

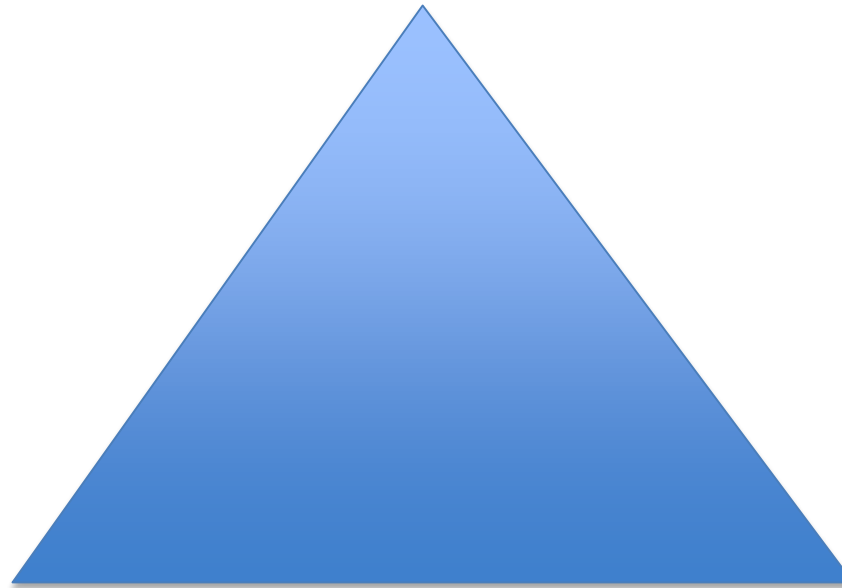
Negotiating Intangible Cultural Heritage with regard to UNESCO and ICTM in Central and Southeastern Europe

NEGOTIATING INTANGIBLE CULTURAL HERITAGE

Osaka, 29 November 2017

Svanibor Pettan (University of Ljubljana)

CULTURE BEARERS
Local identity expressions



RESEARCHERS
Collaborative
methodologies

POLICY MAKERS
Intangible
cultural heritage

Heritage Across Borders

Association of Critical Heritage Studies, 4th Biennial Conference
(Hangzhou, China, September 2018)

- Internationalism and heritage across borders
- Heritage: between theory and practice
- Tangible and intangible
- Communication across boundaries
- Religion
- Governance, law, management
- Heritage and social justice
- Memory, time, forgetting
- Disciplines, methodologies, dialogues
- Museums challenging boundaries
- Nations, regions and territories
- Cities and landscapes
- Heritage as movement
- Culture-natures and human/non-human relations

Heritage 2018

6th International Conference on Heritage and Sustainable Development (Granada, Spain, July 2018)

- Heritage and governance for sustainability
- Heritage and society
- Heritage and environment
- Heritage and economics
- Heritage and culture
- Heritage and education for the future
- Preservation of historic buildings and structures
- Heritage and cultural tourism
- Special Chapter 1: Muslim heritage
- Special Chapter 2: Sacred and religious heritage

**INTERNATIONAL FOLK MUSIC COUNCIL (IFMC)
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)
70 YEARS OLD IN 2017**



**MAUD KARPELES
(1885-1976)**

	COMPARATIVE MUSICOLOGY	FOLK MUSIC RESEARCH	ETHNOMUSICOLOGY
WHEN?	1885-1950s	From late 18th c. on	From 1950s on
WHAT?	Music of “primitive peoples” and “High Oriental cultures”	Peasant music	People making music
HOW?	“Armchair” Products Top-down	Fieldwork (extensive) Products Top-down	Fieldwork (intensive) Processes Collaborative
WHO?	Non-Western people	Own people	Any people
WHERE?	Elsewhere	Within own ethnic/national realm	Anywhere
WHY?	Knowledge	National duty	Understanding

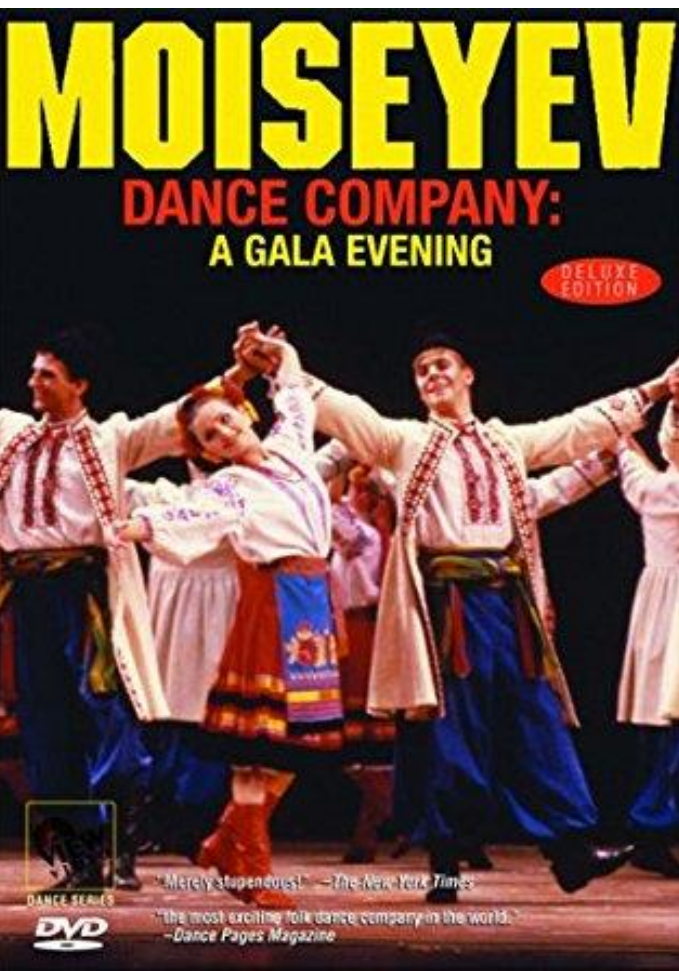
EVOLUTION OF FOLK MUSIC AND ECONOMIC BASE
 IN BULGARIA
 by Timothy Rice

<u>COMPONENTS OF MUSIC</u>	<u>FAMILY FARMS</u>	<u>STATE SOCIALISM</u>	<u>SECOND ECONOMY</u>
Genres	calender and family rituals and events	concerts, festivals and competitions	weddings
Technique	homemade instruments using local plants and animals	addition of manufactured European instruments	electronic instruments and huge sound systems
Social Org	soloists and informal, changing groups	formal, fixed, large, directed groups	small groups, "star" soloists
Elements	pentachordal modes, asymmetric meters, monophonic and drone textures	addition of European harmony	jazz harmonies and rhythms, foreign tunes
Style	freely negotiated in performance	formally rigid	improvised, virtuosic
Content	shared emotions of life experience	order, cleanliness, beauty	freedom, hostility to order

IGOR MOISEYEV (1906-2007)

Theater of folk art, Character dance

UNESCO Mozart Medal (2001) “for outstanding contribution to world music culture”



Mahmoud Reda (1930-



INTERNATIONAL DANCE SENSATION
MAHMOUD REDA TROUPE

Khaled Khalafalla
Stand-up Comedy

Joseph & James Tawadros
Oud Virtuoso & Riq

URBAN PHAROHS
URBANPHAROHS.COM.AU

THE NATIONAL THEATRE
20 CARLISLE ST, ST NILDA
SAT 31 OCT 2015 AT 6:30PM
SUN 1 NOV 2015 AT 3PM

A photograph of a woman in a red and gold costume performing on stage. She is wearing a red headscarf and a gold sequined top. She is holding a long, flowing red sash.

Timothy Rice, 2009

1964

- Native concepts about music
- Social behavior of musicians

1970s

- Event analysis
- Urban and popular music

1980s

- Gender
- Identity

1990s

- Politics and power
- Globalization

2000s

- Music in conditions of war, violence, and conflict
- Music and medicine (the HIV/AIDS pandemic)

Martin Stokes, 2001

Theory and culture

Communities and their musics

Ethnicity

Nationalism

Diasporas and globalisation

Race

Sexuality and gender

New historicism

Practice theory

Music theory and analysis

Rebecca Dirksen, 2012

**Representation, re-contextualization,
reflexivity, objectification, preservation,
tradition, ritual, authenticity,
performance, identity, nationalism,
colonialism, post-colonialism,
globalization, power, politics, resistance,
agency, and violence.**

SCHOLARLY MEETINGS: STUDY GROUP SYMPOSIA, COLLOQUIA, WORLD CONFERENCES, ETC.

- 9th ICTM Colloquium (1988): The African Heritage in the Caribbean
- 25th Symposium of the ICTM Study Group on Ethnochoreology (11-17 August 2008): first theme “Transmitting Dance as Cultural Heritage”
- 28th Symposium of the ICTM Study Group on Ethnochoreology (7-17 July 2014): second theme “Dance as Intangible and Tangible Cultural Heritage”
- 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World (21-23 April 2016): "From Voice to Instrument: Sound Phenomenon in Traditional Cultural Heritage of the Turkic Speaking World"
- 5th Symposium of the ICTM Study Group on Applied Ethnomusicology (5-9 October 2016): third theme “Intangible Cultural Heritage in Contemporary Societies”

**Articles in *Journal of the International Folk Music Council (JIFMC)*,
Yearbook of the International Folk Music Council (YIFMC), and
*Yearbook for Traditional Music (YTM)***

- YTM44 (2011): ‘Coming Out of the Stone: Dangerous Heritage and the Death of the Twinhox Band’ by Kirsty Gillespie and Nicholas A. Bainton.
- YTM45 (2012): ‘The *Saman Gayo Lues* Sitting Song-dance and Its Recognition as an Item of Intangible Cultural Heritage’ by Margaret Kartomi.
- YTM47 (2015): ‘Cultural Tourism, Meitheal, and Representation of Heritage: Traditional Step Dancing and Siamsa Tíre, the National Folk Theatre of Ireland’ by Catherine E. Foley
- YTM48 (2016): ‘Safeguarding Intangible Cultural Heritage in the Republic of Macedonia’ by Velika Stojkova Serafimovska, Dave Wilson and Ivona Opetčeska Tatarčevska

“Heritage” in the Bulletin of the IFMC/ICTM

Bulletin 006 (September 1952):

(iii) In the case of the school teacher, such a store would enable him to pass on this **heritage** by oral transmission.

Bulletin 013 (March 1958):

Mr. F. Onwona OSAFO (Tamale, Ghana) writes:

The importance of the development of the culture of any nation cannot be too strongly emphasized. This needs special stress in Ghana where the impact of western civilization casts a shadow over some of her cultural **heritage**.

ISSUES: Doing research together

Bulletin 036 (April 1970):

During his half year of research work in Transylvania (Romania) Dr. Gyorgy Martin, member of the Folk Music Research Group collected hundreds of Hungarian and Romanian folk songs and dances in collaboration with the Folklore Institute Bucharest. This was the first occasion when color sound-film was shot in this region, still rich in its old **heritage**.

ISSUES: Popularisation of heritage

Bulletin 051 (November 1977):

During that conference the combining of the activities of various cultural institutions in a manner permitting the dissemination and "transfer of the traditional cultural **heritage** to the broadest levels of people with the goal of drawing them into active participation in contemporary cultural life" was discussed.

ISSUES: Why is it important?

Bulletin 052 (April 1978):

Three hundred years of colonialism left a legacy of alienation from the cultural roots of the majority of the inhabitants compounded by shame and embarrassment at the slave past. These old attitudes have now begun to change rapidly as research and communication with senior citizens reveal a rich and varied **heritage** rooted in the several African cultures from which the ancestors of 95% of Jamaicans came. The year 1977 marked the intensification of the programs designed to give workers in the tourist industry deeper understanding of Jamaican culture. Learning about one's own **heritage** is a sure way of truly strengthening self knowledge and increasing self respect. It is also a first step towards developing greater understanding for other people, those in the same cultural environment and those who come as guests from many different cultural backgrounds.

ISSUE: World Conference statement

Bulletin 083 (October 1993):

"The 32nd World Conference of the International Council for Traditional Music, held in Berlin, June 16-22, 1993, wishes to draw the attention of all those in positions of authority at UNESCO and otherwise to the multiple threats confronting traditional cultures. There are many power structures that are negatively affecting' cultural heritage. We consider it a basic human right for people to express themselves according to their own culture, including by means of music, dance, and other performing arts. In the 'International Year of the World's Indigenous Peoples' we would like to stress that all voices should be heard. The cultural diversity of the World is a treasure to be safeguarded for the future and necessary for the quality of human life. **The conference would like to support UNESCO's programme to safeguard intangible cultural heritage.**"

ISSUE: Relations with UNESCO

Bulletin 099 (October 2001):

Otherwise, our relations to UNESCO are excellent. The ICTM was entrusted with the evaluation of candidature files in our field for the first round of Proclamations of Masterpieces of the Oral and Intangible Heritage of Humanity, which is a new UNESCO program modeled on the World Cultural Heritage Program, which only concerns tangible heritage. We were given very little time to do the evaluation. Our Secretary General, with assistance from a few others, managed to get the evaluations finished before the meeting of the jury in mid-May this year. Thank you, Dieter! It is of great importance that we can use the immense source of knowledge that the ICTM membership constitutes in this way to make a contribution to the preservation of cultural diversity in the world. All of us know that our cultural diversity is a great asset. I think is very important to all of us to join in any effort that aims at improving the possibility of the survival of what UNESCO calls "threatened cultural spaces."

ISSUE: CD series

Bulletin 101 (October 2002):

For the past seven years, the ICTM has been collaborating with the Intangible **Heritage** unit of the UNESCO Cultural **Heritage** Division in the production of the UNESCO Collection of Traditional Music of the World. The Collection, established by Alain Daniélou and the International Music Council in 1961, currently comprises some 110 titles representing music from over sixty countries. By providing musicians, scholars and other listeners globally with valuable recordings and thoughtful explanatory texts, the Collection embodies UNESCO's pledge to help preserve and revitalize the world's intangible cultural **heritage**.

ISSUE: On ICH

Bulletin 104 (April 2004) (Krister Malm, ICTM President):

At its 32nd General Conference in October 2003, UNESCO adopted a Convention for the Safeguarding of the Intangible Cultural Heritage conceived as complementing the Convention Concerning the Protection of the World Cultural and Natural Heritage (the “World Heritage Convention”) from 1972 which safeguards tangible heritage of exceptional value to humanity. I wrote about the ICTM involvement with the wording of this Convention in the October 2003 bulletin.

The Convention for the Safeguarding of the Intangible Cultural Heritage contains the following working definition of “intangible cultural heritage”: “the practices, representations, expressions, knowledge, skills, - as well as the instruments, objects, artifacts 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 it provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity”. This convention is a standard-setting and binding legal instrument, alongside existing instruments in the field of intangible heritage, such as those concerned with intellectual property as it relates to the use of biological and environmental resources.

(cont.)

- We are an organization in “formal consultative relations with UNESCO”. This status was reconfirmed last year and prolonged for another six years. During the past two years the interaction between ICTM and UNESCO has increased substantially. This is a very important channel for making our knowledge and expertise available to the communities of the World in order to fulfill the main objectives of our Council.
- Our most important contribution to UNESCO since our last General Assembly meeting is probably our involvement with the shaping of the Convention for the Safeguarding of the Intangible Cultural Heritage.

APPLIED ETHNOMUSICOLOGY

is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.

The ICTM STUDY GROUP ON APPLIED ETHNOMUSICOLOGY advocates the use of ethnomusicological knowledge in influencing social interaction and course of cultural change. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence.

APPLIED ETHNOMUSICOLOGY SUBCATEGORIES

(Pettan 2008, adapted from Spradley and McCurdy 2000)

- 1. Action ethnomusicology:** any use of ethnomusicological knowledge for planned change by the members of a local cultural group.
- 2. Adjustment ethnomusicology:** (...) that makes social interaction between persons who operate with different cultural codes more predictable.
- 3. Administrative ethnomusicology:** (...) for planned change by those who are external to a local cultural group.
- 4. Advocate ethnomusicology:** (...) by the ethnomusicologist to increase the power of self-determination for a particular cultural group.

*Empowering communities
to forge musical futures
on their own terms*

SUSTAINABLE FUTURES FOR MUSIC CULTURES

Towards an ecology of musical diversity

CASE STUDIES

Carefully selected for their diversity in history, present forms, dissemination, transmission and vitality, nine in-depth case studies will yield the core data for *Sustainable futures*: Australian Aboriginal music, Balinese gamelan, Hindustani music, Mexican mariachi, SamulNori from Korea, music from the Amami islands, traditional music of the Viet people, West African percussion, and Western classical opera. In addition, a study of Capeverdean music in Rotterdam will provide insight into drastic recontextualisations in contemporary urban settings. A brief description of four featured traditions illustrates their focus and diversity:

AUSTRALIAN ABORIGINAL MUSIC

Aboriginal people are deeply concerned about survival of their performance traditions, some of which have already been irretrievably lost. Yet maintaining performance traditions in a rapidly changing world is a complex task. Traditionally, learning takes place through 'total immersion', but this has been disrupted by massive social upheaval. This study will document tradition-bearer's views on the state of their music and current preservation efforts, and identify future initiatives and processes for implementation.

BALINESE GAMELAN

Alongside contemporary realities that result from the tourist industry and exposure to forms of music from other parts of the world, there is a strong desire to revive and preserve music from the past in Bali. Often this desire is linked to aspects of contemporary Balinese cultural politics, to intentions to educate children, to the need to assert identity, and to an ideology of historicising types of music. This case study investigates ways in which these agendas interact in the preservation and development of the music culture.

AMAMI ISLAND MUSIC

While valued as an important marker of Amami identity, local music is faced by a number of factors common to small island regions internationally. Amami, in particular, has shown resilience to the marginalisation of local culture. The revival in local song—known as shima uta—over the last two decades has been dramatic, yet the policies of local recording companies, music schools and shima uta competitions have had complex outcomes. This case study aims to explore the interaction between local preservation and development strategies, and their relation to national and international processes and agendas.

WESTERN CLASSICAL OPERA

From the perspective of the five domains, Western Classical Opera is one of the least sustainable musics in the world, with almost insurmountable obstacles in terms of required infrastructure, training of participants; and educated and affluent audiences. Yet, it has managed to sustain itself fairly successfully for 410 years, supported by prestige in a wealthy and dominating culture. This case study investigates its future in the modern world, focusing on training, repertoire, styles of presentation, and marketing.

CORE RESEARCH TEAM

Dozens of researchers and hundreds of musicians will be involved in the research for *Sustainable futures*, which will be coordinated by the following scholars:

Professor Huib Schippers (Griffith University) is an acknowledged leader of large action research projects dealing with musical diversity. He has a broad, hands-on experience of more than thirty years in most of the domains under consideration.

Professor Keith Howard (University of Sydney) is a leading scholar on Korean music and culture, a well-respected author on music education, and contributor to the UNESCO Masterpieces of Intangible Cultural Heritage.

Associate Professor Linda Barwick (University of Sydney) is an expert on Indigenous Australian music as well as Director of PARADISEC, dedicated to the preservation of endangered Pacific cultures.

Associate Professor Peter Dunbar-Hall (University of Sydney) is a leading scholar of music education, who has published extensively on Balinese gamelan, Indigenous popular music, and cultural diversity at large.

Professor Phil Hayward (Macquarie University) is one of the first Australian protagonists of engaged musicology, with a focus on music of small island cultures, on which he has published extensively.

Dr Hakan Lundström (University of Lund) is Dean of the Malmö Academy of the Arts, President of the International Society for Music Education, and a scholar of Asian music.

Professor Patricia Shehan Campbell (University of Washington) is one of the leading figures on the intersection of music education and ethnomusicology, with an extensive track record in projects, publications and lectures.

Dr Richard Letts (International Music Council) is the President of the International Music Council and has a long history of engagement with issues of regulations and infrastructure for music across the world.

Professor John Drummond (University of Otago) has a long track record in composition, opera, music education, as well as a deep involvement in cultural diversity.

Dr Myfany Turpin (Griffith University) is the central Research Fellow on the project. She is a scholar of Indigenous Australian music and languages, with a focus on language and music maintenance.



Music Vitality and Endangerment Framework (Grant 2014)

1. Intergenerational transmission
2. Change in the number of proficient musicians
3. Change in the number of people engaged with the genre
4. Pace and direction of change in music and music practices
5. Change in performance context(s) and function(s)

6. Response to mass media and the music industry
7. Accessibility of infrastructure and resources
8. Accessibility of knowledge and skills for music practices
9. Official attitudes toward the genre
10. Community members' attitudes toward the genre
11. Relevant outsiders' attitudes toward the genre
12. Documentation of the genre

Intangible Cultural Heritage Inscriptions

	Total	Representative	Urgent Safeguarding	Good Practices	Music- Related
Croatia	15	13	1	1	8
The Former Yugoslav Republic of Macedonia	3	2	1		2
Bosnia and Herzegovina	1	1	0	0	0
Serbia	1	1	0	0	0
Slovenia	1	1	0	0	1
Montenegro	0	0	0	0	0
Kosovo	-	-	-	-	-

1. Re-contextualisation of Heritage and Community

Five ways of life of folk music in Slovenia



2. Defining Heritage Locally

Slovenian minority in Austria:

Shared repertoires

Bilingual songs

This audio recording takes too much memory for sending. Will be added in Osaka.

This video takes too much memory for sending. Will be added in Osaka.

3. Collaboration and Intervention

Kosovo Roma

1. Terzi mahalla oro
min. 4:48

2. Grqki mellos
min. 4:04

3. Bugarski oro
min. 3:27

4. Indiski oro
min. 3:57

5. Burnisht
min. 4:53

6. Tallava Mitrovica
min. 4:18

7. Roman 9/8
min. 4:40

8. Sulltanije Peshtref
min. 5:01

Programim: Safet Veshall

Gitara&Ud: Bylent Veshall

Harmonika: Ali Skenderi

Tarabuka&Def: Titomir Veshall

Roto tonka: Kiki Shetro

Dhymbysh: Bashkim Veshall

**Aranzhman ideje: Dashni Veshall
& Shenoll Veshall**

RA

107.3 Mh FM

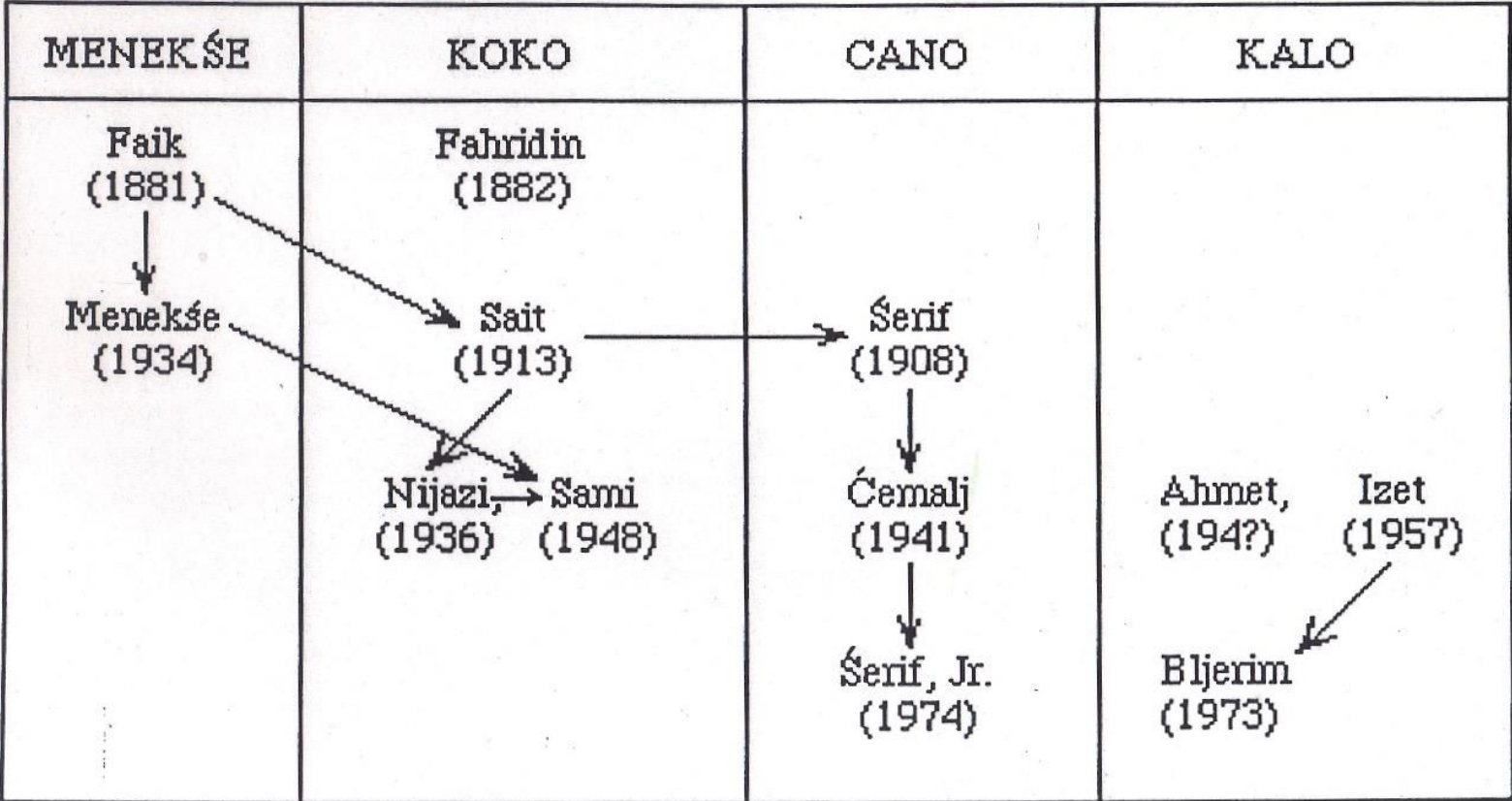
Radio Romano Avazo NRO "DURMESH ASLANO"

Djengiz Veshall mob.: +377(0)44/685-540

STUDIO Safet Veshall mob.: +377(0)44/389-344



Intergenerational Transmission



4. Museum and Revival of Culture

Cultural and Ethnomusicological
Society Folk Slovenia



UNESCO
SLOVENSKA NACIONALNA
KOMISIJA ZA UNESCO

OLK SLO

RADIO
TELEVIZIJA
SLOVENIJA

PRVI

SLOVENSKA LJUDSKA GLASBA
LETNI KONCERT KULTURNEGA IN ETNOMUZIKOLOŠKEGA
DRUŠTVA FOLK SLOVENIJA

Nastopajo: **LJOBA JENČE, TOMAŽ PODOBNIKAR,**
CINTARE, VRUJA, D BRINCL BEND,
ROMAN RAVNIČ IN MARINO KRANJAC,
LASANTHI MANARANJANIE, KATICE,
VOLK FOLK

Gosti: **ROŽANČEVI FANTJIČI**

8. 11. 2017 ob 19. uri, Atrij ZRC
(Novi trg 2, Ljubljana)

This photo takes too much memory for sending. Will be added in Osaka.




VOLK FOLK

D BRINCL BEND



LASANTHI MANARANJANIE





Tondokumente aus dem Phonogrammarchiv
der Österreichischen Akademie der Wissenschaften
Gesamtausgabe der Historischen Bestände 1899–1950

Sound Documents from the Phonogrammarchiv
of the Austrian Academy of Sciences
The Complete Historical Collections 1899–1950

Serie / Series 4

Soldatenlieder der k. u. k. Armee

Soldier Songs of the Austro-Hungarian Army





Neighbors
turned
enemies

Banija,
Croatia,
1988





OBNAVLJAMO BAŠTINU
RECONSTRUCTING HERITAGE

Thank you for your kind attention!

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