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**Preservation of Cultural Heritage:
The Role of Museums in the protection, conservation and
management of cultural collections**

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I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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Abstract

This dissertation was written as part of the MA in Art, Law and Economy at the International Hellenic University.

This Master thesis was created in order to study the importance of cultural heritage preservation in conjunction with the role of museums in protecting, conserving and managing our cultural collections as a whole.

This dissertation examines the national, social, cultural and economic heritage aspects through an extended literature review pointing out the significance of keeping alive our cultural, natural, historical, architectural, archaeological values through the management of preserving cultural collections for the sake of our future generations.

How the notion of Cultural Heritage Preservation will affect the future of our cultural tourism and its impact to our economy? Will the need of 'digital libraries' solve future problems in terms of keeping our cultural collections in a safe digital place?

From a scientific point of view, the purpose of this dissertation is to advance the field of heritage science through transdisciplinary research with the aim to enhance sustainable preservation of cultural heritage, interpretation and access in service to the global conservation community.

I owe special gratitude to my great supervisor Dr Eleni Korca for her advices, guidelines and moral support throughout my research.

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Keywords: (museums, collections, digital archives, preservation, cultural heritage development

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Preface

The protection of Cultural Heritage aims to conserve, use and develop the heritage and sustain its values and significance by giving the heritage a fair use regarding the role of museums in terms of management, protection and conservation towards cultural collections.

The concept of digital preservation is a relatively new concept that needs to be examined demonstrating the multifarious nature of the topic and the context that can be captured to provide more effective means of search, retrieval, examination, use, management, and preservation for cultural objects in a digital form.

The role of museums has an impact on the sustainability of cultural development in relation to the preservation of our cultural heritage, for our present and future generations. Cultural heritage tourism possesses a powerful economic development tool.

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Introduction

Preliminarily, acquisition, conservation, and interpretation of collections include the traditional ordering of museum priorities, not to mention that the second and third priorities have been interchanged as an increased attention is paid in our society to the educational role of museums.

In order to make collections even more visible and accessible to the general public, pressure to diminish conservation and preservation considerations is applied.

It is important to note that still storage is no treated as highly valued or sacred and only few museums can maintain the policy to keep 80 percent or more of their collections in storage resulted to secondary exhibition areas and de-accessioning is used as an attempt to remove deadwood from storage and to invigorate the collect (Stolow, 1997).

As with all cultural institutions, the aim of museums is based on the reflection and contribution to the creation of wide social values and understandings (Pearce, 1994).

It is interesting that the entry of a piece into a recognized museum collection, its accession and acquisition, and as curators would state, it reveals a kind of legitimacy and immortality respectively; *'the piece is lifted from the world of transient goods with its kinship with the world of the outmoded, the worn-out and the rubbish - dust to dust, jumble to jumble - and into that of the culturally durable, the 'heritage' as we now call it, to be studied and displayed, protected and defended as the raw material from which cultural values will be spun'* (Pearce, 1994:31).

To build on this, the museum process of selection and discrimination is a complicated process taking a long-term business in order to be accomplished; what curators think in the long run is that collecting goes on from one century to the next. Hence, the outcome is to create a set of inter-locking visual and material values, as such what demands aesthetic admiration, what is 'genuine' or is not by inference.

These are all perceived values and they are in good working order on display in any museum gallery we tend to enter (Pearce, 1994).

According to Pearce (1994:31) *'museums are cultural institutions in their own right, and their cultural nature belongs with their unique identification with the material world'*.

To what extent, organisational culture underlines a significant role in shaping behaviour in museums (Harrison 2005; Lee 2007, cited in Davies et al. 2013), in addition, values can be described as a set of norms, beliefs and assumptions demonstrate how people behave (Armstrong 2006; O'Reilly & Chatman 1996; Quinn 1988; Schein 2004; Stanford 2010, cited in Davies et al. 2013), values have the ability to affect individual and collective behaviour (Davies et al., 2013) also values play an important role in explaining some of the most fundamental disputes in museums; *'whether museums ought to be temples for precious objects or forums for social debate'* (Cameron 1971, cited in Davies et al. 2013:346), *'or whether they should lead social change or be led by the customer'* (Janes 2004; O'Neill 2006, cited in Davies et al. 2013:346).

Last but not least, people working in museums have managed to negotiate between competing values and have met the needs of different audiences (Davies et al., 2013) and *'this can be difficult especially when the purpose and the functions of museums are poorly articulated'* (Hooper-Greenhill 1992, cited in Davies et al. 2013:346).

Hence, taking into account the tensions between values may provide a chance for understanding some of the difficulties that museums deal with (Davies et al., 2013).

Moreover, valuable collections that are accessible to the public are being recognized in terms of their wider cultural context and therefore their preservation is a significant issue.

It is important that preservation management must be considered as a fundamental part of an extended management policy, as it covers an extensive range of issues (Fenn & Muir, 2003).

Therefore, collection management comes into force and according to Foot (2001, cited in Fenn & Muir 2003:205) *'the purpose of a collection is a determining factor in its preservation needs, but other library functions that are closely linked to preservation need to be considered, as such acquisition, retention and access'*.

Preservation policies create preservation needs and in order to meet those needs, preservation policies should provide a realistic framework and should be integrated with other library policies together with collection and security policies adjusting to the mission of an institution (Fenn & Muir, 2003).

CHAPTER ONE: ART AND CULTURAL HERITAGE: MUSEUMS COLLECTION MANAGEMENT POLICY

To begin with, museums have different practices and policies regarding collection development, but all museums make decisions affecting what is kept and not kept and what is shown and not shown.

1.1 Museums and Objects

The result of those decisions influences consensus (even as it is a result of consensus) as objects that are kept, are often available to the public while objects that are neither kept nor exhibited are not available for use, resulted to making some potential information lost information; *'this process has a cyclical effect on shared conceptions for what is nationally, regionally, and locally significant to people. This, in turn, affects what is valued and therefore, preserved'* (Latham, 2012:58).

More to the point, museums are influenced by their condition in terms of place, time and people/workers and by recent consensus of what things in museums indicate.

Information-as-thing is affected by the keepers, exhibit coordinators and administrators, for example keepers (curators, registrars, and collection managers) are responsible for determining what is included into a collection and what access will be made (Latham, 2012).

To explain the aforementioned, according to Buckland (1991a, cited in Latham 2012:58) museums can be described as information systems whose informative material is the object, this can be either artificial or natural.

That is to say, *'museums should be considered information systems follows from their nature and purpose. Informative objects are selected, collected, arranged, described, retrieved, displayed, and interpreted so that knowledge may be increased and disseminated...'* as well as, objects function, as a basis for becoming informed; they are collected, stored, retrieved, and examined as information.

The role of Museums is to take care of the world's cultural property and be publicly available (Latham, 2012).

However, according to Lewis (2004:1) *'this is not ordinary property. It has a special status in international legislation and there are normally national laws to protect it'* and it is included in the world's natural and cultural heritage and may be of a tangible or intangible character.

Museums have a functional role in society with regards to the preservation of society's collective memory as conveyed tangibly and intangibly through the cultural and natural heritage providing for the sharing, appreciation and understanding of our inheritance (Lewis, 2004).

1.2 The Need to Collect

It is worthwhile to point out that Belk et al. (1990, cited in Pearce 1994:158) and his colleagues have concluded on the following: *'We take collecting to be the selective, active, and longitudinal acquisition, possession and disposition of an interrelated set of differentiated objects (material things, ideas, beings, or experiences) that contribute to and derive extraordinary meaning from the entity (the collection) that this set is perceived to constitute'*.

The notion of collecting is considered as distinct form of consumption processes including accumulation, possession and hoarding, accepting these as essential points of some significant types of collections, while, Duroust (1932, cited in Belk 1994:317) argues that *'we reject, for example, the suggestion that collections are necessarily intentional'* or *'must involve series-completion'* (Rigby and Rigby 1949, cited in Belk 1994:317).

According to Belk (1982), Kron (1983) and Danet & Katriel (1986, cited in Belk 1994) collecting focuses on getting an interrelated set of possessions. Kron (1983, cited in Belk 1994) proposes that *'collectors are more selective (and classificatory) than indiscriminate accumulators'*.

In reality, the role of the accumulator and the hoarder is that they belong to non-collectors: The accumulator is acquisitive but lacks selectivity, whereas the hoarder is possessive but consider the items possessed (McKinnon et al. 1985, cited in Belk 1994).

1.3 Collections Management Policy

Museum management is essentially important for both the development and organization of each museum (Ladkin, 2004).

The same applies to the concept of collections management. Collections management is *'the term applied to the various legal, ethical, technical, and practical methods by which museum collections are assembled, organized, researched, interpreted, and preserved'* (Ladkin, 2004:17) and it is significant to the development, organization and preservation of the collections that each museum advocates.

In fact, managing collections in an effective way is crucial in terms of ensuring that the collections support the museum's mission and purpose since collections management concerned with issues of preservation, record keeping and use of collections and its primary focus is on the care of collections with regards to their long-term physical well-being and safety (Ladkin, 2004).

Collections management demands a defined policy and procedures for the guidance of everyday activities and decision making (Ladkin, 2004).

According to American Alliance of Museums (2012:1) a collections management policy is *'a set of policies that address various aspects of collections management. This policy defines the scope of a museum's collection and how the museum cares for and makes collections available to the public...'*

It is important to consider a collections management policy; the public expects museums to keep the highest legal, ethical and professional standards since collections are made accessible for the public's benefit. In order to illustrate these standards museums set up policies for supporting its mission and operations (American Alliance of Museums, 2012).

The most important museum collections document is the Collections Management Policy and for this reason good decision-making is established on good policy in order for collections management to function in a successful way (Ladkin, 2004).

Indeed, according to Simmons (2006, cited in, Tam 2012:858) *'a collections management policy guides the museum toward achieving the museum's mission and enables the museum to meet its legal and ethical obligations'*.

A complete policy is considered as indispensable because it elucidates the purpose of an individual museum as well as the duties of that museum's officers and staff. Consequently, managing and developing a collection is the equivalent to the museum's mission to exhibit and share cultural knowledge (Malaro 1998, cited in Tam 2012).

In other words, a collections management policy points out the canons *'for acquiring artworks for and disposing of artworks from the museum collection'* (Malaro 1998, cited in Tam 2012:858).

What follows next is a suggested outline for a Collections Management Policy for a typical collections-based museum and an analysis of the accessioning and de-accessioning Collection Management policy.

Table 1. 1 Drafting a Collections Management Policy: Suggested Table of Contents¹

Museum Mission and Purpose	Disaster Preparedness
Code of Ethics	Insurance
Registration	Access to Collections
Acquisitions and accessioning	Security
Valid title, provenance, and due diligence	Exhibitions
Sensitive and protected materials	Controlled environment
Appraisals and authentications	Monitoring collections on
exhibit	
De-accessioning and disposals	Suitable exhibit materials
Return and restitution	Packing and shipping
Cataloguing, numbering, and marking	Research
Inventory	Field Collecting
Loans	In-house
Condition reporting and glossary/standards	Visiting scholars and
researchers	
Documentation	Destructive analysis
Preservation of Collections	Personal collecting and personal use
of collections	
Collections storage	Preventive Conservation
Collections handling and moving	Conservation
Photography	

¹ Adopted from Running a Museum: A Practical Handbook (2004:19)

1.3.1 Acquisition and Accessioning

Both acquisition and accessioning methods are the methods by which a museum obtains its collections using some ordinary methods, such as gift, bequest, and purchase, exchange, field collection and any other methods by which title (ownership) is transferred to the museum (Ladkin, 2004).

Specifically, acquisition *'is the process of obtaining an object or collection for the museum'* while accessioning *'is the formal acceptance of an object or collection, recording it into the register of a museum and incorporating it into the museum's collections'* (Ladkin, 2004:20).

Specific criteria should be established in order to determine what is collected.

For instance, all objects and collections acquired *'must have good title, must support the goals of the museum and be free from conditions or restrictions on their use'* and the museum should be able to provide for the long-term care and preservation of its objects and collections respectively (Ladkin, 2004:20).

What is more, normally only objects that are acquired for the permanent collections are accessioned, otherwise, museum may obtain other objects for use *'as exhibit props, in educational programmes and other expendable or programme support purposes'* (Ladkin, 2004:20).

The accession procedure begins when a unique identifying number is assigned to an object or collection and it is entered into the museum's register.

Thus, all accession records are greatly important administrative, legal and curatorial documents which will consist of information *'on the donor or source of collections, evidence of legal title, insurance valuation information, condition reports, an inventory for accessions containing more than one object, photography, insurance, and any other relevant documents'* (Ladkin, 2004:20).

Last but not least, registration records are created when a collection enters the museum.

Documenting museum collections is a fundamental part of collections management and all objects and documents in relation to the accession are brought together and are remarked with the accession number for that defined accessions thus accession files hold all of the documents with regards to each accession (Ladkin, 2004).

1.3.2 Deaccessioning and Disposals

As it has been examined in the previous section, understanding the meaning of *'deaccession'*, one must first study the meaning of *'accession'*.

Precisely, the process includes two core steps: firstly, *'the object is acquired by the museum'* and secondly *'the object is recorded or processed into the permanent collection'*.

That is to say, *'all objects accessioned into the collection must first be acquired by the museums, but not all items acquired will necessarily be accessioned'*. (Carnell & Buck n.d., cited in Stephens 2011:125).

In theory, the meaning of *'deaccessioning'* outlines the opposite of accessioning operations.

These operations include the inscription of new objects into the collection inventory (Merryman et. al., 1979 & Vilkuna, 2010, cited in Vecco & Piazzai (2014:2).

Indeed, in contrast to the meaning of *'accessioning'* in the preceding section, as stated by, Dorothy H. Dudley, cited in Philips (1983:7), *in Museum Registration Methods*, *'deaccessioning'* is defined as *'the process of removing an object permanently from the [museum's] collections'*.

Moreover, in the United States, most art museums have the legal power through sale to remove objects from their collections, permanently (Cannon-Brookes 1996, cited in O'Hagan 1998).

Indeed, *'deaccessioning'* as a process is used for the benefit of a museum's collections through the sale of any deaccessioned objects (O'Hagan, 1998).

That is to say, *'the establishment and pursuit of a clearly articulated deaccession policy may be among the most vital practices that a museum can adopt for its own well-being and the well-being of the community that supports it'* (Weil 1990, cited in O'Hagan 1998:2030).

It is interesting that most deaccessioning policies provide that the proceeds from the sale of works of art must be used to acquire more desirable works of art as the sale of an artwork generates an income for the art museum (O'Hagan, 1998).

To continue, the term *'deaccessioning'* is not equivalent to *'disposal'*; *'which is when ownership of an object is transferred from the museum to another institution, organization, or individual'* (Phelan 2001, cited in Stephens 2011:129).

It is true though that *'disposal'* usually will ensue after the process of *'deaccessioning'* (Association of Art Museum Directors (AAMD), 2010, cited in Stephens 2011), but then *'disposal'* is not required to fulfil the deaccessioning process (Phelan 2001, cited in Stephens 2011).

To what extent, even if the museum holds physical custody of the object, the fact that an object has been deaccessioned, the museum will not hold the object in the public trust in perpetuity (Gardner, n.d., cited in Stephens 2011).

Thus, in this case, it will result to the disposal of the object (Morris, n.d., cited in Stephens 2011).

1.3.3 Public trust theories

The following section analyses the importance of deaccessioning as a collection management policy.

The museum practice of deaccessioning describes the debate in how museums best serve the public interest.

Specifically, art museums play a fundamental role in contemporary society and for this reason they should be accessible to the public (Strong, 2015).

This statement is of high importance since art museums are defined as *'curators of ideas, preservers of culture, and educators on the evolving aesthetics and morals of society'* (Strong, 2015:241).

As it is noted in the AAM (American Alliance of Museums) Code of Ethics for Museums (cited in Tam, 2012:860) *'a museum carries out its mission to collect and exhibit objects for the benefit of the public'*.

The concept of 'public trust' can be applied to museums in different ways and their collections demonstrates the reason that there is no accord on the issue of deaccessioning.

In detail, as a concept 'public trust' can be explained as a legal entity and a legal doctrine and as to public's trust and confidence in museums to fulfil their public missions (Tam, 2012).

Initially, 'public trust' as a legal entity is explained as follows: discussions concerning deaccessioning, focus on the theory that *'museums hold their collections in a public trust and that the public trust doctrine should apply to museum collections'* (Tam, 2012).

To clarify, a 'public trust' poses a completely different meaning from the 'public trust doctrine'; 'public trust' applies to *'the type of organizing structure a museum may have, as well as the legal responsibilities that the structure demands'* (White, n.d., cited in Tam 2012:860).

On the other hand, the 'public trust doctrine', as applied to museums, follow the idea that *'art owned by museums is part of the public domain for the public benefit'* (Fincham, n.d., cited in Tam 2012:861) since art (before entering a museum collection) is considered private property with no public interest (Sax, 1999, cited in Tam 2012:861).

Hence, regardless of the various discussions on the defined concept of deaccessioning, the debate underlines that museums take the form as a public trust as far as the duties museums owe to the public is concerned relating to their operations and collections management (Simmons, 2006 cited in Tam 2012:861).

What follows next is an analysis of the term 'public trust' in relation to the public's trust and confidence in museums to fulfil their public missions.

According to Cuno, n.d., (cited in Tam, 2012:862) *'the public's trust refers to the trust and confidence that the public has given to the museum to collect, preserve, and make available works of art'*.

That is to say, leaders in the museum field understand the meaning of 'public trust' not only in terms of its legal sense for the benefit of the public, but they also make a reference to *'the public's trust in art museums'*, as a moral matter (Lowry, n.d., cited in Tam 2012:862).

Chapter two: Cultural Heritage Preservation

This chapter is premised on the role of Museums in relation to Intangible Cultural Heritage.

It will be thoroughly analysed what intangible heritage is and how its implications can influence the work of museums in terms of suggesting new functions and roles for museums by examining the dynamics of an '*unconventional*' relationship, especially in the areas of *collecting*, *making exhibitions* and *working with communities* (Alivizatou, 2006).

2.1 Museums and Intangible Heritage

In her study, Alivizatou (2006), states that, museums involvement with living culture, initially might seem paradoxical, since they are originally concerned with collecting, conserving and displaying material traces of the past.

In this regard, museums may appear unsuitable for copying with living cultural expressions; '*it is hoped that an assessment of this 'unconventional' relationship will challenge traditional museum practices and reveal that the engagement of museums with living culture can suggest new functions and roles for museums in the 21st century*' (Alivizatou, 2006:47-48).

Prior to proceeding to the examination of the following areas: *collecting*, *making exhibitions* and *working with communities* as far as intangible heritage in the museum practice is concerned, the term 'intangible heritage' should be examined (Alivizatou, 2006).

Deacon et al. (2004, cited in Kearney 2009:210) states that heritage is '*what we wish to pass on to future generations*' signifying '*performative cultural resources*' (Brown 2005, cited in Kearney 2009:210) as such oral traditions and knowledge systems, dance, song, language, monumental constructions, material culture, ideology as well as archaeological sites.

The former indicates a time depth reference to cultural expressions that creates connections among ancestors, contemporaries and descendants, forming such expressions substantial to cultural identity and distinctiveness respectively and in order to denominate some of this as intangible *'is to signal the ephemeral components of culture or performative culture'* (Deacon et al. 2004, cited in Kearney 2009:210).

Except from Brown's statement (2005) on cultural expressions, also Kreps (2005:5) state that a cultural expression must be disseminated from generation to generation, *'be constantly being recreated by communities and groups, and provide them with a sense of identity and cultural continuity to qualify as intangible cultural heritage and for protection under the Convention'*.

According to article 2.1 in the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003), intangible cultural heritage is formally defined as *'the practices, representations, expressions, knowledge, skills—as well as instruments, objects, artifacts and cultural spaces associated therewith—that communities, groups and in some cases individuals recognize as part of their cultural heritage'* (Kreps, 2005:5, Alivizatou, 2006:49-50, du Cros, 2012:1).

Furthermore, acknowledging the dichotomy of 'tangible-intangible', UNSECO outlines that 'tangible heritage' refers to *'the landscape of a country, the bodies of water that are its exclusive property, its architectural structures, artefacts, and monuments, and the preservation of the people as nationals of that country'* while on the other hand 'intangible heritage' holds *'all forms of traditional, popular, or folk culture represented by the collective works of a particular society'* (Carmichael, 2006:436).

What follows next is an analysis of the following areas: *collecting, making exhibitions and working with communities* regarding 'intangible heritage' in the museum context, as stated by Alivizatou (2006).

To begin with *collecting*, it can be debated that the notion of intangible heritage proposes a further inclusive approach in terms of what museum collections can be included in.

That is to say, Pinna (2003, cited in Alivizatou 2006:50) '*locates intangible heritage in expressions embodied in physical form and related objects (e.g. theatrical performances, costumes and masks), in cultural processes of no physical or tangible form (e.g. dances, songs) and more generally in the symbolic meaning of objects*', whereas Vierregg (2004, cited in Alivizatou 2006) has proposed a further aspect on this, that includes oral history as an expression of memory and identity.

To explain, many museums have introduced oral history programmes as a mean of shedding light into the lives of people that objects cannot achieve.

In this regard, intangible heritage not only demonstrates a depth understanding to the cultural significance and value of museum collections, but also it pertains objects to their conditions of production and use allowing different associations, such as, a mask from Central Africa is not only displayed as an object of art with appreciable technical and artistic features, '*but as a means of introducing museum audiences to the symbolic expressions of its initial use*'.

Hence the concept of intangible heritage in museums succeeds a broader understanding in addition to contextualisation of artefacts².

Moreover, museums of performing arts can be considered as another category of museums involved with intangible heritage.

Museums, as such the Athens and London Theatre Museums are used to record theatre performances, this is because the objects of which the theatrical collections are encompassed are inadequate in representing the theatrical event as a whole (Alivizatou 2004, cited in Alivizatou 2006:51).

Following this method they safeguard the theatrical heritage of their communities; '*the recording of expressions and practices of intangible heritage and their placement in museum collections suggest that these expressions will be maintained for future generations*' (Alivizatou 2006:51).

²These oral histories have been characterised as the 'first virtual object in the collection of the museum' (van Veldhuizen 2004: 70, cited in Alivizatou 2006:51)

This statement also supports the view of UNESCO and ICOM (Aikawa 2003, cited in Alivizatou 2006) which is based on the need for museums to safeguard intangible heritage transforming cultural expressions into new museum objects for their future safeguard and preservation.

Next, as far as *exhibition making* is concerned, the notion of intangible heritage is relevant as follows. For and foremost, it enables the contextualization of objects³.

Many museums tend to organize events, such as performances, craft demonstrations, study and talk days, as an attempt to enable audiences to think beyond exhibited objects adopting new perspectives and understanding of exhibition themes.

Thus, the notion of intangible heritage '*with the diverse ways for interpreting and contextualising collections affects the making of multidimensional exhibitions*' (Alivizatou, 2006:52).

Indeed, such events indicate the effort by museums to introduce into their practice elements of living culture.

To continue, the latter area needs to be examined is the *communities*.

According to the above, the notion of intangible heritage has indicated a change in perceptions of cultural heritage; '*from objects and monuments to practices and processes*', signifying that the human element is considered a fundamental principle of the concept of intangible heritage; '*the people that create and practice cultural expressions and produce and use cultural artefacts*' (Alivizatou, 2006:52).

Riegel (1996, cited in Alivizatou 2006:52) underlines that the role of museums when interpreting cultural artefacts is not always capable to satisfy the expectations of

³In other words, it reveals their cultural significance and symbolic value that extend beyond their technical and artistic features by placing them 'into wider circles of meaning' (Garton-Smith 2000:58)

This can be achieved in several interpretive ways that help trigger different associations and connections, such as storytelling, narrations or music (Garton-Smith 2000:58), and also through what Kirshenblatt-Gimblett (1991:389-390) has described as "in context" installations that include multimedia applications, headphones, charts, panels and labels and facilitate the production of different levels of meaning (cited in Alivizatou, 2006:52)

communities from which cultural objects originate, this consequently has often led to fierce debates and crises.

The director of the Vietnam Museum of Ethnology vis-à-vis the safeguarding of intangible heritage claims that *'with close cooperation with communities, the museum supports the preservation of expressions at risk of disappearing, and revives those that are important to people's lives'* (Van Huy 2003, cited in Alivizatou 2006:52).

Hence, the notion of intangible heritage proposes that through community partnerships museums can have a useful support in interpreting and displaying cultural objects leading to identifying and safeguarding expressions of intangible heritage (Deacon et al. 2004, cited in Alivizatou 2006).

2.2 Museums and the Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

To begin with, this section is focused on the analysis of the aspects relating to the safeguarded ICH (Intangible Cultural Heritage) in the context of museums.

According to Matsuzono (2004:13) *'art museums and other cultural museums often evaluate cultural heritage with reference to what they assume are universal criteria; in doing so they ignore the cultural context in which each heritage is embedded'*.

In some parts of the world, it is not commonly held to preserving a tangible cultural heritage from one generation to another.

Several kinds of cultural heritage such as oral traditions, language, various kinds of music and religion, are fundamentally intangible in character.

On the other hand, communal history and personal memories are usually disseminated as intangible heritage. In this regard, museums have recorded and presented some of this, yet, they have not paid much attention to the preservation and transmission of intangible heritage (Matsuzono, 2014).

As stated by Matsuzono, (2004:13) *'the tangible is always embedded in the intangible'*. To explain, museums have constantly focused on tangible objects, as such for art and history, those objects can never be produced without consisting of many intangible cultural resources including *'knowledge for making and using the objects, cosmology, social organisation and methods for preservation or disposal'* (Matsuzono, 2004:13). Having perceived the required knowledge, people can reproduce those objects in case of an object is lost or has limited period of use (Matsuzono, 2004).

From the above, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), sets out the basis concerning how museums can foster awareness of intangible cultural heritage as well as its value for humanity (Matsuzono, 2004).

According to Article 2.3 of the UNESCO Convention (2003b, cited in Kurin 2006:12), *'safeguarding' IHU 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 order to safeguard IHU, it should be viable involving its continued practice in the relevant cultural community.

Therefore, in order for living cultural heritage to be considered safeguarded, it should be dynamic, vital and sustainable

Intangible Cultural Heritage is preserved in communities and not in state's archives or national museums (Kurin, 2006).

Hence, the tradition is not safeguarded if it occurs as a *'documentary record of a song, a videotape of a celebration, a multi-volume monographic treatment of folk knowledge, or as ritual artifacts'* in the best museums in the country, on the contrary, the tradition is considered safeguarded if it is still alive, vital and sustainable in the community (Kurin, 2006:12).

According to the Convention, the nation states ratifying the treaty, thus the States Parties of the Convention are responsible for ensuring the safeguarding of ICH.

That is, in the Article 13(b) of the Convention '*each nation is to designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory*' (UNESCO 2003b, cited in Kurin 2006:13).

It is rational that such a body or organisation would manage the setting up of national inventories of ICH; '*submit reports to national agencies and UNESCO, and devise a variety of educational, scientific, artistic, promotional, economic and legal interventions*', as a possibility to endorse ICH within the country (Kurin, 2006:13).

Even though, the Convention offers no direction on the uncertainty of what kind of agency or organisation would best ensure such work, most nations have already made their choices by designating either a department or division of their government; a unit charged with safeguarding ICH from the Ministry of culture (Kurin, 2006).

While this choice sounds reasonable for the reason of '*a government department may have the authority to conduct the surveying or inventory work required by the Convention, a government department may be able to coordinate planning and implementation efforts in the economic, educational, and legal sectors to safeguard ICH*' (Kurin, 2006:13), it could also create problems with government control over ICH safeguarding in terms of freedom and human rights.

That is to say, minority cultural communities do not perceive government as the body that does represent their interests about their living cultural traditions as active communities, on the opposite, government efforts have been used for disregarding cultural practices.

Another agency that could implement the Convention is university departments as they could operate in the best interests of the States Party (Kurin, 2006).

Universities have their own set of values such as scholarly standards, ethics and scientific methods that lead their actions and while behaving '*officially*', universities can operate separate from the bureaucratic and politics of government as well as they can achieve many of the Convention's functions; '*those of research, inventorying, devising educational programmes and studying the nature of cultural transmission and sustainability*' (Kurin, 2006:14).

While the aim of university departments and programmes is to pioneer knowledge, they are having difficulties in terms of providing long-term and extensive efforts in applied programmes of social action as they lack of personnel and the ability to guide the needs of faculty.

Even though several universities have already flourished in such programmes, it is challenging for universities to find compelling social motivation or secure the required financial rewards for undertaking the cultural mission embodied in the Convention (Kurin, 2006).

According to Kurin (2004b, cited in Kurin 2006:14) *'the most appropriate type of organisation to take the lead role in the realisation of the Convention is the museum, or a museum-like cultural organisation; content-wise, they often cover the areas included in the Convention - they are cultural preservation institutions by their very definition'*.

Museums afford skilful staff in diverse areas of cultural heritage research and documentation, having respect for traditions and cultural practitioners.

Museums are concerned with the collections of objects and not the documentation of living traditions, for this reason they tend to cope with inanimate or dead, specifically *'museums tend to like their culture dead and stuffed'* (Kurin 2004b, cited in Kurin 2006:14) whereas *'many museums have increasingly become quite skilled in relating to and partnering their constituent cultural communities, it is something fairly new in their orientation and practice'* (Kurin 2006:14).

For and foremost, museums are involved with the survival and preservation of their collections; *'items of culture taken away and alienated from the community settings and social matrix within which they were created and used'* (Kurin 2006:14).

The latter indicates that museums are not qualified at a high level in ensuring that culture is protected as a dynamic, living and sustainable process in situ (Kurin 2006).

As proposed by Kurin (2006) the best solution regarding the implementation of the Convention within the signatory States in a successful way, is the above combination of governments, universities and museums' characteristics for the safeguarding of Intangible Cultural Heritage.

Chapter three: <<Digital Libraries>> the conservation of museum collections.

In this chapter, it is analysed the concept of digital collections in museums for the maintenance of our Cultural Heritage.

3.1 Digitization of archives

At the outset, preserving and sustaining mankind's cultural heritage, several digital archives programs in museums are conducted all over the world.

The purpose of such programs is to *'preserve cultural heritage and collections; popularize fine cultural landmarks; encourage information/knowledge sharing; invigorating cultural content and value-added services, and improve literacy, creativity and quality of life'* (Hsu et al., 2006:38).

The above programs are suitable for developing digital museums, as they are considered the cornerstone from which a museum's conventional functions in exhibition, education, academic research and entertainment can be prolonged and established through information technologies (MacDonald, 2000; Alonzo, 2001; Chen, 2003; Shindo et al., 2003; Hemminger, 2004; Mei, 2004, cited in Hsu et al. 2006).

According to Fan et al. (2008:173) a museum has the function of displaying and preserving culture, artifacts and technology as well as offering education to society. Even though the role of a museum has always been to serve as a personal depository, *'its role has changed to include the function of offering researches, exhibitions, and education'*.

Thus, the establishment of a digitalized collection environment appears to be a good solution in order for museums to maintain with the continuous advancement of the information technology through the web (Fan, 2008:173).

Indeed, the amount of digital content produced globally has increased through *'digitization of analogue materials and/or content being 'born' digitally'* and they must be preserved with the purpose of meeting the distinct heritage needs of each nation and its people (Mudogo, 2014:363).

Digitization as defined by Eadie (2005, cited in Mudogo 2014:364) is *'the process of making an electronic version of a real-world object or event, enabling the object to be stored, displayed and manipulated on a computer, and disseminated over networks and/or the World Wide Web'*.

The growth of digital content indicates several encounters for digital heritage preservation.

For instance, these objections can be examined in the case of the USA, as a developed country that covers the required infrastructure and institutional framework for the application of digitization projects.

The USA, as being the leading economic centre on earth, is supposed to have the most developed infrastructure and capacity for managing digital content worldwide. Subsequently, the challenges that the USA deals with in this respect indicate considerable worry in relation to the developing world (Mudogo, 2014).

That is, the concept of digital heritage preservation should be understood in the framework *'of bridging the content divide to bequeath present and future generations the treasures of a nation for their socio-economic development'* (Mudogo, 2014:364).

Several digital library and archives projects have been achieved as an attempt to preserve traditionally valuable materials in digital presentations (Sinn, 2012), since \$24.4 million of U.S. federal funds were used to six universities for digital library research in 1994 (Besser, 2002 cited in Sinn 2012:1521).

Indeed, digitalization is focused on the preservation of valuable materials; as stated by Jones (2001, cited in Ekwelem et al. 2011:2) *'we live in an increasingly digital world. Hundreds of libraries, museums and archives have recently launched projects designed to digitize their collections and place them on the web'*, it is a fact that producing high quality images available online can diminish the deterioration of fragile items (Ekwelem et al., 2011).

According to the data table below, the 121 digital collections have originated from many institutions.

As stated, the major driving forces for digital projects are museums, libraries, individuals, commercial companies and higher education institutes (Sinn, 2012).

Table 1. 2 Digital projects by institution⁴

By institution		Number of collections used		Number of items used	
Cultural Institutions (LAM)	Library	42	22	72	46
	Archives		4		4
	Museums		16		22
Commercial Vendors			26		60
Individual Web sites			17		25
Higher education			15		41
Nonprofit entity			10		12
Government			9		9
Not known			1		1

⁴ Adpated from Sinn (2012:1521)

Digital archival collections have become more popular in the last few years. This pattern is more salient for digital collections from individual's Web site. These digital collections were often from family history research or other individual research projects and were used only from 2008-2010

Especially, when combined cultural institutions as such libraries, archives and museums (LAM) are noticeably the biggest group with 42 collections in total compared to the other ones that manages the implementation of digital projects providing access on the Web.

There are various evaluation studies on digital projects about design, usability, user interfaces, system development and users' information-seeking behaviors (Sinn, 2012). However, a new area of study is the evaluation of the use and usage patterns of digital archival collections; *'the impact of the digitization of documentary heritage has been assessed mainly in terms of "access." The positive impact of digitization identified from "increased access" has been supported by various statistics (Maron, Smith & Loy 2009, cited in Sinn 2012:1521) and has become one of the rationales for implementing a digital project, in addition to the benefit of enhanced preservation'* (Mallan & Park 2006, cited in Sinn 2012:1521).

Moreover, artworks collected by museums hold a certain magisterial quality for the reason of museums are the actual keepers of cultural heritage.

Preservation is a critical part of museum practice as any work of art obtained by a museum is expected to become part of the canon.

From the moment an institution has decided to obtain a work of art, then its care and evaluation is assigned to the museums conservators (Marchese, 2011).

Due to the development of multimedia technologies and the Web, museum collections can not only be digitized but also publicized with the aid of using advanced media and network technologies (J.-S. Hong et al. 2005).

It is an evolution the fact that the conversion of physical museums into digital museums provides the possibility of having museum knowledge available to all researchers and the general public; *'these digital museum artifacts can now be within the reach of our educational, entertainment, or economic systems'* (J.-S. Hong et al. 2005:231).

In other terms, a digital museum *'is a virtual entity in which sets of museum artifacts and a variety of interactive edutainment activities connected by specific themes are placed in an integrated environment'* (J.-S. Hong et al. 2005:231).

There are many issues that are concerned with the growth of digital museums such as intellectual efforts, technological advancements, overall design requirements and financial considerations (J.-S. Hong et al. 2005:231).

That is to say, technical and financial resources are required for preserving digital materials, archives and other repositories.

Hence, archives, libraries and other repositories that are facing difficulties with meeting escalating user expectations concerning inadequate financial and technical resources can reveal digital preservation requirements in a different way from end users (Hedstrom, 1998).

To what extent, digital storage *'is not simply an alternative means for storing print formats. Many types of digital objects do not have print equivalents and cannot be preserved in non-digital formats'* (Hedstrom, 1998:193).

However, storage media can have the following benefits: *'a long-life expectancy, a high degree of disaster resistance, sufficient durability to withstand regular use, and very large storage capacities'* (Hedstrom, 1998:193).

Lat but not least, change from analog to digital formats and transition to new generations of technology is going to be accurate, rapid and inexpensive enough in order to permit extensive transfers of heterogeneous materials.

Consequently, costs must be modest with the intention of making preservation affordable to the broadest conceivable range of organizations and individuals, equipment and media (Hedstrom, 1998).

Overall, preservation of digital objects involves action and expenditure; *'preservation costs are exacerbated by the profusion of proprietary formats'* (Galloway, 2004:552).

This problem was created by many creators of digital objects having little interest in future preservation resulted to limited demand for a commercial solution.

Thus, a solution for preservation to be economical and workable is to provide preservation before the digital object is created as well as an institutional commitment is needed for providing adequate support.

Such commitments will be focused on government, academia and the digital content industry and along with current economic trends only the digital content will be self-funding (Galloway, 2004).

3.2 The Digital Museum: Metadata and Information Management

Initially, the museum is examined as information space. The purpose of collected and preserved objects is *'to represent, to reconstruct, or to demonstrate a physical or conceptual phenomenon'*, the main characteristic of collected objects is to support learning, entertainment and research (Buckland, 1997 cited in Navarrete & Mackenzie Owen 2016:112).

To make a parenthesis, indisputably, according to the interactive model of museum experience, personal context is considered an important factor for museum learning; *'learning is a very personal experience, self-motivated, emotionally satisfying and very personally rewarding and always constructed from a base of prior knowledge'* (Falk & Dierking 2000, cited in Nikonanou & Bounia 2014:180).

Three models have been found by Paris and Mercer (2002, cited in Nikonanou & Bounia 2014:180) in terms of museum education research indicating the relationship between visitors and museum objects.

The first one is the model of *passive reception* where museums can provide information effectively and simply accepted by the visitors.

The second one makes a reference to *active construction*; *'museums are, and should be, constructivist environments (Hein & Alexander 1998), where visitors can construct their own meanings by actively engaging with exhibits, programs, objects and phenomena'* (Perry 2012, cited in Nikonanou & Bounia 2014:180).

Finally, the name of the third model is *transactions* relating to a very personalised understanding of learning *'where the encounter of the visitor/group of visitors with the exhibits serves to reinforce or develop personal identity and beliefs in a rather idiosyncratic manner'* (Paris and Mercer 2002, cited in Nikonanou & Bounia 2012:180-181).

Back to the collected objects, the process of a collected object is defined as follows: when collections are formed, the objects' original context is substituted by a new one. In essence, the new context is considered part of a space in which the museum expert displays objects in order to guide the information transmission process; *'the object's function is to inform a person observing it: objects are information carriers'* (Buckland 1997; Leone & Little 2007, cited in Navarrete & Mackenzie Owen 2016:112).

That is to say, the information they carry is determined by the observer's 'reading' of the object, depended on obtained rules of interpretation in addition to methods of reasoning, for instance an object can be understood in a different way when part of a collection made by a collector, an artist or a national museum (Navarrete & Mackenzie Owen, 2016).

One way to support interpretations that can be changed over time is the *'collection information management systems'*.

Specifically, information systems should *'allow for multiple perspectives and scholarly interpretations, and accommodate different vocabularies for different types of users'* (Bearman 2008; Marty & Jones 2008, cited in Navarrete & Mackenzie Owen 2016:114).

In this respect, metadata include information concerning the object as information carrier; *'where museum objects carry external knowledge, metadata may be said to be the internal knowledge of the object'* (Mackenzie Owen 2007, cited in Navarrete & Mackenzie Owen 2016:114).

Thus, objects and their metadata can be related to other objects and their metadata augmenting each other's information dimension, all within one database.

Not to mention that objects are considered polysemic in nature meaning that they are related to other objects and other collections.

In fact, in order for an object to function as information carriers, metadata is required for placing the object in a material and an information context respectively (Navarrete & Mackenzie Owen 2016:114).

Digitally, an individual object can be accessible following a procedure *'from (metadata about) the museum, to (metadata about) a specific collection, to (metadata about) an individual object'* (Navarrete & Mackenzie Owen 2016:115).

It is a global fact that embracing the internet, museum collections and single objects are becoming gradually reachable in digitized form.

Indeed, museums tend to participate in the creation of new born digital objects including websites, as technology permits for complex information aspects but actually digitization strategies still have a tendency to focus on access to museum collections using images including a brief subject label, consequently using a restricted set of possible metadata (Navarrete & Mackenzie Owen 2016:114).

Varian (2010, cited in Navarrete & Mackenzie Owen 2016:118) states that *'the objects, metadata, collections and museums are all considered to be individual components at the user's disposal to be combined at wish'*⁵.

Museums do not perceive Internet as an environment in which collections, objects and museums all function as distinct objects at the user's disposal while *'what we mostly see at this moment is an attempt to copy the museum's onsite institutional entity on the Internet'* (Navarrete & Mackenzie Owen 2016:118), not concluding to the realization of the new information space yet.

From the above, this strategy will not be feasible as these spaces will merge from alternative efforts and the public if not made by the museum institution will move to spaces where information is obtainable in an open-reading.

On the other hand, much has been achieved by heritage institutions even though their potential has not been realized yet and museums are considered rich information spaces enhancing the information dimension of the Internet (Navarrete & Mackenzie Owen 2016).

According to Kuo (2016:32-33) the growing technological advances, as such virtual reality equipment, are still in the developmental periods and research, so that *'it is too soon to clamor when a museum plans its exhibitions to accommodate such*

⁵Varian (2010) uses as example the Internet: it offered a flexible set of component technologies which encouraged combinatorial innovations

Its component parts are all bits (e.g., programming languages, protocols, standards, software libraries, productivity tools) that could be sent around the world with no manufacturing time, no inventory management, and no shipping delay. That is why innovation has had such rapid pace

instruments', this is because, *'these emerging technologies is necessary to refine its application before it can work seamlessly in the service of art objects'*.

Above all, digital dimensions have enduringly entered into the museum proper and digital resources have become an asset in itself.

Most curators and directors incorporated new digital technologies attempting to contextualize exhibitions, distribute knowledge and foster museum attendance leading to museum development through museum's shift in the applications of technology (Kuo, 2016).

Chapter 4: Creative economy: The value of Museums in Cultural Heritage Development

In the present chapter, it is examined the value of museums with regards to cultural development, mainly the relationship between culture and economy for the preservation of cultural heritage.

4.1 The Concept of Cultural Economics

In the beginning, according to a survey of McKercher (2004, cited in Stylianos-Lambert 2011:403) museums were appeared to be the most predominant attraction typically followed by monuments and art galleries.

Specifically, McKercher (2004, cited in Stylianos-Lambert 2011:403) examined cultural attractions in five countries and found that tourists disposed to participate in the same kinds of activities irrespective of destination.

As stated by Graburn, 1983, 1998; Tufts & Milne 1999, cited in Stylianos-Lambert 2011:403) *'this is not surprising if we consider that museums help define the overall tourism product of a destination by providing a sense of a particular time and place that is often unavailable elsewhere'*.

Moreover, museums are considered to be part of a universal cultural system for the dispersal of knowledge in addition to experience (Herreman 1998, cited in Stylianos-Lambert 2011).

It is a fact that researchers have focused on the links between the economy and culture due to the increasing contribution of cultural institutions, as such museums, to the attractiveness of a destination and hence to its economy (Capstick 1985, cited in Stylianos-Lambert 2011).

To analyse, the considerably growth of subsidies to the arts and culture in the post-war period, in most European countries, led government to be a major provider of financial support for culture.

But, after the failure of traditional arguments for subsidies such as the educational role of the arts and the equity objective, enlargement the audience for cultural products and approval of equality of access to all social groups in addition to the enforcement of reducing public expenditure, resulted to threaten the level of government funding for arts and culture in Europe, in the 1980s (Gratton & Richards, 1996).

In this respect, a new argument emerged regarding subsidies to arts and culture: '*investment in the arts for purposes of economic development and industrial restructuring*' (Gratton & Richards, 1996:55).

It is a fact that during the 1980s, the economic arguments on the side of government support have totally changed, further than arguments concerned with cultural appreciation, education and cultural integration, to arguments concerned with the economic benefits developed by the arts through their attraction of tourists.

In this perspective, this economic motivation, has been a major focus of government policy in Europe in recent years towards public investment in arts and culture (Gratton & Richards, 1996).

The table below shows explicitly the structure of cultural funding in Europe that specific period.

That is to say, the table 1.3 indicates government expenditure on arts and culture for ten European countries, at state and national level.

It is obvious that Britain achieves a low level of government support for the arts when compared with all the other major European economies.

Next, the Netherlands has higher government expenditure than Britain even though Netherlands population is about one quarter of the population of Britain (Gratton & Richards 1996).

Similarly, a more recent study by Feist and Hutchison (1990, cited in Gratton & Richards 1996:56) designated '*that per capita expenditure in the United Kingdom on arts subsidies remains substantially below other European countries such as France, the Netherlands, former West Germany, and Sweden*'.

Also, Ireland and Portugal have lower government expenditures on the arts comparing expenditure per capita, while cultural expenditure per capita, especially in many countries, is over three times greater than Britain's (Gratton & Richards, 1996).

Table 1. 3 Government expenditures for culture: ten European countries, central and state levels 1985 (Euros)⁶

	Expenditures (millions)	Expenditure per capita (purchasing power parity)
Belgium	221	27.1
Denmark	181	31.9
France	1151	28.9
Germany (Fed Republic, 1983)	1368	22.7
Great Britain	117	9.5
Ireland (1981)	22	8.0
Italy	1271	27.5
Netherlands	197	37.2
Portugal	50	7.6
Spain	564	22.0

From the aforementioned, it is interestingly that in addition to cuts in public funding, cultural organizations deal with a further problem that costs unavoidably grow faster than costs in the economy in total, this is because *'they have difficulty in substituting capital for labour in the production process'* (Heilbrun and Gray 1993, cited in Gratton & Richards 1996:57), resulted to the inability of the public sector to fund the arts as costs of cultural production grow as well as dropping public expenditure can have a severe impact in the concept of cultural heritage since the stock of heritage is developing expeditiously (Gratton & Richards, 1996).

⁶ Adopted from Frey and Pommerehne (1989, cited in Gratton & Richards 1996:56)

Table 1.3 does not include expenditure at the municipal, local, and regional level but Frey and Pommerehne (1987) suggest that for countries such as Germany over half the subsidies for the arts came from local government. This is not the case in the UK, again reinforcing the point of much lower subsidy levels in the UK

Hence, a European solution to the problem of expanding cultural funding needs and declining public expenditure is to increase funds from lotteries or gambling, this is in the case of UK and Greece (Foley 1996, cited in Gratton & Richards 1996).

As state funding for culture declines, other sources of funding are being held such as sponsorship and fully-fledged privatization is a way of creating publicly-funded museums more market-orientated, as well as, efforts from national governments have commenced to pass the responsibilities on to local government or to the voluntary or commercial sectors for the growth in cultural expenditure (Bianchini & Parkinson 1993, cited in Gratton & Richards 1996).

Furthermore, the potential of cultural tourism as a strategic factor, made my many government and business officials, in developing the local economy and creating jobs has fortified its growth; *'the European Commission advocates harnessing the potential of cultural tourism as a means of reducing tourist congestion and rigid seasonal cycles while expanding the positive effects of tourism development on a regional and timely basis'* (Bonet, 189:2003).

To explain the latter argument, locations without the standard resources as an attempt to attract visitors in this perspective (attractions of symbolic value, monuments etc.) or those locations far from main tourist routes, perceive an element of tourist attraction and economic development respectively in the preservation and renovation of their cultural legacy and heritage (Bonet, 2003).

Hence, these sites must adjust or restructure specific products for this new market, collecting an adequate supply of existing products and services with the intention of attracting travel agents and tourists with cultural interests concerning new destinations, while, purely offering attractive cultural tours and hospitality does not promise tourists or solid economic development, indeed, as stated by Richards (1996, cited in Bonet 190:2003) *'the number of cultural tourist resources in Europe has grown in the last two decades far beyond the demand for cultural tourism'*.

As far as cultural sustainability is concerned, *'intergenerational equity can be considered as applying principally to the management of cultural capital'* (Thorsby, 2003:183-184), this is because, the stock of cultural capital, equally tangible or intangible, demonstrates the culture that is inherited from our descents and is preserved for future generations.

The thing is that for some economists *'the intergenerational problem can be interpreted simply as a question of efficient intertemporal resource allocation'*; employing such method to cultural capital would involve *'dynamic efficiency in the generation of cultural value'* and *'economic return'* (Thorsby, 2003:184).

While for other economists the moral and ethical basis of intergenerational questions play a significant role safeguarding that future generations *'are not denied the cultural underpinnings of their economic, social and cultural life as a result of our short-sighted or selfish actions'* and nowadays it would be seen as a subject of fairness in terms of preservation for which the present generation must receive a moral responsibility (Thorsby, 2003:184).

4.2 Museums in Sustainable Cultural Development

Initially, it is very crucial to examine museums as economic agents (Travers, 2006 cited in Piekkola et al. 2014).

In Europe, the economy of museums is generally depended on income excluding those of admission and secondary sales at the museum (Travers 2006, cited in Piekkola et al. 2014).

The economic impact of museums can be examined from two different perspectives. The first one is focused on spending generated by them while the second one from the viewpoint of their returns in addition to the increase in economic activity originated by museums (Piekkola, 2014).

Thus, economic activity is increased through the spending of museums including the maintenance of their buildings, the salaries of their personnel, public relations and a lot of other activities concerned with managing the museums (Frey & Meier 2006, Travers 2006, Armbrecht 2013, cited in Piekkola et al. 2014).

To build on this, even though museums follow a substantial role in increasing economic activity, however their existence can rarely be determined by economic factors alone as museums are most of all *'providers of cultural experiences and the object of their establishment has rarely been to increase economic activity'* (Frey & Meier 2006, cited in Piekkola et al. 2014:18).

Nevertheless, the economic standing of museums is often considerable and in the past decades, it has further increased at a high level. (Travers 2006, cited in Piekkola et al. 2014).

To continue, many studies underline the main role of cultural organizations in the process of sustainable development of a region (Auclair & Fairclough 2015, Hunt & Kershaw 2013, Pietro, Mugion, Renzi & Toni 2014, cited in Pop & Borza 2016).

Such organizations are considered engines of economic growth through cultural tourism, traditional livelihood and cultural industries as well as they can have an impact on social cohesion, resilient communities and natural environment (Pop & Borza 2016).

To what extent, factors as such the augmented competition in the leisure market, the economic recession and the lessen of public funding for cultural organizations have

had a negative influence on the success of definite museums as tourist attractions (Swarbrooke 2015, cited in Pop & Borza 2016).

Last but not least, if museums desire to have adequate resources available to survive and hold their collections in best condition then the use of practices that contribute to sustainability enhancement is viewed, as an obligation.

The use and adoption of sustainable practices also helps museums accomplish their cultural mission in terms of maintaining their collections for posterity (Chitima 2015, cited in Pop & Borza 2016).

The relationship between sustainability and heritage preservation can be observed in the following definition given by The International Council of Museums (ICOM); *'sustainability is the dynamic process of museums, based on the recognition and preservation of tangible and intangible heritage with the museums responding to the needs of the community. To be sustainable, museums, through their mission, must be an active and attractive part of the community by adding value to the heritage and social memory'* (ICOM 2011, cited in Pop & Borza 2016:3).

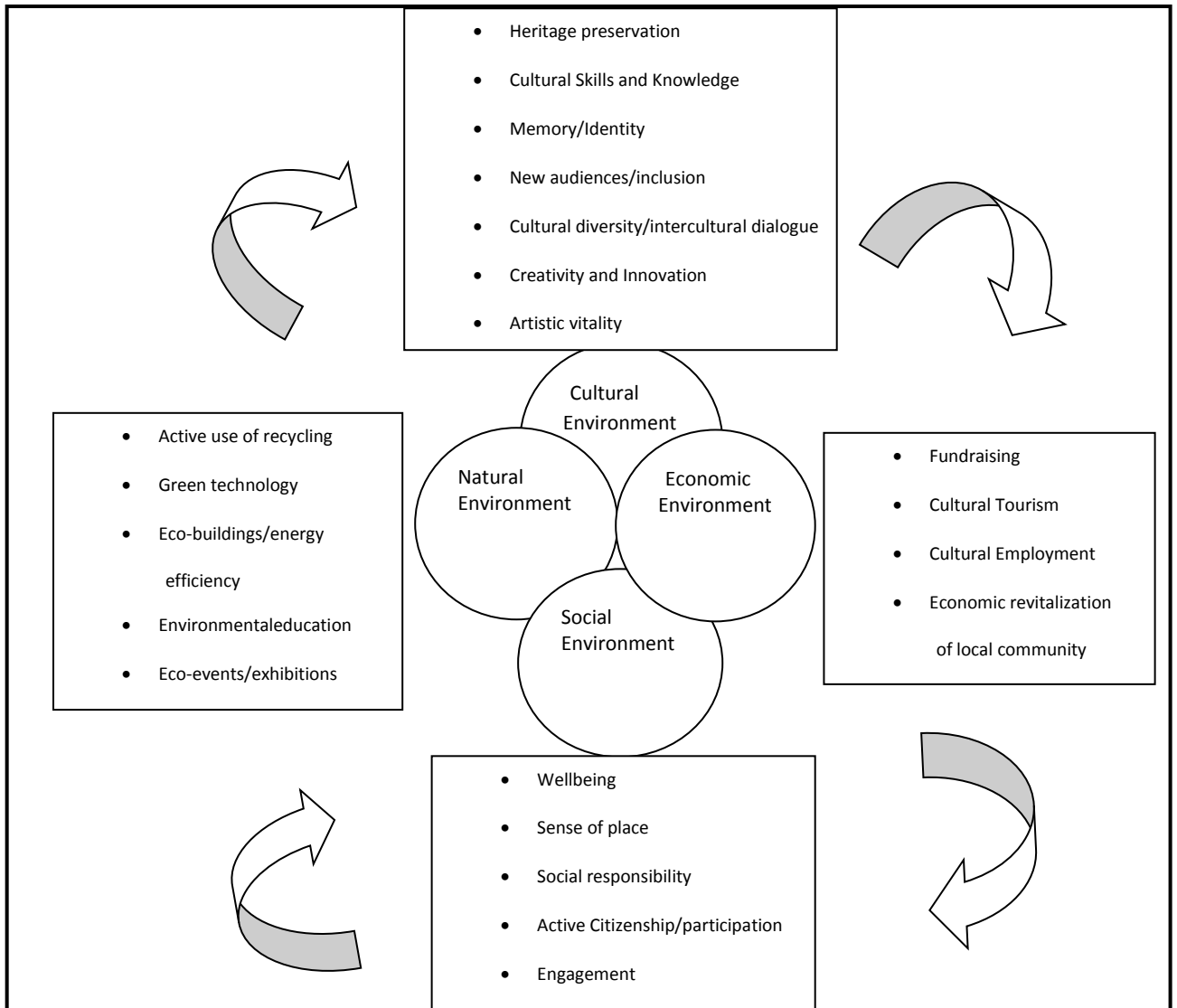
In order for a museum to become sustainable must at once consider economic, social, natural and cultural environments (Pietro, Mugion, Renzi, Toni 2014, cited in Pop & Borza 2016).

Indeed, the role of culture in sustainable development is visualized when it comes to museums according to table 1.4, thus the below elements can be viewed as the four pillars of sustainability.

As shown in table 1.4, the maximum level of sustainability is reached when equilibrium between the four pillars and spheres is achieved.

A prerequisite for achieving equilibrium depends on the regular assessment of each of the four pillars which involves creation of reliable, valid and simple instruments of objective measurement (Worts 2006, cited in Pop & Borza 2016).

Table 1. 4⁷The four pillars of Museum Sustainability



Moreover, each of the four pillars of sustainable development include parameters that ideally should be viewed when drafting cultural policies for the sustainable development of museums and the fact that the circles meet each other signifies that certain parameters can be common to more than one pillar (Lambert et al, 2014).

According to Lambert et al (2014:569) cultural sustainability is regarded to be the fourth pillar of sustainability and for this reason it is essential to highlight that ‘culture

⁷Adopted from Stylianou-Lambert, Boukas & Christodoulou-Yerali (2014, cited in Pop & Borza 2016)

functions in a wider social, economic and ecological environment; culture is time- and place-specific; and certain individuals and groups have the tools and power to promote their cultural artifacts and values more forcefully than others'.

In this respect, policymakers should reflect what is worth preserving and how to pass on cultural skills and knowledge to future generations when it comes to the cultural dimension of sustainable museums, this is because, these determinations will have an impact on the way present and future generations evoke the past and form national and local identities respectively.

Not to mention that important instruments of cultural sustainability can support the role of museums in terms of collecting, preserving, and exhibiting tangible and intangible heritage in addition to passing on knowledge and skills to future generations (Lambert et al, 2014).

Conclusion

In this research, it is clear that the functions of art museums are varied and multifaceted.

Arguments have been put forward to advance and even develop a new awareness to preserve, protect and conserve museum collections since museums are moving rapidly forward as educational institutions.

Museums have a special relationship with their collections since the objects they collect have not only cultural value but also monetary value.

Museums must continue to hold control of the public's expectations of their role in society, indeed, the museum field, the public trust and the public's trust in museums as well as deaccessioning and collections management policies can have a positive impact on the museum's organization and financial health.

It has been mentioned that the methods of deaccessioning and disposal are direct consequences of the acquisition method.

Next, safeguarding the Intangible Cultural Heritage can contribute to sustainable development.

Awareness of the significance of Intangible Cultural Heritage (ICH) has grown due to the promotional efforts of UNESCO and its *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003).

In fact, Intangible Cultural Heritage can contribute to sustainable development within the context of museums since its increased recognition has brought to light its protective legal frameworks for the protection of our cultural heritage.

As seen, its importance requires and deserves international safeguarding since it promotes cultural diversity.

However, the operative part of the Convention that is structured on the model provided by the 1972 World Heritage Convention, it seems to be insufficient to guarantee proper safeguarding of the elements of the intangible heritage.

Although, preserving and promoting intangible cultural heritage is a fairly new concept, museums have long been concerned with the preservation of oral traditions and folk cultures in addition to material culture.

It is true though that museums are now vigorously working with both tangible and intangible heritage since their collaboration with communities and societies.

However, museums need to move a step forward in identifying, representing and documenting the intangible aspects of their collections.

In the concept of <<digital libraries>>, it is observed that the notion of digital metadata is a useful tool for supporting the trustworthiness of preservation activities since it is connected securely in digital objects and it can be perceived as a source designed to help users find resources and as a preservation management tool for keeping alive and safe our cultural collections and objects.

A challenge that many cultural institutions face is the archival process, which from its nature is a costly process as it is affected by the changing technical environment.

In turn, the concept of cultural sustainable development and cultural economics contains both strengths and gaps.

It can be concluded that museums as cultural institutions place their importance on cultural preservation through specialized skills and knowledge.

In this respect, even more cultural policies need to be developed in order to encourage and consider all parameters of museum cultural sustainability in the context of cultural diversity, innovation, creativity and artistic vitality.

However, it can be argued that culture should be viewed as an equal pillar of sustainable development in consort with the society, environment and the economy.

As a final point, the four chapters examined indicate that museums, libraries, archives, archeologists, ethnologists and anthropologists play a valuable role in protecting and preserving the rich cultural heritage of our planet for the sake of our future generations, however, in order to continue safeguarding our intangible and tangible cultural heritage as a whole, extensive research on innovative ways of funding is needed.

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Appendix



CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Paris, 17 October 2003

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

Referring to existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966,

Considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

Considering the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage,

Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

Being aware of the universal will and the common concern to safeguard the intangible cultural heritage of humanity,

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity,

Noting the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

Noting further that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

Considering that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

Recalling UNESCO's programmes relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

Considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them,

Adopts this Convention on this seventeenth day of October 2003.

I. General provisions

Article 1 – Purposes of the Convention

The purposes of this Convention are:

- (a) to safeguard the intangible cultural heritage;
- (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- (c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
- (d) to provide for international cooperation and assistance.

Article 2 – Definitions

For the purposes of this Convention,

1. The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:

- (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.

3. "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.

4. "States Parties" means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies mutatis mutandis to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression "States Parties" also refers to such territories.

Article 3 – Relationship to other international instruments

Nothing in this Convention may be interpreted as:

- (a) altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or
- (b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

II. Organs of the Convention

Article 4 – General Assembly of the States Parties

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as "the General Assembly". The General Assembly is the sovereign body of this Convention.

2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.

3. The General Assembly shall adopt its own Rules of Procedure.

Article 5 – Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as "the Committee", is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34.

2. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.

Article 6 – Election and terms of office of States Members of the Committee

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.

2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.

3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.

4. Every two years, the General Assembly shall renew half of the States Members of the Committee.

5. It shall also elect as many States Members of the Committee as required to fill vacancies.

6. A State Member of the Committee may not be elected for two consecutive terms.

7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.

Article 7 – Functions of the Committee

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

- (a) promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
- (b) provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;
- (c) prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;
- (d) seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;
- (e) prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;
- (f) examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;
- (g) examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:

- (i) inscription on the lists and proposals mentioned under Articles 16, 17 and 18;
- (ii) the granting of international assistance in accordance with Article 22.

Article 8 – Working methods of the Committee

1.The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.

2.The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.

3.The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.

4.The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the intangible cultural heritage, in order to consult them on specific matters.

Article 9 – Accreditation of advisory organizations

1.The Committee shall propose to the General Assembly the accreditation of non-governmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.

2.The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

Article 10 – The Secretariat

1. The Committee shall be assisted by the UNESCO Secretariat.

2.The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation of their decisions.

III. Safeguarding of the intangible cultural heritage at the national level

Article 11 – Role of States Parties

Each State Party shall:

- (a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
- (b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations.

Article 12 – Inventories

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.

2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

Article 13 – Other measures for safeguarding

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to:

- (a) 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;
- (b) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- (c) foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger;
- (d) adopt appropriate legal, technical, administrative and financial measures aimed at:
 - (i) fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;
 - (ii) ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;
 - (iii) establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

Article 14 – Education, awareness-raising and capacity-building

Each State Party shall endeavour, by all appropriate means, to:

- (a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:
 - (i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
 - (ii) specific educational and training programmes within the communities and groups concerned;

- (iii) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and
- (iv) non-formal means of transmitting knowledge;
- (b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;
- (c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

Article 15 – Participation of communities, groups and individuals

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

IV. Safeguarding of the intangible cultural heritage at the international level

Article 16 – Representative List of the Intangible Cultural Heritage of Humanity

1. In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List.

Article 17 – List of Intangible Cultural Heritage in Need of Urgent Safeguarding

1. With a view to taking appropriate safeguarding measures, the Committee shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned.

2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this List.

3. In cases of extreme urgency – the objective criteria of which shall be approved by the General Assembly upon the proposal of the Committee – the Committee may inscribe an item of the heritage concerned on the List mentioned in paragraph 1, in consultation with the State Party concerned.

Article 18 – Programmes, projects and activities for the safeguarding of the intangible cultural heritage

1. On the basis of proposals submitted by States Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically select and promote national, subregional and regional programmes, projects and

activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.

2.To this end, it shall receive, examine and approve requests for international assistance from States Parties for the preparation of such proposals.

3.The Committee shall accompany the implementation of such projects, programmes and activities by disseminating best practices using means to be determined by it.

V. International cooperation and assistance

Article 19 – Cooperation

1.For the purposes of this Convention, international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the intangible cultural heritage.

2.Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of intangible cultural heritage is of general interest to humanity, and to that end undertake to cooperate at the bilateral, subregional, regional and international levels.

Article 20 – Purposes of international assistance

International assistance may be granted for the following purposes:

- (a) the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- (b) the preparation of inventories in the sense of Articles 11 and 12;
- (c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at the safeguarding of the intangible cultural heritage;
- (d) any other purpose the Committee may deem necessary.

Article 21 – Forms of international assistance

The assistance granted by the Committee to a State Party shall be governed by the operational directives foreseen in Article 7 and by the agreement referred to in Article 24, and may take the following forms:

- (a) studies concerning various aspects of safeguarding;
- (b) the provision of experts and practitioners;
- (c) the training of all necessary staff;
- (d) the elaboration of standard-setting and other measures;

- (e) the creation and operation of infrastructures;
- (f) the supply of equipment and know-how;
- (g) other forms of financial and technical assistance, including, where appropriate, the granting of low-interest loans and donations.

Article 22 – Conditions governing international assistance

1. The Committee shall establish the procedure for examining requests for international assistance, and shall specify what information shall be included in the requests, such as the measures envisaged and the interventions required, together with an assessment of their cost.
2. In emergencies, requests for assistance shall be examined by the Committee as a matter of priority.
3. In order to reach a decision, the Committee shall undertake such studies and consultations as it deems necessary.

Article 23 – Requests for international assistance

1. Each State Party may submit to the Committee a request for international assistance for the safeguarding of the intangible cultural heritage present in its territory.
2. Such a request may also be jointly submitted by two or more States Parties.
3. The request shall include the information stipulated in Article 22, paragraph 1, together with the necessary documentation.

Article 24 – Role of beneficiary States Parties

1. In conformity with the provisions of this Convention, the international assistance granted shall be regulated by means of an agreement between the beneficiary State Party and the Committee.
2. As a general rule, the beneficiary State Party shall, within the limits of its resources, share the cost of the safeguarding measures for which international assistance is provided.
3. The beneficiary State Party shall submit to the Committee a report on the use made of the assistance provided for the safeguarding of the intangible cultural heritage.

VI. Intangible Cultural Heritage Fund

Article 25 – Nature and resources of the Fund

1. A “Fund for the Safeguarding of the Intangible Cultural Heritage”, hereinafter referred to as “the Fund”, is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.

3. The resources of the Fund shall consist of:
 - (a) contributions made by States Parties;
 - (b) funds appropriated for this purpose by the General Conference of UNESCO;
 - (c) contributions, gifts or bequests which may be made by:
 - (i) other States;
 - (ii) organizations and programmes of the United Nations system, particularly the United Nations Development Programme, as well as other international organizations;
 - (iii) public or private bodies or individuals;
 - (d) any interest due on the resources of the Fund;
 - (e) funds raised through collections, and receipts from events organized for the benefit of the Fund;
 - (f) any other resources authorized by the Fund's regulations, to be drawn up by the Committee.

4. The use of resources by the Committee shall be decided on the basis of guidelines laid down by the General Assembly.

5. The Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by the Committee.

6. No political, economic or other conditions which are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.

Article 26 – Contributions of States Parties to the Fund

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay into the Fund, at least every two years, a contribution, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly. This decision of the General Assembly shall be taken by a majority of the States Parties present and voting which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the contribution of the State Party exceed 1% of its contribution to the regular budget of UNESCO.

2. However, each State referred to in Article 32 or in Article 33 of this Convention may declare, at the time of the deposit of its instruments of ratification, acceptance, approval or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.

3. A State Party to this Convention which has made the declaration referred to in paragraph 2 of this Article shall endeavour to withdraw the said declaration by notifying the Director-General of UNESCO. However, the withdrawal of the declaration shall not take

effect in regard to the contribution due by the State until the date on which the subsequent session of the General Assembly opens.

4. In order to enable the Committee to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article shall be paid on a regular basis, at least every two years, and should be as close as possible to the contributions they would have owed if they had been bound by the provisions of paragraph 1 of this Article.

5. Any State Party to this Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the Committee; this provision shall not apply to the first election. The term of office of any such State which is already a Member of the Committee shall come to an end at the time of the elections provided for in Article 6 of this Convention.

Article 27 – Voluntary supplementary contributions to the Fund

States Parties wishing to provide voluntary contributions in addition to those foreseen under Article 26 shall inform the Committee, as soon as possible, so as to enable it to plan its operations accordingly.

Article 28 – International fund-raising campaigns

The States Parties shall, insofar as is possible, lend their support to international fund-raising campaigns organized for the benefit of the Fund under the auspices of UNESCO.

VII. Reports

Article 29 – Reports by the States Parties

The States Parties shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention.

Article 30 – Reports by the Committee

1. On the basis of its activities and the reports by States Parties referred to in Article 29, the Committee shall submit a report to the General Assembly at each of its sessions.
2. The report shall be brought to the attention of the General Conference of UNESCO.

VIII. Transitional clause

Article 31 – Relationship to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity

1. The Committee shall incorporate in the Representative List of the Intangible Cultural Heritage of Humanity the items proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity” before the entry into force of this Convention.

2. The incorporation of these items in the Representative List of the Intangible Cultural Heritage of Humanity shall in no way prejudice the criteria for future inscriptions decided upon in accordance with Article 16, paragraph 2.

3. No further Proclamation will be made after the entry into force of this Convention.

IX. Final clauses

Article 32 – Ratification, acceptance or approval

1. This Convention shall be subject to ratification, acceptance or approval by States Members of UNESCO in accordance with their respective constitutional procedures.

2. The instruments of ratification, acceptance or approval shall be deposited with the Director-General of UNESCO.

Article 33 – Accession

1. This Convention shall be open to accession by all States not Members of UNESCO that are invited by the General Conference of UNESCO to accede to it.

2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.

3. The instrument of accession shall be deposited with the Director-General of UNESCO.

Article 34 – Entry into force

This Convention shall enter into force three months after the date of the deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other State Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

Article 35 – Federal or non-unitary constitutional systems

The following provisions shall apply to States Parties which have a federal or non-unitary constitutional system:

- (a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States Parties which are not federal States;
- (b) with regard to the provisions of this Convention, the implementation of which comes under the jurisdiction of individual constituent States, countries, provinces or cantons which are not obliged by the constitutional system of the federation to

take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

Article 36 – Denunciation

1. Each State Party may denounce this Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of UNESCO.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the denouncing State Party until the date on which the withdrawal takes effect.

Article 37 – Depositary functions

The Director-General of UNESCO, as the Depositary of this Convention, shall inform the States Members of the Organization, the States not Members of the Organization referred to in Article 33, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 32 and 33, and of the denunciations provided for in Article 36.

Article 38 – Amendments

1. A State Party may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all States Parties. If, within six months from the date of the circulation of the communication, not less than one half of the States Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the General Assembly for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of States Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted for ratification, acceptance, approval or accession to the States Parties.
4. Amendments shall enter into force, but solely with respect to the States Parties that have ratified, accepted, approved or acceded to them, three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the States Parties. Thereafter, for each State Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that State Party of its instrument of ratification, acceptance, approval or accession.
5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 5 concerning the number of States Members of the Committee. These amendments shall enter into force at the time they are adopted.

6. A State which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered:

- (a) as a Party to this Convention as so amended; and
- (b) as a Party to the unamended Convention in relation to any State Party not bound by the amendments.

Article 39 – Authoritative texts

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, the six texts being equally authoritative.

Article 40 – Registration

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.