



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

**REGISTER  
OF BEST  
SAFEGUARDING  
PRACTICES**

**2011**







**REGISTER  
OF BEST SAFEGUARDING  
PRACTICES**

**2011**

# Foreword

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Our intangible cultural heritage is a bridge linking our past and our future. It is the way we understand the world and the means by which we shape it. It is rooted in our cultural identities and provides a foundation of wisdom and knowledge upon which to build sustainable development for all. Intangible cultural heritage is a precious asset for communities, groups and individuals across the world. Only they can safeguard it and pass it on to tomorrow's generations. The responsibility of international organizations and governments is to support these efforts in every way possible.

This is the role of UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which provides a unique opportunity to discover and sustain living cultural expressions from across the world. The Convention serves as a tool for social cohesion and also helps to guide us in implementing practices that are vital for achieving the Millennium Development Goals. The objectives of the Convention are clear: intangible cultural heritage should promote mutual respect among communities; it should support human, social and economic development; and it should be compatible with human rights. More than 140 States have rallied around these goals. We also know that intangible cultural heritage is vulnerable to the pressures of change. This makes safeguarding all the more vital.

The fifth and sixth sessions of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage were held in Nairobi (November 2010) and Bali (November 2011). These sessions saw new inscriptions on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as well as the Representative List of the Intangible Cultural Heritage of Humanity. New programmes were also selected for inclusion in the Register of Best Safeguarding Practices. These inscriptions have generated tremendous enthusiasm among States and communities across the world, proud to see their cultural identities recognized at the international level.

For the first time, the Committee session in Bali examined the reports of five States on the Convention's implementation. This complex process begins with public planning and an appropriate legal framework. It involves identification and documentation, as well as support for practitioners, and encompasses a wide range of training and educational initiatives. Implementing the Convention carries responsibility over the long term.

Effective global capacity-building is an essential part of this responsibility. We must do everything to help States safeguard the intangible cultural heritage on their territories in close partnership with the relevant communities. The tenth anniversary of the Convention in 2013 is a chance to review progress and to consider the challenges and constraints – as well as the opportunities – relating to the Convention's implementation.

The present publication offers an insight into the great diversity of humanity's living heritage across the world. At a time of rapid and profound change, we must strengthen our common resolve and take action to safeguard this heritage for the benefit of future generations. This is the core message of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage on the eve of its first decade.

**The Convention serves as a tool for social cohesion and also helps to guide us in implementing practices that are vital for achieving the Millennium Development Goals.**



# Introduction

## UNESCO

Founded in 1945, the United Nations Educational, Scientific and Cultural Organization (UNESCO), a specialized agency of the United Nations, has a mandate in international cooperation in the fields of education, science, culture and communication. UNESCO functions as a laboratory of ideas, setting standards to forge universal agreements on emerging issues. The Organization also serves as a clearing-house for the dissemination and sharing of information and knowledge, assisting its 195 Member States to build on their human and institutional capacities.

The Culture Sector, one of the Programme Sectors of UNESCO, has over the years been involved in the creation of seven international conventions in the field of culture,<sup>(1)</sup> for which it acts as secretariat. The Sector assists Member States in the protection and promotion of cultural diversity through the adoption of measures encompassing heritage protection, rehabilitation and safeguarding, and the development and implementation of cultural policies and sustainable cultural industries.

## INTANGIBLE CULTURAL HERITAGE CONVENTION

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted during the 2003 General Conference of UNESCO and entered into force in 2006. It has four primary goals:

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

The term ‘intangible cultural heritage’ is defined in the Convention 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 2.1). Intangible heritage takes many forms, including oral expressions and traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship.

### (1).

UNESCO’s seven conventions in the field of culture are: the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005); the Convention for the Safeguarding of the Intangible Cultural Heritage (2003); the Convention on the Protection of the Underwater Cultural Heritage (2001); the Convention concerning the Protection of the World Cultural and Natural Heritage (1972); the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (1970); the Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954); and the Universal Copyright Convention (1952, 1971).

The 2003 Convention is governed by two statutory organs: the General Assembly, made up of signatory States to the Convention, which meets every two years to provide strategic orientations for the implementation of the Convention; and the twenty-four members of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (elected by the General Assembly), which meets annually to carry forward the concrete implementation of the Convention. One of the principal responsibilities of the Intergovernmental Committee is to inscribe intangible cultural heritage elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity, as well as to select programmes, projects and activities that best reflect the principles and objectives of the Convention in order to create the Register of Best Safeguarding Practices.

## **REGISTER OF BEST SAFEGUARDING PRACTICES**

Article 18 of the 2003 Convention stipulates that, among the proposals submitted by States Parties, the Intergovernmental Committee shall periodically select those programmes, projects and activities for the safeguarding of intangible cultural heritage that best reflect the principles and objectives of the Convention. Once selected, the Committee promotes these initiatives as best safeguarding practices and encourages their wider dissemination. The Register of Best Safeguarding Practices is expected to serve as a platform for sharing those practices that best reflect the Convention and serve as a source of inspiration to States Parties, communities and anyone interested in safeguarding intangible cultural heritage. Learning more about effective safeguarding measures with proven success across various types of intangible cultural heritage, and in different geographic regions, can help those concerned to develop their own appropriate safeguarding measures.

States Parties and communities wishing to share their effective safeguarding measures are invited to fill in and submit to UNESCO form ICH-03, available for download from the ICH Convention website ([www.unesco.org/culture/ich/en/forms](http://www.unesco.org/culture/ich/en/forms)). According to Article 2.3 of the Convention, “Safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.’



In the proposal, submitting States Parties are asked to describe and explain why the proposal should be considered for inclusion in the Register of Best Safeguarding Practices. From among the programmes, projects or activities proposed to the Committee by States Parties, only those that best satisfy the following criteria are selected:

.....  
**Criterion P.1** — The programme, project or activity involves safeguarding, as defined in Article 2.3 of the Convention.

.....  
**Criterion P.2** — The programme, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels.

.....  
**Criterion P.3** — The programme, project or activity reflects the principles and objectives of the Convention.

.....  
**Criterion P.4** — The programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned.

.....  
**Criterion P.5** — The programme, project or activity is or has been implemented with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.

.....  
**Criterion P.6** — The programme, project or activity may serve as a sub-regional, regional or international model, as the case may be, for safeguarding activities.

.....  
**Criterion P.7** — The submitting State(s) Party(ies), implementing body(ies) and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their programme, project or activity is selected.

.....  
**Criterion P.8** — The programme, project or activity features experiences that are susceptible to an assessment of their results.

.....  
**Criterion P.9** — The programme, project or activity is primarily applicable to the particular needs of developing countries.

The present publication describes five practices that were selected, highlighting their community involvement and the reasons behind the decision to consider them as effective safeguarding measures. This series of publications by UNESCO is just one of the many efforts aimed at disseminating information on safeguarding more widely. It will be updated regularly as the number of proposals added to the Register continues to grow. More detailed information, including the nomination files, community consents, photographic and film documentation as well as updates, is available for consultation on UNESCO's intangible cultural heritage website ([www.unesco.org/culture/ich/en/lists](http://www.unesco.org/culture/ich/en/lists)).

The Committee is currently developing various communications materials with the aim of providing concrete examples of how to implement these effective safeguarding measures in other contexts. Among the 2003 Convention's mechanisms that provide the international community with opportunities for cooperation, the Register is expected to become one of the more practical and useful tools. UNESCO hopes that States Parties to the Convention will submit proposals on effective safeguarding practices so as to ensure that the Register becomes a valuable platform for the sharing of experiences and ideas.



# Register of Best Safeguarding Practices 2011



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2. Call for projects of the National Programme of Intangible Heritage
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## **HUNGARY**

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Táncház method: a Hungarian model for the transmission of intangible cultural heritage



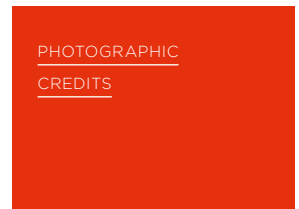
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## SPAIN

Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia



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# 1

COUNTRY

**BELGIUM**

YEAR OF INSCRIPTION

**2011**

## A programme of cultivating ‘ludodiversity’: safeguarding traditional games in Flanders

In the age of the Olympic Games and with the proliferation of modern sports, how can traditional games and sports be invigorated as today’s living heritage? Raising awareness and bringing together players and bearers across the country, a Belgian scheme to encourage ludodiversity is an example of how traditional games have been rejuvenated, both in contemporary Flanders society and throughout the region.

A key concept used in this safeguarding method is ludodiversity (from the Latin *ludus*, play or game), which refers to a wide variety of recreational activities such as games, sports, physical exercises, dance and acrobatics within a relatively large geographic area. The Flemish examples include shooting sports (popinjay, longbow, crossbow and culverin), bowl games (*krulbol*, *trabol*, *beugelen* and *kegelen*) and ball games (pelota), some documented as far back as the thirteenth and fourteenth centuries.





.../... **A programme of cultivating ‘ludodiversity’:  
safeguarding traditional games in Flanders**

The origins of the safeguarding programme lie in a 1973 research project on the folk games of Flanders conducted by the Catholic University of Leuven: its findings uncovered a surprisingly wide and rich variety of traditional games, yet identified a serious threat to their continued existence. In 1980, with the participation of the players contacted during the course of the research, an association to promote the threatened heritage of games and sports was established. It gradually evolved into an institution that provides expert support to the bearers and their clubs. In 2009 it became part of an NGO, Sportimonium, which works to safeguard sports-related heritage in Belgium and is recognized and supported by the Flemish Ministry of Culture, Youth, Sport and Brussels Affairs.

In the programme to promote ludodiversity, the core NGO functions as the anchor point for a network of associations, providing the traditional games communities with assistance such as administrative, managerial, technical and promotional support and expertise in areas such as identification, documentation, training and research. The increased contact with the participants through field research led to the establishment of a confederation of associations, the Flemish Traditional Sports Association (VlaS), in 1988. Sportimonium and VlaS have developed a joint strategy for the promotion and safeguarding of traditional games and introduced a series of initiatives.

Sportimonium is a hybrid heritage institution, functioning as a museum, an archive and documentation centre, an activities centre, the node of networks and associations and a meeting place. It focuses not only on the folk tradition but also on other forms of sport. One of its major functions is research and archival activities. In collaboration with the Catholic University of Leuven and Ghent University, it has compiled some 1,720 items in the Flemish Folk Games Files. A comprehensive bibliography on traditional games is one of the three main components of the collections at the documentation centre, which is accessible for public consultation. In addition, the Sportimonium Museum allows visitors to trace the history of sport in Belgium, with one section devoted to traditional games. Visitors can learn more about the games traditions of Flanders at the Traditional Games Park on the premises. One of the organization’s innovative schemes is a network of loan services for traditional games – established in 1980 – that lend games equipment to communities, groups and families at a nominal fee. The equipment is produced and repaired at Sportimonium’s own workshop. To improve practitioners’ skills, special training and courses have been held in collaboration with the Sports Department of the Flemish Government. Various awareness-raising activities have been organized, such as publications, exhibition tours, festivals, demonstrations and the compilation of guides to the places where traditional games are played.





**Raising awareness  
and bringing together  
players and bearers  
across the country.**





# 1

COUNTRY

**BELGIUM**

YEAR OF INSCRIPTION

**2011**

## .../... **A programme of cultivating ‘ludodiversity’: safeguarding traditional games in Flanders**

As the programme has evolved, it has yielded positive results, some of which have been quantitatively and qualitatively measured through research. Since the 1980s, the previous rapid decline in the diversity of traditional games has been slowing down, and the size of the practising communities has been growing. VlaS was started with 500 people and 2 kinds of games; it now has 12,500 members involved in 23 disciplines. The loan services for traditional games make some 1,000 loans a year; on average, each loan includes the equipment for 7 games. A similar service has been adopted by municipal authorities and other organizations, with a total of 120 lending schemes now in operation across the Community.

This safeguarding model has inspired several other traditional games associations outside Flanders and many international contacts have been established through the programme. This has encouraged research and efforts to safeguard traditional games in various countries. In the 1980s and 1990s, as the organization expanded, a number of international demonstration visits were conducted in Denmark, Finland, France, Germany, Italy, the Netherlands, Norway, Portugal and Spain and exchange visits were organized with neighbouring countries.

**An example of how traditional games have been rejuvenated, both in contemporary Flanders society and throughout the region.**



The ludodiversity programme thus demonstrates the advantages of a safeguarding model for a type of intangible cultural heritage whose variants are distributed over a relatively large geographic area. At the core of this model is a hybrid heritage institution that encourages mutual support among the practitioners and helps them to become organized and form associations. The network is backed up by research that identifies traditional living games and their practitioners, and strengthened through activities that transmit and raise an awareness of the diversity of games. The programme's step-by-step approach in building up a network of associations may be applied by other countries according to their own needs and capacities.

# 2

## Call for projects of the National Programme of Intangible Heritage

COUNTRY

**BRAZIL**

YEAR OF INSCRIPTION

**2011**

In implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage at national level, there are many ways for a State Party to translate its obligations under the Convention into cultural policy and institutional frameworks. Brazil has devised a funding programme, with a multiplier effect, to propagate the Convention's principles by encouraging a domestic network of partner institutions. A nationwide funding programme, the National Programme of Intangible Heritage (PNPI), calls for projects to safeguard living cultural expressions of Brazil's 'traditional communities'. As part of the framework of federal cultural policy in line with the Constitution, which highlights the role of culture in development in Brazil's multi-ethnic society, PNPI is designed specifically to reflect the principles of the 2003 Convention.

The programme was established in 2000 with the aim of strengthening the viability of Brazil's intangible cultural heritage by identifying and giving financial incentives to projects via partnerships with government institutions and NGOs working with Brazil's diverse communities for this objective. Through PNPI, it is expected that this heritage will be better identified and that favourable conditions for its bearers will be created so that they can be actively involved in continuing to transmit the living expressions. PNPI mobilizes communities and institutions at both local and state level to identify safeguarding projects that reflect their own wishes and objectives, rather than imposing top-down projects.





# 2

COUNTRY

**BRAZIL**

YEAR OF INSCRIPTION

**2011**

**To identify safeguarding projects that reflect their own wishes and objectives, rather than imposing top-down projects.**

## .../... Call for projects of the National Programme of Intangible Heritage

PNPI's implementing agency is the National Institute of Historical and Artistic Heritage (IPHAN), the federal organization responsible for the protection and promotion of Brazilian heritage under the Ministry of Culture. IPHAN is involved from the start to the final stages of evaluation of PNPI proposals. One of its major goals is to disseminate the safeguarding policy and principles while providing technical and financial support. The programme operates with the budgetary resources of IPHAN, made available by the Ministry of Culture through the National Cultural Fund, a federal mechanism that allows the ministry to finance various cultural projects.

PNPI issues an annual call for projects according to its directives, which set out its principles and rules in line with national policy and the 2003 Convention. Every year this 'Call for Projects' is published in newspapers and posted on government websites, together with information on PNPI's directives and procedures. Both government and non-governmental cultural institutions working with communities may apply. In other words, interested communities or groups may be supported or represented by local, state or federal institutions (not linked to the Ministry of Culture) and NGOs with previous experience in at least one of the following fields: historical documentation and research; ethnography; education; community support and cultural preservation. A project must be presented with the prior and informed consent of the communities involved, or their representative institutions, and its budget may be up to 100,000 reais (approximately US\$55,000). The proposed activities must be carried out within a 12-month period.

PNPI covers three main areas: safeguarding of the intangible cultural heritage, cultural mapping and compiling inventories of this heritage. A project may be at the local or state level. All projects must observe the following principles, in line with those of the 2003 Convention: promotion of social inclusion and improvement of the living conditions of the producers and bearers of intangible cultural heritage; participation of the community in every step of the safeguarding project so that it may enjoy the outcomes and benefits; safeguarding of intangible cultural heritage; and the protection of individual and collective rights related to the safeguarding and use of intangible cultural heritage.

Project proposals are evaluated by a national committee consisting of experts in the field of intangible cultural heritage. The whole selection process is organized by IPHAN's Intangible Heritage Department in Brasilia. After projects have been selected, experts from IPHAN provide technical support in the form of consultancies to the project coordinators. IPHAN also provides support in analysing a project's outcome to determine if the proposed goals have been achieved and whether the financial resources have been used appropriately by the implementing organizations.



# 2

COUNTRY

**BRAZIL**

YEAR OF INSCRIPTION

**2011**

## .../... Call for projects of the National Programme of Intangible Heritage

Several projects are selected each year: 5 cultural mapping projects and 6 projects to transmit traditional knowledge in 2005; 7 cultural mapping projects in 2006; 12 out of 100 applications in 2007; several pilot projects for the national inventory of linguistic diversity in 2008; and 20 projects in both 2009 and 2010. Two examples illustrate the diverse approaches taken. In 2006 the ‘Kaxinawá musical traditions’ project was undertaken by an NGO of Kaxinawá indigenous teachers in Acre. Under this project, an audiovisual register of the musical traditions of the Kaxinawá was created, four indigenous teachers were trained in making audiovisual recordings and a textbook with a musical CD was produced and distributed to indigenous schools in Acre and to Brazilian libraries and universities. The following year, the ‘São José Island’ project – which had collected the cultural traditions and memories of the inhabitants of São José Island in the Tocantins River before the island was submerged by a hydroelectric dam – was selected. The database thus created was donated to the public library of the city of Babaçu for the use of the island’s former inhabitants who had been displaced to the city.







PNPI has been receiving a steadily rising number of applications. This popularity is having an impact on the dissemination of federal policy regarding the safeguarding of intangible cultural heritage in accordance with the 2003 Convention. As the participation of communities lies at the core of the projects, the programme has helped to raise both their self-esteem and their awareness of the significance of their cultural heritage.

PNPI thus responds to the role of the States Parties as defined by the 2003 Convention, in particular Article 13 (a), which prescribes that each State Party must 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.’

# 3

COUNTRY

**BRAZIL**

YEAR OF INSCRIPTION

**2011**

## Fandango's Living Museum

What models are appropriate for safeguarding and revitalizing living cultural expressions? Fandango's Living Museum in Brazil offers one such model – a vibrant and attractive alternative to ordinary museums – which aims to safeguard the intangible cultural heritage of the Caiçara communities in south-east Brazil across the five municipalities of Paranaguá, Morretes and Guaraqueçaba (State of Paraná) and Iguape and Cananéia (State of São Paulo). The Living Museum project is a combination of networks and initiatives to promote and revitalize Fandango – it helps to sustain the communities, while at the same time allowing visitors to interact with them.

The Fandango of the Caiçara communities – the descendants of indigenous populations and Portuguese colonizers who live in southern coastal Brazil – is an expression of Brazilian popular culture, with strong links to the life of the Caiçaras and adapted to the environment of the vast tracts of the Atlantic Forest. This Fandango is associated with the collective work of farming, fishing or construction – Fandango, accompanied by a feast, would be put on as a treat for the workers after their job was done. Fandango used to be a major occasion for festivities and strengthening social ties; it also marked religious festivals such as baptisms, weddings and Carnival. With the decline in collective work, however, such occasions are becoming rare.

Fandango organizers have been dispersed, the raw materials for musical instruments have become difficult to obtain, the older practitioners have died and young people are indifferent to Fandango. The extensive deforestation of the Atlantic Forest, which has been cleared for timber, agriculture and urban development, has been met with the creation of conservation reserves and ecological parks over vast areas. On this terrain where the Caiçaras once lived, fishing and farming such as manioc cultivation have been banned, thus directly affecting their livelihood. As well as the restrictions on extracting natural resources, real-estate speculation in the region since the 1960s has forced many Caiçaras to move elsewhere.

There was a determination among the communities to continue Fandango, however, and several *fandangeiros* (Fandango performers) set up dance clubs and performing groups. In order to gain recognition and have greater impact, these initiatives needed better organization, as well as support and resources. Based on these observations, a project was formulated between 2002 and 2004 by the Caburé Cultural Association, an NGO that had been working with the Caiçara communities. Together, they identified the problems that could be transformed into initiatives for a unique safeguarding model, the 'Living Museum'.



# 3

COUNTRY

**BRAZIL**

YEAR OF INSCRIPTION

**2011**

## .../... **Fandango's Living Museum**

The Living Museum is not a museum in the ordinary sense – one that puts on exhibitions and is confined to a building. It is, in fact, a network of people and Fandango-related institutions located in different places across the five municipalities. These are linked and presented as a ‘circuit’ for visitors to come and interact with fandangeiros and experience Fandango in a culturally and environmentally sensitive manner. The circuit covers fandangeiros’ houses, makers of musical instruments, Fandango clubs, craft shops, museums, cultural centres and information booths where documents can be consulted. These places are all identified by special signboards distributed under the project. In addition, the museum provides materials such as leaflets and posters for residents and visitors. The information can be also consulted on the museum’s website ([www.museuvivodofandango.com.br](http://www.museuvivodofandango.com.br)).

The project was launched in 2005 after discussions and consultations with the communities, culture professionals and researchers. It entails a series of activities designed both to ensure the transmission of this heritage through local partnerships and to bridge living traditions with sustainable tourism. It mobilizes research and resources by networking the communities with researchers, culture professionals and various institutions. As a first step, a book was published and a set of two CDs issued. The book introduces Fandango and the Caiçara culture and also has stories about Fandango groups. The CDs show the rich variety of Fandango and its complex structure, involving musical instruments, melodies, lyrics and choreography.



**To ensure the transmission of this heritage through local partnerships and to bridge living traditions with sustainable tourism.**



# 3

COUNTRY

**BRAZIL**

YEAR OF INSCRIPTION

**2011**

## .../... **Fandango's Living Museum**

As the second step, two types of workshop were conducted in 2006, one directed at young *fandangeiros* and the other at educators in different municipalities. In the former, young representatives were trained for project development and implementation as well as media communications. The workshops for schoolteachers, conducted in partnership with the Education Departments of the municipalities and the states, introduced them to the possibility of using the circuit to promote a better understanding of Fandango and the Caiçara culture.

To further enhance the use of the circuit, seven consultation points have been set up at cultural centres, museums and libraries across the five municipalities. Fandango-related resources, such as books and audiovisual materials, have been collected and put to use, in collaboration with researchers, authors and producers as well as the municipalities and local associations. In order to increase its visibility, the Living Museum established direct contacts with tourist organizations and associations, as well as hotels, restaurants and travel agents.



The project is having a positive impact and Fandango is now gaining national recognition. There are two new local initiatives: the establishment of the Caiçara Cultural Centre of Barra do Ribeira, Iguape, in 2005, followed by the House of Fandango of Guaraqueçaba in 2007, both managed by local organizations. Furthermore, with the participation of over 400 *fandangeiros* and cultural representatives, a request has been made to IPHAN for Fandango to be registered as Brazil's intangible cultural heritage.

The involvement and initiatives of the communities and the network were the keys to the success of the Living Museum project, in which some 400 *fandangeiros* have taken part. Several representatives have been directly involved in the coordination, mobilization, monitoring, research and teaching activities. The Living Museum's participatory approach is not only good practice, in line with Brazil's cultural policy, which highlights the importance of the intangible cultural heritage for its diverse communities; it may also serve as a safeguarding model for living cultural expressions outside Brazil.

**Two types of workshop were conducted in 2006, one directed at young *fandangeiros* and the other at educators.**



# 4

COUNTRY

**HUNGARY**

YEAR OF INSCRIPTION

**2011**

## Táncház method: a Hungarian model for the transmission of intangible cultural heritage

Participating in interactive gatherings for one's enjoyment and enrichment could be an alternative avenue for the transmission of living rural traditions in modern life. Táncház attests to the success of such a method, as it encourages the transmission of Hungarian folk dance and music, both at its original locality and in non-traditional settings.

Táncház (literally, 'dance house', a meeting place or an occasion for dance, in the eastern part of the Hungarian-speaking area) is an open, grass-roots, freely accessible cultural network, born out of the combined efforts of folklore research, education and artistic activities for the transmission of intangible cultural heritage. Táncház provides an opportunity for anyone to learn directly the living traditions drawn from rural communities across Hungary and the Transylvania region (now part of Romania), as well as from archival collections, under the constant guidance of experts and researchers and with the participation of bearers themselves. Anyone, regardless of age, may join Táncház to enjoy (at a nominal fee) learning to dance to live music as an active participant, rather than as a mere spectator of a stage performance. According to an agreed framework with common cultural content, the instructors guide each stage of the dance, starting slowly and then gathering speed.







**Its flexible model, which allows it to transplant living traditions into very different sociocultural settings.**

The grass-roots Táncház initiative emerged in the early 1970s in Budapest at the time of the folk revival, when there was intense interest in all kinds of folk art. Two Budapest-based folk-dance companies, Bihari and Bartók, initiated Táncház with their choreographer-leaders and ethnographic researchers. Instead of a closed circle of dance lessons, Táncház was open to everyone. It soon became a ‘movement’, spreading rapidly across Hungary and eventually, in the 1980s, beyond its borders. Its teaching methodology combines traditional forms of acquisition (learning by imitation, for example) and modern methods (teaching based on an analysis of the movements). This method enables anyone – regardless of their level – to dance and immediately become an active participant, even in just one session. The movements are demonstrated by the instructors and imitated by the participants, first in a circle and then in couples. Typically, the first hour of Táncház is devoted to instruction, followed by improvisation for experienced dancers – which also provides novices with an occasion for continuous learning. Singing lessons, handicraft activities and ethnographic presentations complement the dancing.

# 4

COUNTRY

**HUNGARY**

YEAR OF INSCRIPTION

**2011**

## .../... **Tánc ház method: a Hungarian model for the transmission of intangible cultural heritage**

The bearers of this heritage in rural communities also participate in the Tánc ház movement. However, there are far greater numbers of urban dwellers involved in Tánc ház as they are interested in traditional forms of cultural expression and want to integrate them into their lives as an enjoyable, enriching experience. Newly formed groups enter the network and others withdraw from it all the time, as Tánc ház does not have a formal structure and can occur spontaneously at any time. It has gained popularity not only in Hungary but also in neighbouring countries such as Slovakia, Poland and Germany, and further afield in countries such as Japan, the United States of America and Uruguay. This is thanks to its flexible model, which allows it to transplant living traditions into very different sociocultural settings and to its accessibility and wide appeal, coupled with the organized instruction based on solid research and studies.

Tánc ház has had wide-reaching consequences: in Budapest, a Tánc ház venue can be visited on any night of the week; there are some 50 weekly Tánc ház sessions with attendances of between 50 and 150 people, the largest drawing crowds of between 1,200 and 1,500. Organizers include both profit and non-profit entities, generally in large cities and university towns. During the summer, some 80–100 Tánc ház camps are organized. The National Tánc ház Festival and Fair, held annually since 1982, is the largest meeting of bearers, mediators and enthusiasts. It includes performances by groups presenting their own local traditions, folk dancers and musicians, Tánc ház bands, as well as a market for traditional crafts, books and CDs. With 1,500 or more collaborators, the festival attracts up to 100,000 visitors. One of the significant impacts of Tánc ház is a heightened awareness of cultural diversity at the local, national and international level, with a greater understanding of the multi-ethnic culture of eastern and central Europe.

**Tánc ház is a self-perpetuating movement of a loosely knit, informal community of people who participate in the transmission of intangible cultural heritage for pure pleasure and enjoyment.**







# 4

COUNTRY

**HUNGARY**

YEAR OF INSCRIPTION

**2011**

## .../... **Táncház method: a Hungarian model for the transmission of intangible cultural heritage**

With the growth of the movement, Táncház has become institutionalized to a certain extent, although it remains largely an informal network. The network is assisted by the Dance House Guild, a Hungarian NGO with an international membership, and numerous umbrella groups and NGOs. From the outset, Táncház dance instructors and folk musicians have had access to the steadily growing scientific archive collections: the Folk Music Archive of the Institute for Musicology at the Hungarian Academy of Sciences, the Folk Dance Resource Centre, and the Hungarian Heritage House established by the Ministry of Culture and Education, to name the most important ones. Furthermore, the method is now used in art schools and at all levels of state education. Recently, an M.A. in folk music was established at the Liszt Ferenc University of Music and an M.A. for folk-dance educators was introduced at the Hungarian Dance Academy. These developments in higher education are expected to greatly enhance the quality of Táncház.

Táncház is a self-perpetuating movement of a loosely knit, informal community of people who participate in the transmission of intangible cultural heritage for pure pleasure and enjoyment. The method draws its strength from the participation of bearers and a large number of collaborators, together with scientific research and archival materials. Táncház is accessible to all and can be easily adapted to different cultural settings in modern life, thus helping to revitalize living traditions in the twenty-first century.



# 5

COUNTRY

SPAIN

YEAR OF INSCRIPTION

2011

## Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia

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’, according to the Convention’s definition. The traditional craftsmanship of lime-making in Morón de la Frontera has developed in response to the natural, limestone-rich environment of Andalusia. Not only has lime been an indispensable building material and therefore contributed to the region’s architectural heritage, but the centres built around limestone quarries and kilns have become part of the Andalusian landscape.

The artisanal production of lime has been particularly important in Morón as many inhabitants made their living from lime and identified themselves with lime-making – this created a particular lifestyle. Going back at least to the fifteenth century and enjoying a ‘boom’ in the nineteenth, this craftsmanship declined due to the advent of industrial lime and Portland cement, so that many kilns have fallen into disuse. However, one family of lime-makers, the Gordillos, resisted the challenges and continued the artisanal method of lime production, while at the same time keeping the traditions alive and adapting them to modernity. Morón is now the only place in Andalusia – and, indeed, the whole of Spain – where the artisanal method of lime-making with kilns still exists. When they became aware of the critical situation, the Gordillo family and their friends set up the Cultural Association of the Lime Kilns of Morón in order to revitalize the skills and knowledge of lime-making.

The revitalization of the traditional craftsmanship of lime-making is a multi-dimensional programme with three main objectives: to raise awareness of the importance of this heritage; to revitalize the lime craft; and to improve the conditions of the lime-makers, thereby renewing and ensuring the transmission. At the centre of this project is the community of practitioners, associates and local residents who have taken the initiative and created a museum as the core institution for awareness-raising and training activities. The basic concept behind the museum is to revitalize the knowledge and skills of lime *in situ*, making the most of the environment where this craftsmanship has been developed. Rather than just a display of objects and memorabilia, the Living Lime Museum of Morón, which covers an area of 3,000 m<sup>2</sup>, allows visitors to learn and experience the lime-making process in context. The museum also trains people in the profession by using the old quarry and the same kilns, tools and objects as those actually employed in the past.





**The centres built around limestone quarries and kilns have become part of the Andalusian landscape.**

# 5

COUNTRY

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**2011**

## .../... **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia**

The association has taken several steps to achieve its objectives. The first step was restoration – two traditional kilns were restored, one of which was adapted for demonstrations in the museum and for training in the skills and know-how related to this heritage. Houses attached to the kilns, as well as tools and artefacts used by the calciners, or lime-bakers, were also restored for display. Then, infrastructure such as access roads and other facilities was built, with an eye to improving local living conditions.

The next step was to develop the contents of the museum as a locus of raising awareness and transmission of the craft. Training and the interpretation of displayed objects were prepared, based on studies and research work. The museum now offers training programmes run by practitioners and multi-disciplinary experts and covering various subjects related to lime, such as its use as a building material. Among awareness-raising activities for the general public, visitors may learn the manufacturing process at the kilns on site – under the guidance of practitioners and experts – and obtain first-hand information about the significance of the craft and the development of this heritage. The association and the museum have developed other awareness-raising efforts too. One involves the publication of brochures and the creation of multimedia contents, designed especially for schoolchildren. Another involves out-reach activities such as participating in conferences and fairs to present artisanal lime-making, in collaboration with the local community, for whom the increase in local tourism has increased the significance of the programme.

These activities have led to official recognition of this heritage. In 2009 lime-making and its associated tangible aspects at the Quarries of the Sierra complex were registered as a Property of Cultural Interest of Andalusia; its ethnological and architectural values, as well as the craft knowledge and history, were taken into account. In collaboration with the practitioners, the association has succeeded in having lime-making registered in the *Atlas of the Intangible Cultural Heritage of Andalusia*.





# 5

COUNTRY

**SPAIN**

YEAR OF INSCRIPTION

**2011**





.../... **Revitalization of the traditional craftsmanship  
of lime-making in Morón de la Frontera, Seville, Andalusia**

**To develop  
the contents of the  
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and transmission  
of the craft.**

To expand their horizons further, the practitioners and the association's members have participated in local and national programmes and events. One significant example is Spain's Fresco Project – this aims to acquaint the public with fresco painting, which requires artisanal lime. The collaboration in this project – based around a network of experts, artists, researchers and institutions – has contributed to a transfer of knowledge related to the use of lime in fresco painting. It has had a direct impact on the recovery and enhancement of the use of lime, thus contributing to promotion and job creation in the domain of lime-making. On an international level, the association has participated in a programme created by the Autonomous Community of Andalusia – the 'Transfer of the Crafts Promotion Centres Model to Morocco' – which is encouraging exchanges and cooperation in this field.

The Morón revitalization programme has thus generated multiple impacts. The traditional technique and knowledge have been recovered and revitalized. The process of transmission has been renewed and is being continued by the younger generations. There is an increased general recognition of artisanal lime-making, with more people appreciating this heritage and its history. Lime produced in traditional ways is now used to restore historical buildings and vernacular architecture across Spain. The local community and municipality have benefited from the revitalization initiatives, both as regards the development of the town and as a new source of inspiration for tourists.

The programme could thus serve as a model for the revitalization of craftsmanship by restoring and making use of a natural and historical environment in which craftsmanship has been developed as the locus to give it a new lease of life.

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## REGISTER OF BEST SAFEGUARDING PRACTICES 2011

Article 18 of the 2003 Convention stipulates that the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage periodically selects, among proposals submitted by States Parties, programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention. Once selected, the

Committee promotes these initiatives as best safeguarding practices and accompanies their implementation for wider dissemination.

The Register of Best Safeguarding Practices is expected to act as a platform for sharing best practices and to serve as a source of inspiration for States, communities and anyone interested in safeguarding intangible cultural

heritage. Learning more about effective safeguarding measures with proven success across various types of intangible cultural heritage in different geographic regions will help the parties concerned develop their own appropriate safeguarding measures.

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