



Intangible Cultural Heritage in Museum Practice

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Country : Kazakhstan

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Abstract

This research work aims to view the present actions regarding intangible cultural heritage (ICH) through the experience of two different countries. The question enunciates on how the museum can safeguard and disseminate intangible cultural heritage.

The official documents of the two countries and the results of the interview are used in the research work. The National Folk Museum of Korea has extensive experience in comparison with the experience of the National Museum of Kazakhstan as the National Museum of Kazakhstan was established recently in 2014.

It was found out that nowadays, the museum pays more attention to safeguarding intangible cultural heritage and tries to combine a variety of approaches to work with ICH. In this work, I believe that exhibitions, collecting data and non-formal education can certainly support safeguarding in important ways; however, that full safeguarding work would need to include the holders as well.

1. Introduction

Kazakhstan is one of the countries in Central Asia with more than 100 nationalities. The cultural diversity of Kazakhstan is so heterogeneous that traditions and customs are somewhat similar.

The state policy of the state is focused on ensuring that every nation feels safe and remains in harmony, and also preserve its traditions and customs. In this regard, the goal of every ethnic group regardless of its quantitative composition is safeguarding the elements of their native culture such as rituals and traditions. There are very favorable conditions in the Republic of Kazakhstan for safeguarding the traditional culture of different ethnic groups. Every ethnic group has its cultural centers, associations that are monitored and supported by the Assembly of the People of Kazakhstan. One of the primary goals set by the country for the safeguarding of ICH is the inventory-making of the ICH which is not only for Kazakh people, but all ethnic groups residing in Kazakhstan.

To date, the country is implementing a state program called “Uly Dalanyn zhety kury”, which was proclaimed by the former President of the Republic of Kazakhstan. Within the framework of this program, the former head of state mentioned the anthology of the Kazakh people that it is necessary to organize systemic ethnographic expeditions for the collection of the Kazakh folklore fund. In this regard, the Ministry of Information and Social Development has launched the project “Anthology of the Steppe Folklore” - a treasury of great works performed by iconic figures of Kazakh literature. This is not just a poetic or song collection but the heritage on which we must educate the younger generation. Its main task is to convey it to all the citizens. Based on this anthology, a multimedia platform will be created where everyone can listen and download the work of interest to them.

Methodology

I am trying to use a multidisciplinary approach during my research because the museum context includes different disciplinary. One method, which I use in this topic, is an interview.

My research is based on legal documents, reports, and publications (secondary data) of UNESCO and two countries, Korea and Kazakhstan.

2. The legislative aspect of the intangible cultural heritage

Republic of Kazakhstan

In 1992, a law was adopted to preserve the cultural heritage of the Kazakh people. However, this law regulates tangible culture issues.

From 2003 to 2011, a state program called “Cultural Heritage” was implemented. The purpose of this state program was to preserve and disseminate the culture of the Kazakh people. As part of this project, 1000 kyu and 1000 songs of the Kazakh people were published. Also, in the process of implementing this project, a 1000 volume series of folklore material entitled “Babalar sozi” was published. This work was the beginning of the work to preserve and disseminate the intangible cultural heritage of the Kazakh people.

In 2006, the government of Kazakhstan adopted the law “On Culture”. Based on this legislation, many issues regarding cultural heritage are regulated. The Law “On Culture” of the Republic of Kazakhstan in article 1, paragraph 2-2 states that “the intangible cultural heritage of the Republic of Kazakhstan are- the customs, forms of presentation and expression, knowledge and skills, as well as related tools, items passed down from generation to generation and which are intangible cultural property. In Kazakhstan, the term used is- intangible cultural heritage. Article 1 of paragraph 3-4 of the Law “On Culture” states that “safeguarding the intangible cultural heritage is to take measures to ensure the viability of the intangible cultural heritage, including its identification, documentation, research, preservation, protection, popularization, increasing the role, and also reviving”¹⁾ The definition of intangible cultural heritage in this document is defined very clearly and concisely.

In 2015, a document was adopted that determines the status of the medium and the item, and the system for maintaining the inventory documentation of the item.

As mentioned above, the state program “Uly Dalanun zhety kury”, which was proclaimed by the former president of the country, is now being implemented. This program indicates the main points regarding the steppe folklore of the Kazakh people. The steppe folklore of the Kazakhs is rooted in centuries, which is one of the fundamental factors of the cultural code and tradition.

To date, 10 elements of the intangible cultural heritage of the Kazakhs have been included in the representative list of UNESCO. Many of them are multinational since the elements of tradition are similar. The applications for 2 elements were refused.

An inventory of the intangible cultural heritage of the Kazakhs was carried out in the framework of 5 domain²⁾, which are stipulated in the second part of Article 2 of the Convention:

- (a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) Performing arts;
- (c) Social practices, rituals, and festive events;
- (d) Knowledge and practices concerning nature and the universe;
- (e) Traditional craftsmanship

1) Law “On Culture” of Republic Kazakhstan. 2006

2) Conventions for the Safeguarding of the Intangible Cultural Heritage. 2003

Republic of Korea

The folk traditions of Korean society were changed many times. Also, many cultural elements have either disappeared or been transformed during Korea's industrial era. Then, the government of Korea started discussing safeguarding and protecting tangible and intangible cultural heritage.

After that Korea became a leader in developing strategies to safeguard and promote intangible cultural heritage by establishing legal protection of ICH the Cultural Heritage Protection Act (CHPA), enacted on 10 January 1962. This law is a basic step to institutionally safeguard ICH in Korea. The basic principle of this law: The basic principle for the preservation, management, and utilization of cultural heritage is to preserve them in their original state³⁾.

By adopting this law, Korea became a manager in this matter, which allowed it to create a category 2 center for UNESCO. We can see that Korea started this process before adopting the 2003 Convention UNESCO. "The 2003 Convention is both a practical and political tool to improve the esteem of popular practices, and to highlight their importance as cultural heritage. It hopes to do so by mobilizing large parts of the population, who will then be encouraged to run their activities and projects according to the definitions contained in the 2003 Convention"⁴⁾

3. Museum and Intangible Cultural Heritage

Nowadays, museums act as an organization that covers the historical, cultural and social aspects of people's lives.

In 1946, ICOM was created. The ICOM definition played a central role for museums and museum professionals and became a reference in the international museum community.

According to the ICOM Statutes adopted by the 22nd General Assembly in Vienna, Austria, on 24 August 2007:

"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for education, study and enjoyment"⁵⁾

In 2004, the 21st General Assembly of the International Council of Museums (ICOM) was organized in Seoul, as a result of which Resolution No. 1 was adopted. This resolution supported the UNESCO 2003 Convention and called on all countries to ratify the Convention for the Safeguarding and Disseminating of the Intangible Cultural Heritage.

Nowadays, many museums are wondering how museums can play a significant role in the dissemination of intangible cultural heritage. How can a museum contribute to the safeguarding of the intangible cultural heritage?

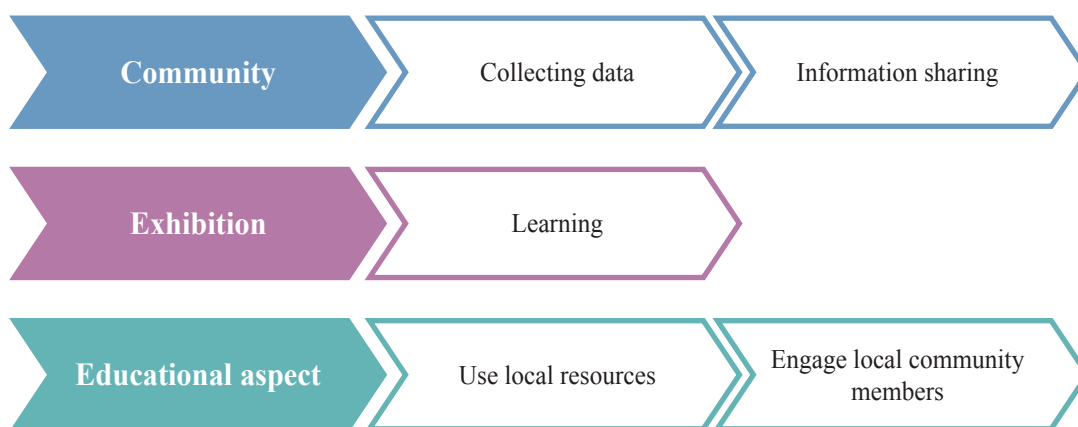
The museum's work with the intangible cultural heritage is manifested in the collection of data, in the creation of an exposition, as well as in work with local communities. Stages of work with intangible cultural heritage:

3) Cultural Heritage Protection Act. 1962. 10 January. Article 3

4) Tone Erlien, Egil Bakka. Museums, Dance, and the Safeguarding of Intangible Cultural Heritage: "Events of Practice" A New Strategy for Museums? // Santander Art and Culture Law Review 2/2017 (3): P.140

5) Museum definition. <http://icom.museum/en/activities/standards-guidelines/museum-definition/>

1. Collecting data, work with communities. However, following the 2003 Convention, these actions concerning the intangible cultural heritage must be carried out with the active participation of communities and with their consent;
2. Creation of an exposition, replenishment of content, exhibition;
3. The educational aspect.



The first stage is focused on collecting information and working with communities. Mostly, researchers use the method of interviews, analysis, and video/photo creation. After the collection of materials, they are processed and transferred to the archive. This work is one of the main works since the recording of knowledge and skills of the carrier is one of the primary tasks. When working with communities, the opinions of community representatives must be taken into account.

The second aspect is the holding of exhibitions regarding intangible cultural heritage. During the exhibitions, technologies are used with the help of which the visitor will be able to get acquainted with one or another element since the main task of the exhibitions is to disseminate the intangible cultural heritage. This direction is one of the key points in the process of disseminating intangible cultural heritage. Interpretation of intangible cultural heritage mainly goes through audio/video content, since such a transmission method seems to be the most suitable.

The third aspect is the involvement of young people in the dissemination of intangible cultural heritage. Introducing intangible cultural heritage into the educational aspect through museum content.

From the foregoing, one can say the following: to interpret the intangible cultural heritage in the museum sphere is one of the methods to strengthen the interdisciplinary approach. By tradition, a museum is always regarded as a documentation center, a repository of values. These activities can be easily integrated into the context of the tasks of preserving and transferring intangible cultural heritage. Museums play an important role within local communities operating as cultural hubs and providing additional physical capital such as cafes and meeting places cultural hubs and providing additional physical capital such as cafes and meeting places cultural hubs and providing additional physical capital such as cafes and meeting places⁶⁾ In the future, museums may become a center for interpretation and presentation of intangible cultural heritage, a center where representatives of the local community can teach if the museum takes on the functions of documenting and compiling an inventory.

6) Building and information sharing ICH information 2011 expert meeting report. P. 51

The National Museum of the Republic of Kazakhstan

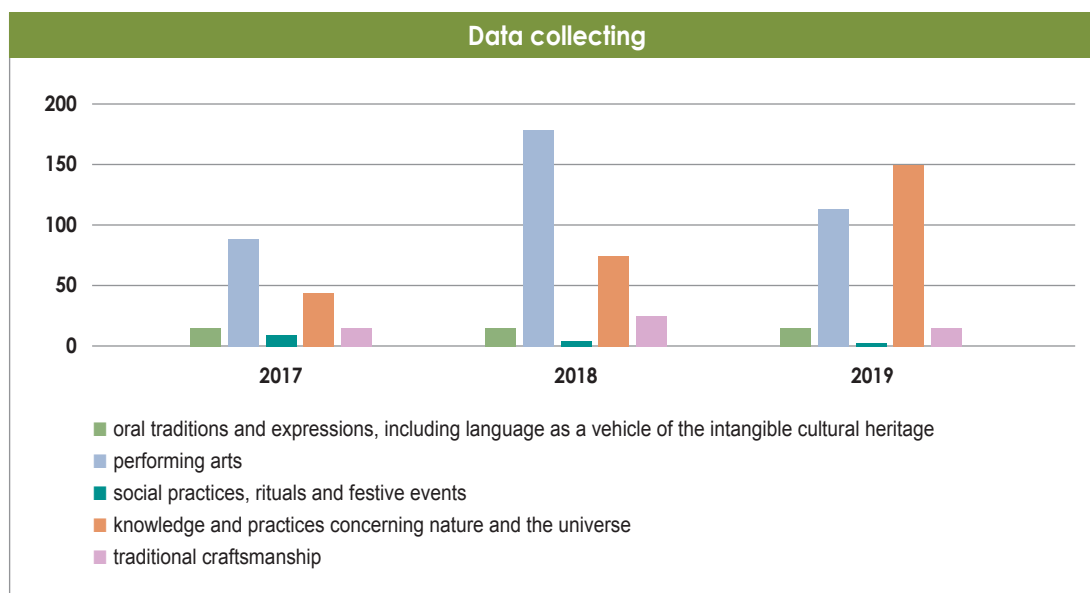
The National Museum of the Republic of Kazakhstan was established by the decree of the first President in 2013. And, since 2015, it has been working to create an intangible cultural heritage fund, which is formed based on collected materials during an ethnographic expedition. As noted by Chiara Bortolotto: “The museum is not only an exhibition of objects but also hosts socio-cultural programs to sustain and promote the creativity of indigenous communities”⁷⁾

The museum will not separate the material aspect from the non-material side since visitors to the museum at the sight of an artifact always ask about knowledge and traditions regarding this exhibit. These two aspects of culture are always interconnected. A museum is a place where material culture and intangible culture meet. And, these two aspects are somewhere complementary.

Collecting data

According to R.Kurin, “To deal with intangible cultural heritage museums, we must have an extensive, fully engaged, substantive dialogue and partnership with the people who hold the heritage. Such partnership entails shared authority for defining traditions and shared curation for their representation”⁸⁾ Holders always play a significant role in the process of safeguarding intangible cultural heritage and we must always consider their opinion.

Work with the community⁹⁾



Graphic 1

7) Bortolotto C. From objects to progress: UNESCO'S "Intangible Cultural Heritage" // Journal of Museum Ethnography. No 19. March 2007. p.28.

8) Kurin R. Museums and Intangible Cultural Heritage: Culture dead or alive? ICOM news. 2004. No4. P.

9) Annual report of the National Museum of the Republic of Kazakhstan. 2019. P.9

Researchers of the National Museum of the Republic of Kazakhstan arranged 10 ethnographic expeditions from 2015 to 2019, among which one expedition is international. During the ethnographic expedition, work was carried out to study and preserve the elements of the intangible cultural North Kazakhstan, Pavlodar, Kustanay region. As you can see in graphic 1, the main emphasis is on performing art and knowledge and practice concerning nature and the universe. This is mainly because the local population pays great attention to these two domains.



Ethnographic expedition. 2018

During the ethnographic expedition, it turned out that today some elements of the intangible cultural heritage of the Kazakh people have been lost. Such heritage requires a targeted inventory of the elements of the intangible cultural heritage of the Kazakh people.

Exhibitions

From 2014 to 2019, 16 exhibitions were organized on the intangible cultural heritage of the National Museum of the Republic of Kazakhstan. It is worth noting that among them, there are also exhibitions that are focused on the dissemination of cultures of other nationalities. For example, “Kazhak madenietinin ulttyk zergerlic ashekeilery” (2014), “The world of Indian textile” (2018), “Traditional Korean mask” (2018). We can understand that The National Museum of the Republic of Kazakhstan is making an effort to support cultural diversity.

During exhibitions or workshops, lectures on this element are usually held. In addition, modern technologies are used that will show and tell the manufacturing technology of this element. It is not so easy to show intangible cultural heritage through exhibitions since the transfer of information requires an additional device - an audio/video device.

Educational aspect

Each museum has a department of education whose main task is aimed at disseminating the intangible cultural heritage among the younger generation and audience. These are mainly conducted with children of 8-12 years old. To date, a project called “Entertaining Ethnography” is being implemented. This project began in the fall of 2016 together with the Asyk Atu Federation under the name “Kel asyk oynayk”. This project covered not only the game asyk atu but also the program of this course included such traditional games as “togyzkumalac”, “langi” etc. This program is held 2 times a month. In diagram 1, you can see the statistics for each year: for 2017, thanks to Expo 2017, 157 (35%) students attended the lessons; 2018 - 115 (26%) students. For the current year to date (September) 178 (40%) students¹⁰⁾.

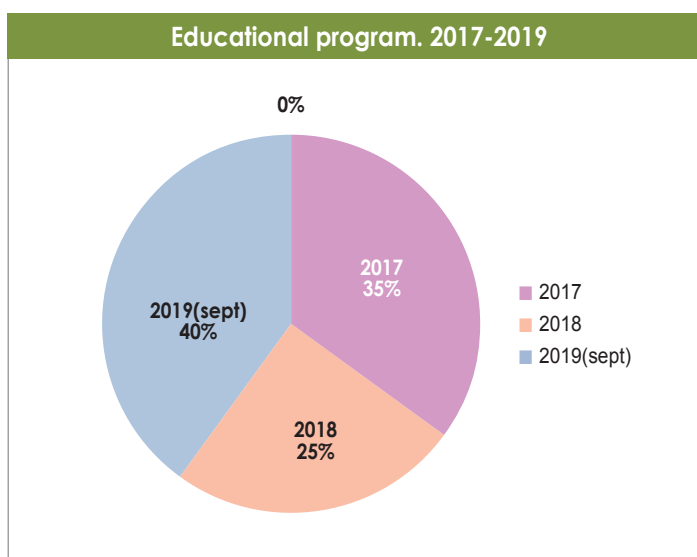


Diagram 1

As the dynamics show, the young generation’s interest in traditional games is not stable, the dynamics are playing. Since we see that in 2018, fewer participants attended this program than in the previous year.

One of the educational programs is “DombyraUyrenu”. This course is held once a week. It is worth noting that the interest of children in this educational program is stable, as the new generation pays great attention to their traditional culture. This trend is visible among the younger generation.

And as Marilena Alivizatou noted in his article “Museums and Intangible Heritage: The Dynamics of an “Unconventional Relationship” that “According to the movement of the New Museology, museums have a social, educational and cultural responsibility towards their public and for this reason special attention should be given to the satisfaction of the educational and cultural needs of audiences”¹¹⁾ Therefore, the museum focuses on the needs of the audience, as the new generation of Kazakhstan pays great attention to the culture of the Kazakh people.

10) Ibid. P.17

11) <https://pia-journal.co.uk/articles/10.5334/pia.268/>

Unambiguously, the museum's activities in the issue of preservation and dissemination of the intangible cultural heritage are ambiguous and are manifested in a different format.

The National Folk Museum of Korea

The National Museum of Korea has been established 60 years ago. The name and location of the museum were changed so many times.

During the visit to Children's Museum of the National Folk Museum of Korea, we familiarized ourselves with the exhibition under the name "Asian Kitchen, Rice, Bread, Noodle". As the exhibition described above, it spotlighted universality and diversity of Asian culture through a focus on traditional food and traditions regarding the food.



Exhibition "Asian Kitchen, Rice, Bread, Noodle"

During this visit, I interviewed the curator of the Children's museum Division Yi Eunmi. She described how Children's Museum works with the audience and how they were trying to disseminate Korean culture especially the folk culture.

In 2018, the National Folk Museum of Korea provided educational programs: a total of 30 times where 15,872 people participated¹²⁾. They are divided for 5 categories such as for the general public, experts, youth, culturally deprived population, foreigners.

Children's museum education program consists of 102 lectures and 156,094 participants attended the program. The majority of programs focused on folk education.

12) Annual report of the National Folk Museum of Korea. 2018. P.25.

Children's Museum Educational program¹³⁾

Subject	Category	Program title	Number of subtopics	Lectures	Atten.
School in the museum	Early childhood education	Folklore classroom for the kindergarten students	1	3	1,235
	Curriculum-related education	Folk games in textbooks	3	4	1,394
	After school education	Kid detectives of the folk village	2	2	304
	Weekend education	Family museum outing, the Folk club of middle school students	4	11	2,055
	Vacation education	Education during summer and winter breaks	2	10	1,351
	Exhibition related education	The story of our faces	7	8	30,919
Culture sharing education	Education for the disabled	Our folk lives, our gesture	1	2	293
	Education for low-income group	Happy meeting	1	2	233
	Hospital school education	Evergreen sprout classroom	1	10	460
	Local culture education	Kumdarak Saturday culture school	2	2	626
	Children's museum on-the-go	Traveling back in time with toys	2	2	3,041
Culture diversity education program	Seasonal education	Hands-on education on children's day	4	41	113,155
	Culture convergence education	Folklore meeting science	3	3	237
	Culture day-related education	Culture discovery box education	2	2	791

We can see that Children's museums paid more attention to the educational system for the young generation. Besides, we can realize that education regarding folklore is in high demand and started since kindergarten students. One of the interesting education programs is the Culture discovery box. This program started in 2010 and the first box was opened in Vietnam and Mongolia. In the area of heritage education, major projects are being developed in the international scene which have become reference models in our field of study discovery box. This program started in 2010 and the first box was opened in Vietnam and Mongolia. In the area of heritage education, major projects are being developed in the international scene which have become reference models in our field of study discovery box. This program started in 2010 and the first box was opened in Vietnam and Mongolia. In the area of heritage education, major projects are being developed in the international scene which have become reference models in our field of study¹⁴⁾.

The National Folk Museum of Korea organizes various performances and hands-on experience related to traditional

13) Ibid P.27

14) Olaia Fontal Merillas, Marta Martínez Rodríguez. An Analysis of Educational Designs in Intangible Cultural Heritage Programmes: the Case of Spain // International Journal of Intangible Heritage. P.191. Vol.13 2018

holidays and seasonal folk costumes. Also, shared seasonal foods with the audience for promoting local traditional culture.

4. Conclusion

From the foregoing, the following can be said, the context of the museum acquires a new look every year, since it is necessary to withstand the challenges of the times and be in step with the time. Consequently, there is no need to overshadow the importance of the museum in the problem of preserving and disseminating the intangible cultural heritage as a museum is precisely space where we can trace cultural diversity. We cannot compare the experience of two museums, because the National Museum of the Republic of Kazakhstan has only 5 years' experience.

At the end of my work, I would like to recommend the following:

First, museums can play a significant role like institute which would do an inventory system of elements of the intangible cultural heritage.

Second, the museum can work as a facilitator between holders and audiences.

Besides, I think that the museum needs an international networking program for sharing their experience as a part of its sustainability.

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Web-site

- <https://pia-journal.co.uk/articles/10.5334/pia.268/>
- Museum definition.<http://icom.museum/en/activities/standards-guidelines/museum-definition/>

Interview

- Maira Amanbek The National Museum of the Republic of Kazakhstan/ Curator
- Yi Eunmi Children’s Museum of the National Folk Museum of Korea/ Curator
- Lim, Seung Bum National Intangible Heritage Center/ Curator

박물관 속 무형유산

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개요

본 연구에서는 무형유산에 대한 두 나라의 경험과 현황을 살펴보고 박물관이 무형유산의 보호와 확산을 위해 어떠한 역할을 할 수 있을지 고찰해본다.

본 연구는 두 나라의 공문서와 인터뷰 결과를 활용하였다. 2014년 설립된 카자흐스탄 국립박물관에 비해, 한국 국립민속박물관은 풍부한 경험을 가지고 있다.

박물관이 무형유산 보호에 대해 더 많은 관심을 가지고 이에 관한 다양한 접근법을 시도하고 있음을 연구를 통해 알 수 있었다. 무형유산 전시, 자료 수집, 비형식 교육은 무형유산 보호에 있어 중요한 역할을 할 수 있을 것이다. 하지만 이러한 보호 노력에는 무형유산 보유자도 포함되어야 할 것이다.