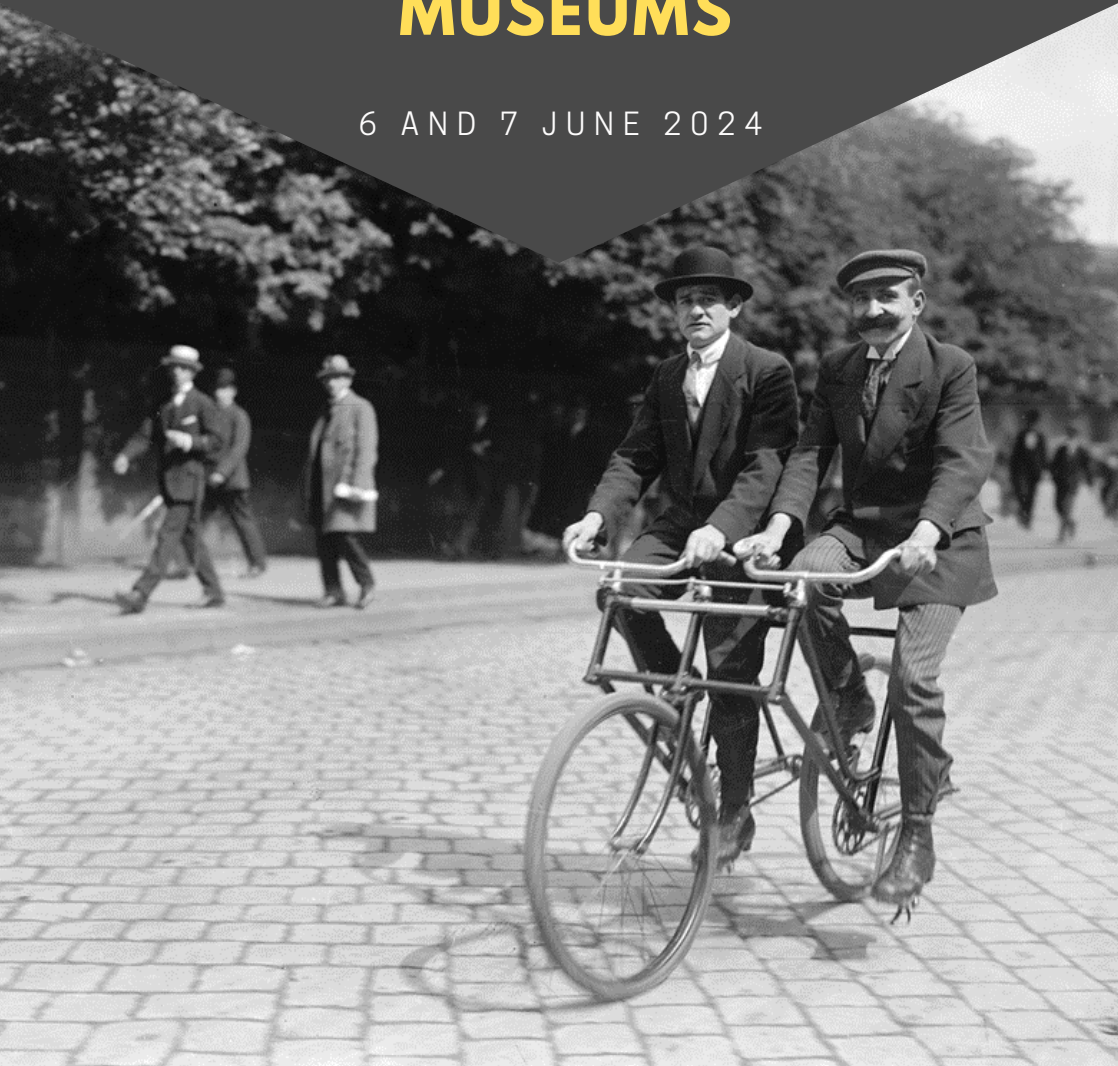


INTERNATIONAL CONFERENCE BY THE
INSTITUT FÜR MUSEUMSFORSCHUNG AND THE
MUSEUM EUROPÄISCHER KULTUREN

INTANGIBLE! LIVING HERITAGE AND MUSEUMS

6 AND 7 JUNE 2024



**Institut für
Museumsforschung**
Staatliche Museen zu Berlin



**Museum
Europäischer Kulturen**
Staatliche Museen zu Berlin

An international Conference organized by the Museum Europäischer Kulturen and the Institut für Museumsforschung, both Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz.

The conference „**INTANGIBLE! LIVING HERITAGE AND MUSEUMS**“ aims to shed light on the multifaceted dimensions of the intangible and its reflection in museum practice. It will take place on 6 and 7 June at Forschungscampus Dahlem. On the first day, two panels will explore the complex relationships between the actors, practices and sites of the intangible and the collections, objects and processes of museums. The second day will be devoted to networking and dialogue between ICH and museum practitioners using concrete approaches and examples from practice. The aim of the conference is to create a greater awareness of how to deal with intangible cultural heritage in museums and to develop this awareness together.

SPONSORED BY



CONFERENCE COMMITTEE:

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PROGRAM 6. JUNE 2024

The conference language at the first day will be English.

- 9:00 – 9:30 Registration of participants and welcome
- 9:30 – 9:45 Official welcome by the representatives of the Institut für Museumsforschung (IfM) and the Museum Europäischer Kulturen (MEK): *Patricia Rahemipour & Elisabeth Tietmeyer*
- 9:45 – 10:30 Key Note "Intangible Heritage, Museum and the Scences"
Sophie Elpers, Meertens Instituut (KNAW) Amsterdam, Netherlands; Universiteit Antwerpen, Belgien
Moderation: *Patricia Rahemipour (IFM)*
- 10:30 – 12:30 Panel: "Practises of Intangible Heritage"
Moderation: Judith Schühle (MEK)
- "Safeguarding intangible heritage in museums: At the interface of memory and history", *Marilena Alivizatou*, University College London, Great - Britian.
 - "Intangible heritage: museum as space of negotiation", *Natsuko Akagawa*, University of Queensland, Brisbane, Australia.
 - "*Participating* in the making of heritage." The UNESCO ICH Convention as a tool for decolonization of native/indigenous peoples, ethnic minorities, and local communities in Europe. Reflections

from the experience of the Atlas of Intangible Heritage in the Ecomuseum Casentino context (Tuscany-Italy); *Valentina Lapicciarella Zingari*, Italian society for Museum and Heritage Anthropologie, Italy.

- **“What does it mean to uphold Indigenous rights in practice and decolonizing museums and heritage?”**; *Bryony Onciul*, University of Exeter, Great - Britian.

12:30 – 14:00 Lunch at Forschungscampus Dahlem
(self - pay)

14:00 – 16:00 Panel: Locations of the Intangible
Moderation: *Helmut Groschwitz*,
Munich, Germany

- **“Intangible Cultural Heritage in Context: the dynamics of living heritage, place, and its safeguarding”**, *Michelle L. Stefano*, American Folklife Center in the Library of Congress Washington, USA
- **“LU.GAR (PLA.CES): Mapping Oral Tradition in Cultural Territories.”**, *Filomena Sousa & José Barbieri*, Memória Imaterial CRL, Portugal
- **“ The emplacement of intangible cultural heritage - an Ecomuseum case”**, *Tamara Nikolić Đerić*, Ethnographic Museum of Istria, Pazin, Croatia
- **“Co-creation with young adults in a (super)diverse neighbourhood. Making living heritage visible in a museum”**,

Mark Schep, Dutch Centre for Intangible
Cultural Heritage, Arnhem, Netherlands

- 16:00 – 16:30 **Coffee break**
- 16.30 – 17:30 **Final round** with all panelist
Moderation: *Nushin Atmaca* (MEK) & *Kathrin Grotz* (IfM)
- 18:00 – 19:00 **Guided tours and talks** in the exhibitions of the
MEK
- 19:30 **Reception** (self - pay)

PROGRAM 7. JUNE 2024

Conference language on the second day will be German.

- 8:45 – 09:15 Registration of participants and welcome
- 9:15– 10:00 Key-Note: "Intangible heritage - challenges for museum practice"
Markus Tauschek, University Freiburg
Moderation: *Elisabeth Tietmeyer (MEK)*
- 10:00 – 10:15 Trail break
- 10:15 – 11:15 Project and initiative showcase part I
- „Handcrafted jewelry design“
Andrea Grimm, Stiftung Deutsches Technikmuseum Berlin & Leonardo Wassermann Pulido
Venue: Foyer FC Dahlem
 - "When objects sway - exhibiting Jeckes' heritage", *Gabriele Dafft (LVR-Institut für Landeskunde und Regionalgeschichte & Philipp Hoffmann, Zentrum für Stadtgeschichte und Erinnerungskulturen, Bonn, Germany.*
Venue: Exploration room
- 11:15 – 11:30 Trail break

- 11:30 – 12:30 **Project and initiative showcase I (continuation)**
- "Handcrafted jewelry design" *Andrea Grimm*, Stiftung Deutsches Technikmuseum Berlin & *Leonardo Wassermann Pulido*
Venue: Foyer FC Dahlem
 - "Voice, language and understanding: How sound and speech recordings from the phonogram archive can be harnessed for museum work", *Margarita Martínez Pérez*, UNICACH, *Bor Jorge García Paniagua*, *Harry Thomaß*, Free Universität Berlin
Venue: Exploration room
- 12:30 – 13:30 **Lunch at Forschungscampus Dahlem**
(self - pay)
- 13:30 – 14:30 **Project and initiative showcase II**
- School museums and the multidimensional, intangible cultural heritage of past and present **communities of practice**", *Sarah Zannini*, Free University of Bolzano & *Klaus-Chr. Zehbe*, University of Leipzig
Venue: Foyer FC Dahlem
 - "The Center of European Wickerwork Culture Lichtenfels and the Museum of European Cultures - a fruitful collaboration"; *Manfred Rauh*, *Jennifer Raubach* & *Tina Peschel* (Museum Europäischer Kulturen)
Venue: Exploration room

- 14:30 – 14:45 Trail break
- 14:45 – 15:45 Project and initiative showcase II (continuation)
- "Manufactory and: Research: The Gipsformerei of the Staatliche Museen zu Berlin"; *Marcin Korbanek & Fabian Burg*, both Gipsformerei SMB
Venue : Foyer FC Dahlem
 - "Weaving hedges: Expertise from Westphalia - Do museums play a role in the preservation of intangible cultural heritage?"; *Agnes Sternschulte* (LWL-Freilichtmuseum Detmold & *Ulrich Pieper*
Venue: Exploration room
- 15:45 – 16:00 Trail break
- 16:00 – 16:30 "Plenary Meeting" with all initiative showcases
Moderation: *Patricia Rahemipour* (IfM)
Commentary: *Lisa Maubach*, LVR Institute for Regional Studies and Regional History, Department of Everyday Culture and Language, Bonn.

JUNE 6th 2024

ABSTRACTS

Key-Note Lecture: Intangible Heritage, Museums and the Senses

Sophie Elpers, Meertens Instituut (KNAW) Amsterdam, Netherlands; Universiteit Antwerpen, Belgium

Recent studies into the significance of senses in galleries, libraries, archives and museums reveal that sensory interaction enables meaningful learning experiences, bringing heritage to life and leading to its enhanced understanding. What does this mean for the broad field of intangible cultural heritage and museums?

After all, intangible cultural heritage engages the whole human body. The sensuality of practicing and experiencing intangible heritage is something inseparably connected with it, and intangible cultural heritage cannot exist without sensuality. However, inventorying, documenting and presenting intangible heritage often culminate in representations that are formulated on the basis of a strong visual and auditory bias of knowledge construction and often show a repression of all the senses except for sight and hearing.

In her keynote, Sophie Elpers will explore the question of how the regime of what is traditionally understood as the stronger senses can be overcome in the field of intangible cultural heritage, and what roles museums can play in this. Which methods are advisable, what are the risks and challenges, and what opportunities arise?

Panel: Practices of Intangible Heritage

This panel aims to focus on practices that emerge from and surround the intangible in the dynamic field of relations between museums and communities of practice. These practices include (different) notions of securing the intangible, but also negotiations about collecting, preserving, presenting and remembering the intangible in museums. The practices also consist of multiple forms of participation, as well as the (implicit and explicit) questioning of dominant structures (of knowledge) when intangible heritage and the knowledge associated with it enter and thus might challenge the museum's knowledge system.

Safeguarding intangible heritage in museums: At the interface of memory and history

Marilena Alivizatou, University College London, Great Britain

The paper draws on Pierre Nora's discussion of sites of memory, or *lieux de mémoire*, and positions the distinction 'between memory and history' (1989) in contemporary approaches to safeguarding intangible heritage (UNESCO 2003). While 'memory' reflects modes of knowledge and practice embedded in sensory and embodied experiences of communities transmitted through the generations, 'history' becomes a byword for the emergence of modern knowledge categories of preservation, interpretation and representation, often through the rupture between past and present, and the conflation of the former with diverse socio-political ideologies. How can museum and heritage professionals as actors of history and preservation engage and respond to calls for living heritage passed on by communities? What are the practical and ethical implications of

safeguarding living heritage in museums and heritage institutions? The paper aims to address these questions by exploring the conceptual framework surrounding discussions on safeguarding living heritage within the UNESCO 2003 *Convention for the Safeguarding of Intangible Heritage*, and considers ways for working with 'memory' from a museological perspective. This presupposes a reorientation of museum work from objects curated by trained specialists to community-based knowledges and practices. The paper discusses cases of museums and other heritage institutions operating within the participatory turn and highlights some of the challenges and opportunities of working at the interface of memory and history.

References:

Nora, P. 1989. Between Memory and History: Les Lieux de Mémoire. *Representations* 26: 7-24 <https://doi.org/10.2307/2928520>
UNESCO 2003. *Convention for the Safeguarding of Intangible Cultural Heritage*.

Intangible heritage: museum as space of negotiation

Natsuko Akagawa, University of Queensland, Brisbane, Australia

The definition of a museum has been evolving. In early times, museums served as channels to present the concept of a 'nation,' enabling people to learn about their country and showcasing its grand achievements. They also introduced exotic forms and 'colonial subjects' through what I call an 'authorized narrative,' scripted by those who were in the position to exercise influence. However, in contemporary times, museums are not only about exhibiting objects and cultural artifacts; they have become vital knowledge hubs for addressing the importance of incorporating diverse voices to embrace inclusivity and diversity.

In this presentation, I will discuss the various forms of negotiation and the actors involved in different settings, examining their roles in shaping and transmitting intangible heritage. The settings that will be explored include ‚sense‘, ‚memory‘, ‚contested spaces‘, and ‚marginalized‘.

The cases will be examined through the idea of the museum as a space of negotiation and performativity: a place that induces debate rather than conformity. Furthermore, the museum is viewed as a space that does not dictate what or how people should think but rather guides them on what to think, nurturing critical thinking and fostering a sense of goodness in good human being.

Participating in the making of heritage. The UNESCO ICH Convention as a tool for decolonization of native/indigenous peoples, ethnic minorities, and local communities in Europe. Reflections from the experience of the Atlas of Intangible Heritage in the Ecomuseum Casentino context (Tuscany-Italy)

Valentina Lapicciarella Zingari, Italian Society for Museum and Heritage Anthropology, Italy

Relating the experience of a capacity building workshop devoted to ICH for sustainable development in Florence (Heritage-s. pedagogical approach to the safeguarding of cultural heritage, 2015-16), involving several museums and ecomuseum’s professionals, we analyze some impacts produced by the paradigm of ICH in the minds and practices of the professionals of the heritage sector.

In a region (Tuscany) with a strong monumental, material and museum-based heritage’s imaginary, the Ecomuseum Casentino – a project involving a network of thematic and little museums,

funded by a “Unione dei Comuni” bringing together 17 municipalities in a mountain valley in Tuscany – started in 2018 a process of inventorying ICH. This process launched a mapping and involving Communities, Groups and individuals (CGIs) exercise – making possible to some communities of practices to progressively organize themselves as *heritage-communities*, with the mediation of the Ecomuseum’s and ICH professionals.

We analyse some key results of this process, at the level of local and community-based narrative and initiatives (the web platform *Educational Heritage* with the *ICH Atlas* and the *Heritage Communities’ Pacts*), as well as the level of local policies, involving a broad network of stakeholders: policy-makers, educational institutions, local associations, producers and local companies/business through a common tool: the Patto Territoriale (territorial pact).

What does it mean to uphold Indigenous rights in practice and decolonizing museums and heritage?

Bryony Onciul, University of Exeter, Great Britain

This talk addresses this question by drawing upon extensive research in Western Canada on decolonizing heritage in relation to the Canadian Truth and Reconciliation’s Calls to Action and the adoption of the United Nations Declaration on the Rights of Indigenous Peoples. The findings are informed by two UK Arts and Humanities Research Council funded projects, *Renewing Relations: Indigenous Heritage Rights and (Re)conciliation in Northwest Coast Canada 2022-24* and *Namata: The Future of Indigenous Rights and Responsibilities 2023-25*, and the ideas inform my new UKRI FLF project 2025-29.

In this talk four practice-based approaches will be considered to illustrate how museums can make a positive contribution to

decolonizing tangible and intangible heritage, and professional heritage practice.

The first step is to address the power dynamics related to the concept of heritage itself. The colonial history of heritage-making must be acknowledged so that the power of heritage can be recognized, decolonized, and used to support Indigenous rights.

The second step is to consider the processes and practices that can be adopted to create conceptual space for non-western ontologies, epistemologies and axiologies to be spoken, heard, and honoured within and beyond the museum. Practices of care-taking and response-ability can help create safer shared spaces. The third step invites a greater awareness of the relationships between tangible and intangible heritage, bringing a more accountable and connected approach to decolonization.

Finally, the talk invites listeners to think beyond today to consider how to address harms that are still unfolding and those yet to come, and to build meaningful, reciprocal decolonial relationships that can enable local reclaiming, repairing, rebuilding, renewing, resilience, and revitalization.

Panel: Locations of the Intangible

This panel is dedicated to the places and spaces that constitute the sites of intangible heritage and their influence on the dynamic and transformative relationships between communities of practice, museums, and the intangible itself. We would like to explore the meaning of place for intangible heritage and the role it might play in relation to the living heritage that is preserved, transmitted and presented in museums. We would also like to explore ecomuseums as places and digital museums as spaces for intangible heritage and their interrelationships with living heritage and communities of practice.

Intangible Cultural Heritage in Context: the dynamics of living heritage, place, and its safeguarding

Michelle L. Stefano, American Folklife Center in the Library of Congress Washington, USA

With the understanding that ICH is embodied and vitalized by people, its keepers and communities, they therefore play the most crucial roles in shaping and changing the relationships that their living cultural traditions, practices, and expressions have to place – in conceptual and concrete, historical and contemporary, local and transnational, organic and more deliberate (and activist) ways. Through this lens, I explore the shifting dynamics of these relationships, as contextualized with the broader economic, political, sociocultural, and ecological forces – and threats to people’s wellbeing, livelihoods, and their ICH – that are at play. Indeed, with the mounting and interrelated challenges of today, culture keepers may decide to team up with heritage professionals to: bolster the sustainability of their ICH; keep strong its ties to place, however fluid; and raise wider awareness of issues faced. In this light, I also consider ICH through the lens of safeguarding interventions, examining the relationships of ICH to places and spaces in the heritage enterprise, and drawing on approaches of longstanding ecomuseological and U.S. public folklore frameworks. As based on examples from the U.S., I focus attention onto ICH in the archival context, as a place for its collaborative preservation, reclamation, dissemination, and transmission. I conclude with considerations for museological efforts that provide a space for uplifting people’s ICH, one that can be used to explicitly address present problems – deep-seated and lingering, and in need of rooting out.

LU.GAR (PLA.CES): Mapping Oral Tradition in Cultural Territories

Filomena Sousa & José Barbieri, Memória Imaterial CRL,
Portugal

Places are imbued with meaning and significance through the stories, songs, legends, and other oral expressions shared by their inhabitants. These narratives create a layer of imagination that overlays the geographic and physical world, shaping our understanding of our surroundings and connecting us to our communities. In this talk we present the *LU.GAR project* that sought to map oral traditions within cultural territories. By listening to and studying old storytellers, the project aimed to transmit traditional stories to new generations and motivate new storytellers to embrace the oral traditions of a place, creating new experiences through them. The project also has a digital version, which adds virtual places from these cultural territories (an essential dimension in the ICH transmission of practices and celebrations today).

The LU.GAR project recognizes that traditional oral expressions are facing challenges in the modern world. In the past, oral tradition was a vibrant part of everyday life. People would gather in the evenings to share stories, passing them down from generation to generation. This was a way of preserving cultural knowledge, values, and beliefs, and also as a form of entertainment and social bonding. In the modern world, traditional ways of sharing oral tradition have declined. People no longer gather around the fire to tell stories. However, these stories are not dying out, but rather transforming and adapting to new times. In recent years, there has been a growing movement to revive oral tradition. This movement is being led by a new generation of storytellers who are committed to keeping this tradition alive. These storytellers are performing in schools, libraries, and other public venues. The LU.GAR project

celebrated the transmission of traditional storytellers to contemporary storytellers and the role of these new agents in keeping the traditions alive and ensuring that they continue to be passed down to future generations.

The LU.GAR project, a collaboration between *Memória Imaterial* (a Portuguese NGO accredited to provide advisory services to the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage) traditional storytellers, communities (Alenquer, Melgaço, Monção, Paredes de Coura, Valença, and Vila Nova de Cerveira), artists and the theater company *Comédias do Minho*, began with a brief mapping of oral traditions in the municipalities and, as a result it created a space for dialogue, creativity, and the sharing of stories. It is a reminder of the power of storytelling to connect us to our past, present, and future.

The emplacement of intangible cultural heritage - an Ecomuseum case

Tamara Nikolić Đerić, Ethnographic Museum of Istria, Pazin, Croatia

The definition of intangible cultural heritage (ICH) promoted by the UNESCO 2003 Convention clearly states that it refers to knowledge and skills but also objects and cultural spaces associated therewith, recognized as such by communities, groups and individuals and transmitted for generations.

This presentation explores the concept of emplacement of cultural practices on two different levels. The first one relates to the enactment of the practice, the element of ICH itself. It is analysed in relation to its embodiment. If bodies are instruments for the expression of experience, places are instruments for its sharing. In this sense places make an integral part of the element and are a crucial aspect for ensuring its transmission which relies

on social interaction. The second level explored relates to heritage projects and programmes intended as measures for safeguarding ICH. Emplacement in this context is understood as safeguarding measure which ensures the viability of ICH.

Both levels are explored through one case study, that of the Ecomuseum House of batana, UNESCO good safeguarding practice since 2016. Ecomuseum House of batana is a community-based practice and organisation oriented towards safeguarding the maritime heritage (tangible and intangible) of the City of Rovinj-Rovigno, Croatia.

Ecomuseums as heritage management models are based on two basic concepts, community participation and territoriality. Understanding the importance of holistic and people-centred approach to intangible cultural heritage which is enacted by people in a specific environmental context and providing frameworks which rely on these principles, strengthens the impact of safeguarding measures insuring its viability and enjoyment for future generations.

Co-creation with young adults in a (super)diverse neighbourhood. Making living heritage visible in a museum.

Mark Schep, Dutch Centre for Intangible Cultural Heritage, Arnhem, Netherlands

The Dutch Centre for Intangible Cultural Heritage (KIEN) implements the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH). One of the main tasks for KIEN is to raise awareness for ICH and to make ICH visible. In this, museums can play a significant role. KIEN itself is part of the Dutch Open Air Museum in Arnhem since 2016. This helps KIEN to give heritage communities an extra stage to show their ICH. Later this year, one of the historic buildings in the museum park will be transformed into a House for ICH.

The team of KIEN is currently developing concepts for the exhibition space and how to incorporate this place in the bigger storyline of the museum, which focuses on showing the daily live in a historical perspective. Because ICH is alive, dynamic and often closely connected to a specific environment the exhibition has to do justice to these characteristics. Over the years KIEN gained experience in this by taking part or facilitation several co-creations with museums and heritage communities. For example, an exhibition about the circus culture in the Dutch Open Air Museum; the so-called Crafts Labs in several museums; and, in the Natural History Museum in Rotterdam, an exhibition about the relationship between animals, humans, and ICH.

In this presentation I will highlight another project, a co-creation between the Dutch Open Air Museum, KIEN and seventeen children and young adults living in the (super)diverse neighbourhood Presikhaaf in Arnhem. All these youngsters are members of Presikhaaf University, an organization working for equal opportunities for children and young people living in Presikhaaf. From scratch, the partners of this co-creation developed an exhibition and activity program about the (intangible) heritage of neighbourhood that is important for the youngsters. In this panel presentation I will discuss the focus points for museums when they engage in such co-creations and explore the interrelationships between the neighbourhood, its inhabitants, and their living heritage that is showed in the museum. The lessons learned of this co-creation, and the three other projects, are described in the publication "Experiences with co-creation. A museological platform for intangible cultural heritage. Tips and recommendations".

JUNE, 7th 2024

ABSTRACTS

Key-Note Lecture: Intangible heritage - challenges for museum practice

Markus Tauschek, Universität Freiburg, Germany

Intangible cultural heritage is a genuinely cultural-political concept that has been diffusing expansively into various fields for several decades, where it has sometimes become a guiding principle for action. This is also indicated by the call for papers for this conference: For museums, “tangible and intangible heritage would form the basis of their work”, it says. The concept of intangible heritage is associated with promises and expectations. Sections of culture are to be preserved or passed on through targeted measures. The culture managed and valorized in this way becomes a resource, it is understood as an expression of lived cultural diversity, as an instrument of cultural education or as an example of sustainable ways of dealing with nature.

Against this background, the lecture attempts to critically classify intangible heritage as a “slogan concept” (D. Noyes). It examines the mobilizing aspects of the concept, the (unintended) effects of its adoption and places intangible heritage in the context of global processes of changing cultural understandings, from which museum practice remains anything but unaffected. By adopting the concept of cultural heritage, do museums encourage the politicization, instrumentalization or commodification of culture? What effects arise when cultural-political terminologies (e.g. living heritage, carrier groups) find their way into museum representation practices? Does the

inevitable didactic reduction in exhibition practice at best create monolithic perspectives on what is understood as intangible heritage in terms of cultural policy? And in turn: how can polyphony, dissonance or conflicting ideas of cultural heritage be depicted? To what extent do museums co-create cultural heritage and what challenges does this pose?

Project and initiative showcases part I

Handcrafted jewelry design

Andrea Grimm, Stiftung Deutsches Technikmuseum, Berlin) & Leonardo Wassermann Pulido

The “Manufaktuelle Schmuckgestaltung” project has its origins in the work of Dr. Gabriele Wohlauf, who opened the “Manufaktuelle Schmuckproduktion” exhibition at the Deutsches Technikmuseum 1993. The aim was to show the interplay between man and machine using the example of manufactory production, i.e. production based on the division of labor. The focus was on people's empirical knowledge. This had to be collected first. To do this, a form had to be found that would make it possible to preserve the collected knowledge. The first steps were written and photographic documentations of the historical machines and work processes. In addition, more than 200 hours of film footage were recorded over the years with jewelry production experts. However, it quickly became clear that this would not be enough. Experiential knowledge must be learned. Important information such as the sound of an object or the color can be distorted depending on the quality of the recording and the playback device, while other information such as the feel or smell cannot be documented at all. A first step towards solving this problem

was the training of the demonstrator Manfred Schweiß by experienced experts from Pforzheim.

The knowledge and skills were first secured in the museum and made available to visitors in the form of demonstrations. The next step was to cooperate with colleges and goldsmiths' schools in order to secure long-term knowledge. In one-week seminars, prospective jewelry makers were given the opportunity to get to know the historical techniques and machines and to reinterpret them. This was followed by two scholarship programs and the opportunity for trainee jewelry makers to use the machines in an open workshop. This offer is complemented by activities for children and interested laypeople.

In 2015, the project was included in the Register of Good Practices, the nationwide list of intangible cultural heritage in Germany. Andrea Grimm, workshop manager of the handcrafted jewelry workshop, and Leonardo Wassermann Pulido, an engraver who got to know the project during his training and also used the open workshop afterwards, discuss the advantages of the museum as a place to teach craft production techniques. What makes the offer so interesting for the sponsoring groups? How do they benefit from it? What is the added value for the museum's work? The two of them provide answers to all these questions and more.

When objects sway – exhibiting 'Jeckes' heritage

Gabriele Dafft LVR-Institut für Landeskunde und Regionalgeschichte, Bonn & Philipp Hoffmann, Zentrum für Stadtgeschichte und Erinnerungskulturen, Bonn, Germany

Carnival is a central component of everyday culture in the German Rhineland and the cultural heritage of the region. Lively, colorful, diverse and at times controversial, yet adaptable

to a wide variety of needs, the complex of customs is constantly changing. Social change is never ignored, and carnival reacts to it almost seismographically: developments in alternative carnival from stunt sessions to peace demonstrations, discussions about gender aspects or the racist content of costumes are just a few examples.

At the same time, for many people, the Rhenish carnival is an anchor of identity and a foil for experiencing positively connoted values such as a sense of community, *joie de vivre*, voluntary work and creativity. All of these sometimes contradictory aspects - between tradition and innovation, exclusion and inclusion or order and dissolution of boundaries - are representations of "carnival". This opens up a field of tension that also triggers lively discussions among the practitioners: What is the right way to do carnival? What is its essence and a 'legitimate' part of its heritage? Rarely is there any reflection on who actually claims the power of interpretation here. Debates about the meaning and nature of carnival intensify in times of anniversaries: The city of Bonn will celebrate "200 years of Bonn Carnival" in the 2025/2026 session. The anniversary is the occasion for a joint project between the Centre for Urban History and Cultures of Remembrance and the LVR Institute for Regional Studies and Regional History (LVR-ILR) and the Bonn Carnival Festival Committee, which organizes and designs the annual carnival activities in Bonn. The aim is to develop an exhibition format that is presented in Bonn's urban space and incorporates the different positions of those involved in the carnival.

Our conference tandem provides multi-layered insights into this exhibition project and allows different bearers of intangible cultural heritage to have their say using multimedia sources. Audiovisual clips, interview excerpts, but also material testimonies illustrate the heterogeneity of the custom complex, (supposed) contradictions are analytically explored. The focus is

always on the intangible in order to discuss it: How can the intangible be made tangible? Using the example of the Rhenish Carnival, the showcase aims to provide impetus to the question: Is there a need for a paradigm shift in the exhibition of intangible cultural heritage?

Voice, language and understanding: How sound and speech recordings from the phonogram archive can be harnessed for museum work

Margarita Martínez Pérez, UNICACH, Chiapas, Mexico, Bor Jorge Garcia Paniagua & Harry Thomaß, both Freie Universität Berlin, Germany

The tandem project aims to explore the possibilities of digital collaboration. How can collaboration on language recordings be established between the Berlin Ethnological museum's phonogram archive and local representatives? Various tasks are relevant for the processing of sound and voice recordings: For example, the provenance of these recordings is an important facet when researching the value of the recordings for the actors in Germany and México. It is also important to understand the nature of the voice recordings. Are these sensitive recordings and texts, e.g. ritual speech or other types of sound and speech recordings that should not be openly accessed? How should access to the digitized recordings be organized? How can these recordings be processed so that the communities of their origin can benefit from them? How can these recordings be technically processed in order to be presented to an audience in a museum context? At the international conference 'Intangible!', two indigenous representatives will present in a pre-recorded video their questions and suggestions on how to deal with the recordings and how to process them. Harry Thomaß will act as moderator

at the presentation, translate the Spanish, Lacandon and Tsotsil, explain the technical aspects of processing the language recordings and outline the possibilities of collaboration in the digital space.

Project and initiative showcases part II

School museums and the multidimensional, intangible cultural heritage of past and present communities of practice

Sarah Zannini, Free University of Bolzano, Italy & Klaus-Chr. Zehbe, University of Leipzig, Germany

We show the connection between school museums and different communities of practice and their respective intangible cultural heritage. School museums emerged in Europe mostly in the second half of the 19th century to collect and preserve didactic material for teaching and to encourage teachers to create illustrative lessons (cf. Schnitger 1908). With the increase in industrially produced teaching materials and the scientification of pedagogy at universities, the school museum was permanently devalued as a haven for teachers and their intangible cultural heritage. Today's teachers generally only use school museums to show school history to pupils.

After this paradigm shift, school museums mainly stored the cultural memory (cf. Assmann 1988) of the school as an institution. As a side effect of this storage, school museums also preserved evidence of linguistic and cultural communities of practice, showing the intangible cultural heritage of these communities of practice from a historical, individual and family perspective. The collection of the Research and Documentation Center for the History of Education in South Tyrol is a rich

example of this due to its regional location and eventful history. Between generations and different linguistic and cultural communities of practice, such school testimonies can support a multi-perspective culture of remembrance, i.e. be used for questions about and on individual and collective memory. In addition, approaches for the mediation and appropriation of language and culture in the present can be gained from such historical testimonies. School museums can therefore be an important resource for passing on intangible cultural heritage. On the one hand, the presentation focuses on teachers as a historical community of practice, whose living art of education was largely buried in the school museums' collections of material objects. On the other hand, the presentation refers to the intangible heritage of local, linguistic-cultural communities of practice, whose historical testimonies have been preserved in exercise books and objects today kept in school museums. They are thus available to present and future generations of these communities of practice as reference points for their intangible cultural heritage.

The Center of European Wickerwork Culture Lichtenfels and the Museum of European Cultures - a fruitful collaboration

Manfred Rauh, Jennifer Raubach & Tina Peschel, Museum Europäischer Kulturen, Berlin, Germany

Wickerwork is an intangible cultural heritage in Germany. Just a few decades ago it was of considerable economic importance - today it is looking for new ways. The task of the Center of European Braiding Culture (ZEF) is to promote and publicize the craft of braiding. The aim is to document knowledge and provide impetus for a possible future. Germany's only vocational college for wickerwork design has a key role to play

in the future of the craft. Here in Lichtenfels, the traditional knowledge and skills of the ICH are passed on. Within Europe, there is a strong desire for exchange and networking between the braiding cultures. This is exactly what living craftsmanship needs!

The ZEF organizes the most important annual international wickerwork culture festival in Lichtenfels (OFr.), the German wickerwork town. International and regional exhibitors show new works there. Exhibitions, the short film festival "Weaving Culture", workshops and a specialist conference are the core elements of an attractive offer for professional exchange. There is also an excellently attended special market with economic significance. The "World Festival of Wicker and Weaving Culture" takes place in Poland every four years. ZEF plans and organizes the presentation of Germany's wickerwork culture. In 2023, the wicker town of Lichtenfels, graduates of the vocational school, the Federal Guild Association and the Museum of European Cultures were represented as partners. These festivals are important interfaces of the intangible, between living cultural heritage and the preserving activities of a museum.

With the exhibition "ALL HANDS ON: Braiding", the Museum Europäischer Kulturen (MEK) has brought treasures from the depot to light. Conceived as a participatory exhibition involving contemporary weavers, it pays tribute to the craft of weaving. Inspiration came from the braiding festivals in Nowy Tomysł and Lichtenfels, from which the collaboration with the ZEF developed. A vocational school teacher from Lichtenfels came to the MEK to analyze objects. The exhibition uses modern media, especially films, to make hidden knowledge visible. The exhibition's residency program brings living wickerwork to life in Berlin. Exhibitions are a way of understanding the abstract, not easily communicable dimension of the immaterial and making it accessible.

Manufactory and Research: The Gipsformerei of the Staatliche Museen zu Berlin

Marcin Korbanek & Fabian Burg, both Gipsformerei der Staatlichen Museen zu Berlin, Germany

The workshop is based on the description of two unique arts and crafts professions: Plaster mold makers and sculpture painters, who were already active in places of artistic production in the 19th century. The resulting handicraft objects and the traditional knowledge about their production are exceptional examples of both tangible and intangible cultural heritage.

During the workshop, we will illustrate the mutual influence of tangible and intangible culture in the craft sector and address important questions regarding the preservation of these culture-preserving professions for future generations. Finally, the possibilities for the protection of intangible cultural heritage will be discussed.

Weaving hedges: Expertise from Westphalia - Do museums play a role in the preservation of intangible cultural heritage?

Agnes Sternschulte, LWL- Freilichtmuseum Detmold, Germany & Ulrich Pieper, Nieheim, Germany

Do museums play a role in the preservation of intangible cultural heritage? The example of the LWL-Freilichtmuseum Detmold and the Heimatverein Nieheim shows how important and successful cooperation between practitioners from the region and museums can be.

Biographies

Akagawa, Dr. Natsuko, a Senior Lecturer at The University of Queensland, specializes in heritage discourse, politics, and practice globally. She is the Series General Editor for Routledge Research on Museums and Heritage in Asia and serves on editorial boards of *Museum History Journal* and *International Journal of Heritage Studies*. Internationally recognized for pioneering work on Intangible Heritage, Cultural Diplomacy, and Museum Studies, her notable works include *Safeguarding Intangible Heritage* (Routledge, 2019), *Intangible Heritage* (2009), and *Heritage Conservation and Cultural Diplomacy* (2015). She is an Expert Member of International Council on Monuments and Sites (ICOMOS), former Vice-President of ICOMOS International Scientific Committee on Intangible Cultural Heritage (ICICH), International Scientific Committee on Vernacular Architecture (CIAV) and member of International Council of Museums (ICOM), International Committee on Memorial Museums.

Alivizatou, Marilena (PhD.) is heritage researcher and honorary lecturer at University College London. She has longstanding interests in intangible heritage as discourse and praxis across academic research, heritage policy and community-based actions, and is the author of *Intangible Heritage and the Museum: New Perspectives on Cultural Preservation* (Left Coast Press, Routledge 2012) and *Intangible Heritage and Participation: Encounters with Safeguarding Practices* (Routledge 2021). She holds a PhD in Heritage and Museum Studies (UCL), a MA in Cultural Heritage Studies (UCL) and a BA in Theatre Studies (National University of Athens). She has collaborated with museums, heritage and community organisations in Europe, Southeast Asia, Oceania and America.

Atmaca, Nushin studied Islamic Studies, Political Science and Law at the Free University of Berlin with stays in Alexandria, Cairo and Amman and Cultures of the Curatorial at the Academy of Visual Arts in Leipzig. Since the beginning of 2023, she has been employed as a research assistant at the Museum of European Cultures. She is currently working and researching on the project "Muslim Visibility in the Museum: Traces of European Muslims in the MEK Collection"; her other main topics are inclusive collection systematics, intangible cultural heritage and non-discriminatory collection presentation.

Barbieri, José is founder of MEMORIAMEDIA e-Museum of intangible cultural heritage (since 2006) and Co-founder of Memoria Imaterial, a Portuguese ICH NGO accredited by UNESCO. He is Database and web designer for several research projects related to Intangible Cultural Heritage (ICH), director and producer of Storytelling Festival CONTEMFESTA (in urban and rural contexts) and of the project LU.GAR (PLA.CE). Director of several video documentaries about ICH.

Burg, Fabian Farhad born 1981, 2012 Master of Arts (M.A.) in Art History, Philosophy and Theater Studies at the Free University of Berlin. Trained as a plasterer from 2012 to 2014. From 2014 to 2016 employed as a plasterer with the following areas of responsibility Restoration of stucco and plaster, production of stucco elements and mold making. Since 2016 employed in the plaster mold shop of the Berlin State Museums as a plaster art molder. In 2021, he began further training to become a master plasterer in order to finally become a restorer in the trade. Master plasterer since February 2024.

Dafft, Gabriele (M.A.), born in Leverkusen. She studied folklore, art history and comparative religious studies at the University of Bonn. Since 2001 she has been research assistant at the LVR

Institute for Regional Studies and Regional History, Bonn. She conducts research on the topics of home and appropriation of spaces, intercultural everyday life in the Rhineland, urban everyday cultures and transformations of regional customs and is particularly interested in qualitative research methods and project designs that translate empirical results into effective public formats, such as exhibitions.

Đerić, Tamara Nikolić (PhD), senior curator, holds degrees in Cultural anthropology and Indology. From 2008 till 2023 Nikolić Đerić has been working as curator at the Ethnographic Museum of Istria. Along with research, exhibition production, documentation and digitization activities, she started and managed for 10 years the first Ethnographic film festival in Croatia. Since 2014 Nikolić Đerić collaborates as cultural manager with Ecomuseum Batana (UNESCO Register of Good safeguarding practices, 2016) and since 2017 with UNESCO Living Heritage Entity as facilitator for the implementation of the 2003 Convention for the safeguarding of ICH. Since 2023 she works as independent curator and heritage consultant providing support in planning, interpretation and management for different heritage organisations and initiatives.

Elpers, Sophie is a researcher in ethnology at the Meertens Institute in Amsterdam and professor “Intangible Cultural Heritage and Ethnology” at the University of Antwerp. Additionally, she teaches critical heritage and museum studies at the University of Bonn. Between 2016 and 2022, she also belonged to the scientific staff of the Dutch Centre for Intangible Cultural Heritage/Dutch Open Air Museum. Her research is centered around various aspects of intangible cultural heritage, including policies, the relationship between tangible and intangible heritage, and the significance of senses, particularly the sense of smell, in the field of intangible cultural

heritage. Sophie Elpers is a member of the Expert Committee of the National Inventory of Intangible Cultural Heritage in Germany and a member of the Administrative Board of the 'Germanisches Nationalmuseum'.

Grimm, Andrea has been working in the jewelry workshop of the German Museum of Technology in Berlin since 2010. She has been head of the jewelry workshop since 2015 and coordinates the traditional project "Manufactured Jewelry Design". She is a fifth-generation master goldsmith and restorer in the gold and silversmith trade. She completed a master's degree in the history of technology at the TU Berlin. Her research focuses on the preservation of intangible cultural heritage with an emphasis on craft techniques.

Groschwitz, Helmut studied German and Folklore Studies in Regensburg and was a research assistant there until 2010, writing his dissertation on lunar calendars in 2005. This was followed by a professorship at the Department of Cultural Anthropology/Folklore Studies in Bonn until 2013. From 2014-2015 he was a freelance curator, including for the "EuropaTest" project at the Humboldt Lab Dahlem in Berlin, then from 2015-2018 he worked on the eKulturPortal project in Regensburg. Since 2017, he has been responsible for the development and supervision of the "Advisory and Research Center for Intangible Cultural Heritage Bavaria" at the Institute of Folklore at the Bavarian Academy of Sciences in Munich responsible. In the summer semester of 2023, he held a visiting professorship at the University of Graz with a focus on cultural heritage.

Grotz, Kathrin, has been Deputy Director of the Institute for Museum Research at the Statens Museums in Berlin - Prussian Cultural Heritage Foundation since April 2020. In her current research she focuses on innovative formats of science

communication, evaluation and audience research as well as collections and object circulations. She also has a strong interest in the recent historical transformations of the German museum landscape. As part of the network project museum4punkt0 (2022-23), she and Patricia Rahemipour led the sub-project 'Materialisation of the intangible' on the digital mediation of intangible cultural heritage. Prior to that, Kathrin worked at the Botanic Garden and Botanical Museum of the Freie Universität Berlin, where she was responsible for numerous exhibitions as a senior curator and head of exhibitions.

Hoffmann, Philipp (PhD) born in Cologne. Studied history, politics and sociology at the University of Bonn and the University of Vienna. Subsequently doctorate at the Rheinische Friedrich-Wilhelms-Universität Bonn. From 2019-2021 as scientific advisor to the Department of Cologne Customs at the Cologne City Museum. On June 1, 2021, took over the management of the Bonn City Museum; since March 1, 2022 also head of the Center for Urban History and Cultures of Remembrance Bonn. In an honorary capacity, Philipp Hoffmann is Managing Director of Freunde und Förderer des Kölnischen Brauchtums e. V. From July 1, 2024, he will take over as Managing Director of Gemeinnützige Gesellschaft des Kölner Karnevals mbH.

Korbanek, Marcin born in 1991, graduated as a restorer from the Academy of Fine Arts in Warsaw in 2017. Has worked on various restoration projects in different countries (Poland, Germany, Netherlands, Italy, Egypt). Since 2020 he has been working in plaster molding as a sculpture painter and since 2022 he has been working at the FH Potsdam as a research assistant. He is currently writing his doctoral thesis on the topic: Conservation and restoration of medieval wall paintings in the Klein Mantel

(Mętno Małe) branch church with reference to the principles and concepts of conservation and restoration of medieval wall paintings in selected village churches on both sides of the Oder.

Maubach, Lisa (PhD) studied Folklore Studies/European Ethnology at the Westfälische Wilhelms-Universität Münster. She completed her doctorate in folklore/cultural history at the Friedrich Schiller University in Jena on an aspect of leisure behavior in the GDR. She worked for many years as a freelancer in the museum sector in the areas of exhibition, inventory and mediation. From 2011 to 2021, she was a scientific officer at the LWL Open-Air Museum in Hagen. There she built up the Competence Center Craft and Technology as a platform for research on the intangible cultural heritage of craftsmanship and its technology in Westphalia-Lippe. She developed audiovisual methods to research, document and communicate the intangible in material culture. Since November 2021, she has been head of the Department of Everyday Culture and Language at the LVR Institute for Regional Studies and Regional History. Craft and technology as well as working environments are also areas of research there, including in ethnographic film. She thus remains true to her research interest in the connection between immaterial and material culture with a focus on people. Lisa Maubach is a member of the German Society for Empirical Cultural Studies, the Commission for Everyday Culture Research in Westphalia, the Interdisciplinary Working Group on Craft Sources at the German Confederation of Skilled Crafts and the association WAM! Women in arts and media.

Onciul, Bryony (PhD) is an Associate Professor of Museology and Heritage at the University of Exeter UK. She is a Visiting Professor in Anthropology at the University of British Columbia, Canada. Bryony is leading three large UKRI funded grants and is currently based on Vancouver Island in Canada. She is an AHRC Fellow, a

UKRI Future Leaders Fellow, and a Senior Fellow of HEA. Bryony is the author of *Museums, Heritage, and Indigenous Voice: Decolonizing Engagement*, and has two new books in development that address Indigenous rights and climate change. She is the Vice President of the Association of Critical Heritage Studies.

Paniagua, Bor Jorge Garcia works as a guide for tourists and studies biology. He is descended from the Lacandonese of the northern group from Nahá, Chiapas. He speaks Lacandon as his mother tongue and is a descendant of Chan K'in Viejo, Mateo Viejo, Jorge Paniagua and Kin Paniagua, Chan K'in Antonio. He is a teller of Lacandon stories and songs and practises Lacandon spirituality and rituals.

Pérez, Margarita Martínez is a linguist, ethnologist and audiovisual designer (photography, video and textile interventions) as well as a native speaker of Tsotsil. She lives in Chamula, Chiapas, Mexico. She holds a doctorate in Indo-American linguistics from the CIESAS (Centro de Investigación y Estudios de Antropología Social) in Mexico City. Since 2005, she has been carrying out linguistic research and language documentation among the Tsotsil Maya in the highlands of Chiapas. She is currently a full-time professor and researcher at the Faculty of Human Sciences and Humanities at the University of Sciences and Arts of Chiapas (UNICACH). She is the director of the independent collective *Stsebetik Bolom*, a photography and activism collective with young women from Tsotsil Mayan communities in Chiapas. She also works as an educational consultant, translator and legal interpreter (Tsotsil to Spanish for migrants in the USA).

Peschel, Tina was born in Leipzig in 1963. From 1983 to 1988 she studied ethnography at the Humboldt University in Berlin. Since

1988 she has worked as a research assistant at the Staatliche Museen zu Berlin, at the Museum für Volkskunde, now the Museum Europäischer Kulturen. Among other things, she looks after the collections on handicrafts. She is also dedicated to various Christmas themes and is in charge of the traveling exhibition Advent Calendar as part of the Federal Program. Tina Peschel is one of the four curators of the exhibition "ALL HANDS ON: Braiding", which has been on display at the Museum of European Cultures since May 2024.

Pieper, Ulrich has been working with braided hedges since he was a child. Initially with cleaning the hedges before braiding. At the end of the 1970s, in the fight against a toxic waste disposal site, he joined forces with farmers and conservationists to publicize the braided hedges as a cultural landscape worthy of protection. In the process, the wattle hedge became the "Nieheimer Flechthecke". With the re-founding of the Nieheim local history association in 1995, of which he is honorary chairman, he formed the "Nieheimer Flechthecken" working group, among others, which is responsible for the preservation and maintenance of this unique cultural asset throughout Europe. The youth section of the local heritage association, JUPRONA - Jugend pro Natur (Youth for Nature), passes on the knowledge and skills of the wattle hedges to future generations. As a result, up to 1,000 meters of wattle hedges in Nieheim and the surrounding villages are maintained every year on a voluntary basis by a small number of farmers. Model hedges have been produced for the Museum of Natural History in Münster, the Museum of European Cultures MEK Berlin, the German Cheese Museum in Nieheim and the open-air museum in Detmold. Nieheim wattle hedges are also maintained in the Detmold open-air museum.

Pulido, Leonardo Wasserman studied art history with a minor in philosophy at the Johann Wolfgang Goethe University in Frankfurt from 2016-2018. He has been working as a commercial media designer since 2016. He regularly presents his graphics, some of which are large-format, at exhibitions. In 2020, he began his engraving training at the State Drawing Academy in Hanau, which he completed in 2024. During his training, he completed a two-week internship in the jewelry workshop of the German Museum of Technology in Berlin and returned several times afterwards to continue working on his designs.

Rahemipour, Patricia (PhD) studied Prehistoric and Classical Archaeology, as well as Philosophy, and gained first experiences as head of the study collection at the Department of Prehistory at the University of Leipzig. Thereafter, she worked as project manager and senior curator for the German Archaeological Institute and the Excellence Cluster "Topoi." After two years at the Romano-Germanic Commission and Jewish Museum Frankfurt, she arrived at the Botanical Garden Berlin in 2014, advancing to Director of the Botanical Museum and the Department of Science Communication in 2016. She has been Director of the Institute for Museum Research at the Staatliche Museen zu Berlin since 2019.

Raubach, Jennifer trained wickerwork designer, works at the "Zentrum Europäischer Flechtkultur Lichtenfels" in the areas of project management and communication. She is also the founder of the workshop for wickerwork design "JERU" in Bamberg.

Rauh, Manfred (graduate biologist) is Managing Director of the "Zentrum Europäischer Flechtkultur Lichtenfels". In this role, he is responsible for the creation, further development and

implementation of the future concept of wickerwork culture for the Lichtenfels region. He is also Managing Director of the 'Landschaftspflegeverband Landkreis Lichtenfels e.V.' and founder of the project office 'Büro Spinnennetz'.

Schep, Mark (PhD) is a cultural historian, social scientist and educator. He is employed as a researcher at the Dutch Centre for Intangible Cultural Heritage (KIEN), and as a lecturer in cultural heritage at the Reinwardt Academy. Schep holds a PhD in museum education (University of Amsterdam). He researched the role of museum guides in art and history museums, which resulted in a guideline for guides: Guiding is a profession. After his PhD he researched educational programs of museums and published a Trend Report on Museum and Heritage Education. In his work for KIEN he focuses on museums and intangible cultural heritage (ICH) and the relationship of bicultural young adults with ICH.

Schühle, Judith (she/her) works as curator at the Museum Europäischer Kulturen – Staatliche Museen zu Berlin where she is responsible for Immaterial Cultural Heritage and the photo collection. She recently curated the exhibition "ALL HANDS ON: Basketry" and has most recently published on Smartphone photography (with U. Hägele (Eds.)(2021):SnAppShots. Smartphones als Kamera. Visuelle Kultur. Studien und Materialien, Band 14. Waxmann: Münster.) as well as collecting strategies (with E. Tietmeyer and J. Wittenzellner (2022): MEK Collection. In: COMCOL Newsletter, No. 38, Juni 2022. 10- 11; with M. Nußbaumer, et al. (2022): Corona sammeln. Ein Gespräch. In: Neues Museum. Die österreichische Museumszeitschrift, 22 (1). 102-109.).

Stefano, Michelle L. (PhD) is a Folklife Specialist in the American Folklife Center, Library of Congress (USA), and a lecturer in

heritage studies at Johns Hopkins University. She is the author of *Practical Considerations for Safeguarding Intangible Cultural Heritage* (Routledge 2022), and co-editor of: the *Routledge Companion to Intangible Cultural Heritage*; *Engaging Communities, Engaging Heritage*; and *Safeguarding Intangible Cultural Heritage*. She earned her Ph.D. at Newcastle University, UK (2010), her M.A. in International Museum Studies at Gothenburg University, Sweden, and B.A. at Brown University. She has served as a public folklorist in the U.S. since 2011.

Sternschulte, Agnes studied geography (specializing in landscape ecology) with a minor in geology, botany and folklore in Münster and Zurich. As head of department at the LWL open-air museum in Detmold, she dealt with cultural landscapes in Westphalia, among other things, and created various regional hedge forms in the museum based on historical models. She worked closely with representatives of the respective regions, and the woven hedges were included in the national register of intangible cultural heritage.

Sousa, Filomena has a PhD in Sociology (2009, ISCTE IUL) and did a Postdoc in Anthropology – Intangible Cultural Heritage (ICH) (2010-2016, NOVA FCSH). Between 2016 and 2021, she was the Principal Investigator in her project „DCHPII – Digital Cultural Heritage: Platforms and Inventories of the Intangible“(funded by Portuguese Foundation for Science and Technology). She has skills and experience in participatory methodologies and, since 2006, develops ICH documentaries and research projects in the context of digital platforms, policies and instruments for identifying, documenting and safeguarding Intangible Cultural Heritage.

Tauschek, Markus has been a professor at the Institute for Empirical Cultural Studies at the University of Freiburg since

2015. His research interests include popular culture, cultural heritage, competition and rivalry. He has worked on future laboratories in a DFG-funded project and is currently investigating polyphonic forms of Jewish heritage transmission in the DFG Priority Programme 'Jewish Cultural Heritage'. He is also a member of the Expert Committee on Intangible Cultural Heritage of the German UNESCO Commission.

Thomaß, Harry was born on 03.11.1968 in Frankfurt am Main. Together with Barbara Pfeiler (UNAM CEPHCIS), he is the project leader of the project 'Digitization and Archiving of Indigenous Voices from Mesoamerica', funded by the Gerda Henkel Foundation. Since 2017, Harry Thomaß has been a lecturer at the Free University of Berlin for the Yucatecan Maya language course. In 2016, he completed his doctorate at the University of Hamburg on the subject of "Prayers of the Yucatecan Maya". He still works part-time as a museum guide / workshop leader at the Staatliche Museen zu Berlin and the Berliner Festspiele.

Tietmeyer, Elisabeth (PhD) has been director of the Museum Europäischer Kulturen - Staatliche Museen zu Berlin, Preußischer Kulturbesitz since 2013. After studying social and cultural anthropology and sociology, she conducted ethnographic field research in Kenya, Ukraine and Germany. Until 1999 she was head of the Europe department and the collections department of the Ethnological Museum - Staatliche Museen zu Berlin. As a co-founder of the Museum Europäischer Kulturen - Staatliche Museen zu Berlin, she served as its deputy director and senior curator from 2000 to 2012. Her activities and research in the museum focus on topics such as diversity, (forced) migration, cultural connections, gender, minorities in Europe and im/material culture. In addition to constant consulting work for various cultural institutions, she was a

member of the expert committee of the German UNESCO Commission for Intangible Cultural Heritage from 2013 to 2022 and has been a member of the German National Committee for the UNESCO Memory of the World Program since 2024.

Zannini, Sarah is a historian. She researches borderline realities and their transgenerational effects. She is particularly interested in the resulting different perspectives. She works as a researcher for the Research and Documentation Center for South Tyrolean Educational History at the Free University of Bozen-Bolzano. In addition to documentation activities and aspects of the Third Mission, the center deals with questions of the emergence of schools as a history of political-pedagogical instructions and pedagogical principles that have a decisive impact on the institutional history of schools and the educational biographies of those involved.

Zehbe, Klaus-Christian is an actor and educationalist. He has worked for many years on questions of intangible cultural heritage in connection with the teaching and learning processes in the traditional Japanese theater form of Kyôgen. He works as a postdoc in a DFG-funded, German-Italian research project at the University of Leipzig on object interactions of children in school-related collections. His research interests include transformational educational processes and questions of intangible cultural heritage. He is a member of the Association of Critical Heritage Studies and a board member of the International Association of World Heritage Professionals.

Zingari, Valentina Lapicciarella is a PhD Cultural Anthropologist. She is a UNESCO-accredited facilitator for the global capacity-building program of the 2003 Convention. Since 1990 she develops ethnographical and community-based approaches in the process of heritage-making, in the fields of local museums,

oral history, audio-visual documentation, the social uses of sound archives and ICH.

Since 2009 she follows the processes related to the implementation of the UNESCO ICH Convention and the dialogue between the ICH NGOs in the context of the ICH NGO Fo, developing innovative approaches to the ICH safeguarding, activating and improving processes, projects and dialogues from the local grassroots to the national and multinational.

Since 2014 she has been coordinating multinational nomination to the ICH Good Safeguarding Practices Register and European project in the Mediterranean and Central Europe areas, developing creative safeguarding experiences and improving the methodological reflections, also in the framework of the ICH NGOs Working Group on Research.

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The **Forschungscampus Dahlem (FC Dahlem)** is a research and presentation venue from the Stiftung Preußischer Kulturbesitz (SPK), which is characterized by the cooperation of seven SPK institutions, including the Ethnologische Museum, Museum für Asiatische Kunst, Museum Europäischer Kulturen, Institut für Museumsforschung, Kunstbibliothek, das Rathgen-Forschungslabor and the Ibero-Amerikanisches Institut.

The aim is to develop new knowledge on material and immaterial cultures through interdisciplinary cooperation, to make them visible and to convey them. Different forms of knowledge are treated equally and traditional knowledge hierarchies are questioned.

FC Dahlem cooperates with Freie Universität Berlin to develop innovative approaches for collection-based research and teaching.

