traditional processes – visual art, narratives, music – and ongoing traditional processes that people use to interpret their form and thematic content.

Dominant culture

Empowerment

Exotization

Folklife
I believe this term can be treated conceptually and operationally in the present context as synonymous with "traditional cultures."

Folklore

Folklorist
This term refers to someone trained in the discipline of folklore. Many kinds of experts study traditions, traditional cultures, and the products of traditional cultural processes, including, most importantly, people from traditional cultures themselves.

Folklorization

Globalization

Indigenous peoples
See p.9.

Informant
This term refers, in the context of cultural field research, to the local expert from whom information about particular cultural practices is obtained.

Intellectual property rights
This term refers to a conceptual system that underlies legal regulations of the use of "intellectual property," which is the product of certain kinds of cultural processes.

Living cultural tradition
This term seems to refer to a traditional practice that is currently still being performed. Of course, it is not the tradition that "lives" but the people who practice it.

Living Human Treasures
This term refers to a designation and award for excellence (measured according to certain criteria) conferred in a state-sponsored project that recognizes particular practitioners of particular traditions. See p. 18.

Local material culture
This term can refer to the material products of local traditional processes.

Oral history
This term can refer to a traditional narrative of events, often remembered by a specialist in a traditional practice of remembering and reciting history.

Oral tradition
See p. 9.

Performing arts
In this context, this term refers to those cultural practices that produce aesthetic representations and which are exercised in situations where performer-audience role distinctions obtain.

Practitioner
See p.8.

Revitalization
This term refers a marked positive change in qualitative and quantitative aspects of a traditional process. Like "living" cultural tradition, this term applies the metaphor of organic process to a knowledge-informed collective practice. It is a term that can describe the desired outcome of a policy of safeguarding of traditional cultures.

Social identity
As differentiated from "cultural identity" this term usually refers to particular standings ascribed or achieved within a particular society that entitle their possessor to certain rights and duties.

Spiritual values (of peoples and communities)
See pp. 6, 11.

Sustainability
This term refers to the ability of a particular practice or set of practices to continue to meet human needs through its balanced participation in systems of human exchange and natural ecology. Like revitalization, it is policy goal for particular traditional practices.

Traditional culture and folklore*
See p. 17

Traditional knowledge
See pp. 7, 10-11, 18

Transmission
See "transmitted," p.8.

Value systems
Ethical and spiritual values, like other forms of cultural knowledge, inform and are developed by cultural practices. The categories and manipulations that constitute this form of knowledge can be seen to form a rational system.

*Recommendation on the Safeguarding of Traditional Culture and Folklore. Adopted by the General Conference at its twenty-fifth session. Paris 15 November 1989.