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Intangible Cultural Heritage. Examples of the implementation of the UNESCO 2003 Convention in selected countries under comparison. (146 p.)

CUPORE – The Finnish Foundation for Cultural Policy Research.

Summary and Conclusions.

SUMMARY

The Convention for the Safeguarding of Intangible Cultural Heritage was adopted at the UNESCO General Conference in 2003. 161 states are now parties to the convention. In Finland the convention was ratified in May 2013.

The Finnish Ministry of Education and Culture has assigned the responsibility for implementing the convention to the National Board of Antiquities, which is currently drafting a model for its execution in Finland. CUPORE – The Finnish Foundation for Cultural Policy Research is collaborating in this work in the context of research. Based on the conducted research and hearing of stakeholder groups, the National Board of Antiquities will draft a proposal in May 2015 for the Finnish Ministry of Education and Culture on how the convention will be realized in practice in Finland.

The aim of this comparative study is to provide background information on how the convention has been implemented in different countries. Another objective is to find interesting examples of the elements inscribed on the intangible cultural heritage lists, with the purpose of creating a roadmap for a Finnish model for implementing the convention and fostering intangible cultural heritage more generally as well.

13 European countries were selected for closer study: Austria, Belgium, Bulgaria, Croatia, Estonia, France, Hungary, Italy, Latvia, Lithuania, Norway, Sweden, and Turkey. Two countries were also included from outside Europe: The Republic of Korea and Mexico. The study examined what kind of measures the selected countries have carried out to implement the convention and who the central actors in the process have been.

The Convention for the Safeguarding of Intangible Cultural Heritage gives each of the state parties the freedom to discover their own means of responding to its obligations. The comparative study revealed that there is a large amount of variation in how the different countries have interpreted the convention nationally. In most of the studied countries the ministry responsible for culture is in charge of the implementation of the convention. The choice of where the responsibility is assigned undoubtedly influences the emphases in the implementation. The work of safeguarding intangible cultural heritage is however always carried out in cooperation among various organizations and citizens.

The study also examines how intangible cultural heritage has been listed in the different countries, with what kind of criteria and to what extent. Here national practices vary to a great extent. The greatest differences in the practices have to do with whether the lists have been prepared by smaller expert groups or are open, web-based lists made by communities.

UNESCO has two lists and one register connected to the Convention for the Safeguarding of Intangible Cultural Heritage. The proposed candidates are assessed and reviewed by the Intergovernmental Committee for the Safeguarding of Cultural Heritage. The degree to which elements have been nominated as candidates or inscribed on the lists has varied in the different countries under study. The comparative

study takes into account various domains of intangible cultural heritage which, according to UNESCO, include e.g. oral tradition; performing arts; social practices; rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. There is also a chapter on the UNESCO register of best safeguarding practices.

The comparative study examines more closely the elements under each category of the UNESCO lists. Attention is paid to what kind of selection criteria have been applied, through what kind of processes the inscriptions have made it to the lists and what kind of communities and interest groups have taken part in the processes. Finally, conclusions are made on what Finland can learn from these examples to facilitate the planning of its own roadmap for intangible cultural heritage.

The study has used the UNESCO Intangible Cultural Heritage website as its central source. Other materials have been derived from the websites of the respective countries, other reports and strategy papers. Part of the information was gathered by email from various instances responsible for intangible cultural heritage in the countries under study. We thank UNESCO for the right to use its photos on intangible cultural heritage as illustrations in this report.

CONCLUSIONS

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted in the General Conference of UNESCO in 2003. In a little over ten years, it has proved to be one of the most widely ratified UNESCO conventions, having already been ratified by 163 countries.

The purpose of this study was to examine the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in light of international examples. In the study assignment, the National Board of Antiquities asked Cupore to gather data on the intangible cultural heritage inventories of countries that are of interest to Finland, their criteria for drawing up the inventories, the related decision-making processes as well as the national management of intangible cultural heritage. In this way the study serves as background material for preparing a suitable operating model for Finland for implementing the Convention for the Safeguarding of the Intangible Cultural Heritage, and supporting the safeguarding of intangible cultural heritage in the territory.

13 European countries that have ratified the UNESCO Convention were selected for closer study: Belgium, Bulgaria, Italy, Austria, Croatia, Latvia, Lithuania, Norway, France, Sweden, Turkey, Hungary and Estonia. In addition to these, two non-European countries were also included in the study: The Republic of Korea and Mexico.

The study examined the measures that the selected countries have adopted in order to implement the Convention: who the key actors in the process have been and what kind of intangible cultural heritage inventories have been prepared in each country, including their criteria and scope.

Although inventorying is only one part of the national implementation of the Convention, it was regarded as a key aspect in the study assignment. Summaries of the different countries' methods for implementing the Convention on intangible cultural heritage are detailed in Annex 3.

Additionally, the study examined the domains of intangible cultural heritage defined by UNESCO, as well as the intangible cultural heritage elements from each domain inscribed on UNESCO's lists. Furthermore, the study examined the inscription criteria of these elements, the processes by which they had been inscribed on the lists and what kind of interest groups and communities had participated in these processes (as described in the State reports to UNESCO of these countries related to the Convention)

5.1 Parties responsible for intangible cultural heritage

The Convention for the Safeguarding of Intangible Cultural Heritage gives each State Party considerable latitude to establish their own means of responding to its obligations. The comparative study revealed that there is a large amount of variation in how the different countries have interpreted the Convention nationally. In the majority of the studied countries (Croatia, France, Belgium, Italy), the ministry responsible for culture is in charge of the implementation of the Convention. In Italy and France, the ministries in question govern both culture and tourism.

Conversely, in Estonia, Latvia and Lithuania the responsibility for implementing the Convention has been assigned to folklore institutes operating under the ministries. Out of the examined countries, only Austria has assigned the responsibility for implementing the Convention to a national UNESCO committee. In Norway, the organisation responsible for implementation is the Arts Council (Kulturrådet), while in Sweden the responsibility has been assigned to the Institute for Language and Folklore. In Bulgaria, the parties in charge of implementation are the Ministry of Culture and the Institute of Ethnology and Folklore Studies with Ethnographic Museum at the Bulgarian Academy of Sciences. In Hungary, responsibility for implementation is shared between the Ministry of Culture and the Intangible Cultural Heritage Directory of the Hungarian Open Air Museum. In the Republic of Korea, implementation is the responsibility of the Cultural Heritage Administration of Korea, while in Mexico the organisation responsible for implementation is the Mexican National Council for Culture and Arts.

The implementation is presumably financed by the ministry governing culture or cultural heritage in each country.

The allocation of responsibility for implementation to a specific agency undoubtedly influences what factors are emphasized in implementation. For example, an institution specialising in folklore inevitably emphasises different factors in its work compared to an arts committee as regards, for example, whether the work focuses on more traditional elements and fields of cultural heritage or more widely on different forms of art. Within ministries, close cooperation between cultural and tourism divisions may facilitate wider acceptance of cultural heritage if it is also considered to have positive effects related to tourism and the economy. On the other hand, this type of cooperation may also shift emphasis towards commercial dimensions at the expense of other values. Conversely, strong emphasis on science and research in choosing the organisation responsible for implementation undoubtedly provides a strong academic foundation, but may also at worst isolate activities into an ivory tower, away from the communities. Furthermore, some countries have adopted significantly more international emphasis, organising international conferences in addition to nominating and getting shared multinational elements inscribed on UNESCO's cultural heritage lists.

The work of safeguarding intangible cultural heritage should ideally be carried out in cooperation between various organisations and communities concerned, including universities and museums as well as institutions and associations specialising in intangible heritage or specific forms of art. Yet the participation of these communities in different processes varies significantly. When examining the reports of different countries, it is difficult to determine exactly how much influence organisations operating in the sector, heritage communities concerned or the general public have had over these processes. The materials examined do not reveal how extensively communities have been able to participate in the processes impacting them, even though this kind of participation is at the very heart of the Convention. UNESCO emphasises the importance of communities, and according to its definition, intangible cultural heritage can only be considered cultural heritage when the communities, groups or individuals who create, preserve or transmit it recognise it as part of their cultural heritage. As such, the term community is extensively used both in the element nominations submitted to UNESCO as well as the national reports pertaining to the

implementation of the Convention, even though it is unclear exactly to whom the term refers to in each instance. For example the phrase "the community has given its unanimous consent" is often used in these documents without any further clarification.

5.2 National inventories

The way in which inventorying of intangible cultural heritage has been carried out in different countries varies greatly. In some countries, inventorying had already commenced prior to the Convention – for example in the Republic of Korea such inventories have been compiled as early as the 1960s, while in Bulgaria similar inventories have been compiled from the turn of the millennium onwards. In some countries (such as Austria, France and Turkey), inventorying commenced quickly following ratification. Factors that have had an impact on the inventorying time frame of different countries include the cultural practices of the country in question, the status of cultural administration and the country's relations with UNESCO. The global or national state of the economy has also had an impact; in many countries the commencement of the inventorying has been delayed due to a lack of financial resources.

The most common procedure has been to first establish an expert group under the ministry in charge of implementation for the purpose of preparing an operating model for the inventorying, and for choosing the elements to be included in the inventory. The processes most in line with the spirit of the Convention involve representatives from the state administration, associations and, most importantly, from the communities who practice their intangible heritage. Some countries' expert groups are markedly composed of representatives from different administrative units and the directors of various institutes and museums, with the communities concerned seemingly left to the background.

The majority of the State Parties categorise their inventories based on the intangible cultural heritage domains proposed in the UNESCO Convention. Similarly the inscription criteria are often the same as those used for UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Some countries have, however, established their own criteria in order to more closely define the phenomena to be included in their inventories. In many cases the criteria are largely open to interpretation. For example, what exactly do terms like "authentic" or "unique" really mean, and how does it relate to the spirit of the Convention? Similarly, nationalistic expressions such as "typically Bulgarian" give the impression that the spirit of the UNESCO Convention as regards encouraging dialogue which respects cultural diversity may have been lost in translation. In these examples diversity has seemingly been understood as meaning that each nation can express their own characteristics, with other forms of diversity being pushed aside.

The most notable differences in the drawing up of national inventories have to do with whether they are restricted inventories drawn up by expert groups or online-based inventories open to everyone. Some online inventories are compiled by researchers but accessible to everyone. The majority of the State Parties have opted to draw up fairly restricted inventories comprising a few dozen elements. An alternative method is to create an extensive online inventory supplemented by the communities themselves, in which the responsibility for the inventorying and keeping the inventory updated is transferred almost exclusively to communities concerned. This method has been adopted in the Republic of Korea and Mexico, for example. The third option has been to adopt a combination of the two previously mentioned methods. For example in France the ministry first compiled an "inventory of inventories," meaning a list of all existing inventories of intangible cultural heritage, and then worked together with communities in order to draw up a more concise inventory composed of the country's central intangible cultural heritage elements, as chosen by the communities, associations and experts. Conversely, the Republic of Korea has compiled both a concise national inventory as well as a wiki-based inventory composed of over 30,000 elements.

The contents, formats and structures of inventories in States Parties also vary greatly. The majority of the State Parties are compiling quite a comprehensive amount of information as well as audiovisual material about each element. In many countries, inventorying is not only carried out at the national level but regionally as well, with regional level operators being in charge of their own inventories. Elements included in these regional inventories are then nominated for inclusion in the national inventory. This method has the advantage of creating a more comprehensive picture of the entire country's intangible cultural heritage. This thinking has been the premise of national inventorying in Belgium and Austria, for example. While in the majority of the State Parties the drawing up of the national inventory is the responsibility of a single operator, some countries, such as Sweden, have opted to allocate responsibilities based on the intangible cultural heritage domains, with inventorying of each domain being the shared responsibility of a few of the sector's central organisations.

Inventorying at the national level is also influenced by how extensively intangible cultural heritage has been previously inventoried in the country or how existing inventories have been incorporated into the process initiated by the Convention. More often than not, the inventories drawn up prior to the ratification of the Convention are "top-down" inventories compiled by experts, which communities have not had much input in. Moreover, such inventories have often been compiled based on the needs of experts, such as archivists – meaning that they are not meant for communities concerned or the general public and thus may not serve the spirit of the Convention. For example in Italy it has proved challenging to find the right balance between old, research-based inventories and the new open operating method that respects communities. Similarly in Norway there are a large number of existing inventories, the harmonisation of which into a single inventory is currently being considered.

At present all the Nordic Countries have ratified the Convention: Sweden in 2011, Norway in 2007, Denmark in 2009 and Iceland as the first Nordic country in 2005. Out of these countries, this study focused on Sweden and Norway. Both countries have commenced their efforts for increasing awareness about intangible cultural heritage in a very widespread and deliberate manner, holding numerous discussions and seminars for the purpose of providing a large number of parties operating in the field of intangible cultural heritage the opportunity to participate. Attitudes towards inventorying have been reserved, in clear contrast to many other countries in which the inventorying has served as the basis for all intangible cultural heritage work.

Sweden and Norway have both acknowledged the risks associated with the inventorying in relation to communities concerned losing their power to define what intangible cultural heritage is and the dangers inherent in ranking elements. As a result, Sweden and Norway have commenced their work in cooperation with national and other minorities. This is a key consideration since in many countries inventorying exhibits signs of becoming a nationalistic project, which interprets cultural diversity as referring only to national diversity without considering the diversity within it.

5.3 UNESCO's lists of intangible cultural heritage

Two lists and one register have been established under the Convention. Elements nominated for inscription on these lists are assessed and reviewed by the Evaluation Body of annually convening Intergovernmental Committee for the Safeguarding of Cultural Heritage. The Committee itself decides whether or not to inscribe the nominated elements on the Convention's lists.

1. The aim of the Representative List of the Intangible Cultural Heritage of Humanity is to increase visibility and general awareness as well as to promote dialogue which respects cultural diversity. This is the most comprehensive of the lists, consisting of 314 elements (as of October 2015).

2. The aim of the List of Intangible Cultural Heritage in Need of Urgent Safeguarding is to implement appropriate safeguarding measures for elements nominated by State Parties. Inscriptions on this List help mobilise international cooperation and assistance for stakeholders to undertake appropriate safeguarding measures. The list includes 38 elements (as of October 2015).

3. The Register of Best Safeguarding Practices contains national, regional and local programmes, projects and activities for the safeguarding of intangible cultural heritage that, according to the UNESCO Committee, best reflect the principles and the objectives of the Convention and take into consideration the needs of developing countries. This register contains a total of 12 programmes, projects and activities (as of October 2015).

There is notable variation between the countries included in this comparative study as regards the number of nominations proposed for inscription on lists and the number of elements approved for inscription. The Baltic States each have a few elements on the lists, with one of them being a Baltic singing and dancing tradition jointly proposed by Estonia, Latvia and Lithuania. Some of the countries included in the study have had several elements inscribed on the Convention's lists. The number of elements from Croatia is 14, while Turkey and Belgium each have 11 elements on the lists. While these countries are rich in intangible cultural heritage, they also have skilled personnel working on the nomination process. Moreover, the elements inscribed have been regarded as having both cultural and economic value, particularly in regard to tourism, which has undoubtedly facilitated their nomination and protection. Croatia, for example, extensively utilises the intangible cultural heritage elements that it has inscribed on the Convention's lists in its tourist marketing.

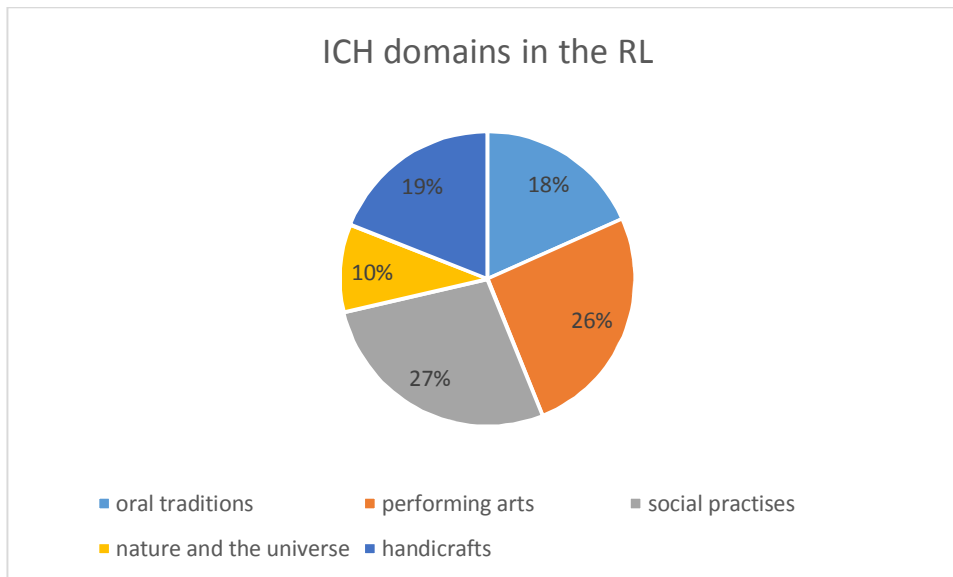
Furthermore, it seems that getting elements inscribed on the lists was in certain ways easier during the early years of the Convention. For example, Croatia got seven elements inscribed on the lists in 2009. Even though some of these elements were part of the so-called masterpieces list, which was fully incorporated into the Representative List, getting such a high number of elements inscribed would no longer be possible due to the large number of nominations and the prioritisation system. Over the years, the inscription process has become stricter in other ways as well. For example, an element such as Lacemaking in Croatia would most likely not be inscribed on its own today, but rather as a part of a wider lacemaking heritage spanning several countries. The Nordic Countries have not yet nominated any elements for inscription on the international lists. The countries' history as State Parties is still relatively short, in addition to which Sweden and Norway have exhibited a reserved attitude towards international inventorying. In fact, a survey conducted in Sweden among interest groups clearly indicated the sector's wish that instead of nominating elements for inscription on the lists, resources would be better spent for providing national support for domestic examples of intangible cultural heritage. However, for many countries getting elements inscribed on the lists seems to be an important matter of authority, which is also regarded as having brand value as regards tourism, for example.

UNESCO's Representative List of the Intangible Cultural Heritage of Humanity categorises elements based on five intangible heritage 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.

Most of the inscribed elements represent several intangible heritage domains.

The study compared the distribution of the elements (as of August 2014) inscribed on the lists across the different domains. Two of the intangible cultural heritage domains included on UNESCO's lists were found to be clearly better represented than the rest, namely the social practices, rituals and festive events domain, encompassing 27% of all elements, and the performing arts domain, encompassing 26% of all elements. After these, the domains with the highest number of elements were traditional craftsmanship (19%) and oral traditions and expressions (18%). The domain with the smallest number of elements, 10%, was knowledge and practices concerning nature and the universe.



Among European countries, distribution is largely similar. The social practices, rituals and festive events domain is the largest, making up 28% of all elements, followed by the performing arts domain, which makes up 24% of all elements. The oral traditions and expressions (20%) and traditional craftsmanship (20%) domains have an equal number of elements. The domain with the fewest elements at 9% is knowledge and practices concerning nature and the universe.

Of all the elements inscribed on the lists, 40% are from Asia, 35% are from Europe, 15% are from South America and the Caribbean, 8% are from Africa and 2% are from Arab states. However, these numbers are more a reflection of different regions' resources and eagerness to nominate elements for inscription on the lists rather than an indication of the actual richness of intangible cultural heritage. On the other hand, they are also indicative of the fact that one of the Convention's premises, namely taking into account the special needs of developing countries, has not been very effectively realised.

The representation of different regions in the intangible cultural heritage domains is as follows:

- In the oral traditions and expressions domain of UNESCO's lists, Arab states have the largest representation (50% of all elements), followed by South America and the Caribbean (23%), with Asia having the smallest representation (14%). Put together, this domain makes up 18% of all elements.
- In the performing arts domain, the regions with the largest representation are Arab states (38%) and Asian countries, with more than a third of all elements from the region representing this domain. Among all countries, the performing arts domain makes up 26% of all elements.

- In the social practices, rituals and festive events domain, the region with the largest representation is Africa (29%), followed by Europe and Asia (28% each), whereas Arab states have no inscribed elements representing this domain.
- In the knowledge and practices concerning nature and the universe domain, the region with the largest relative representation is South America and the Caribbean (16%), followed by Africa (15%). This domain makes up 10% of all elements on the lists.
- In the traditional craftsmanship domain, different countries have relatively equal representation, ranging from the Arab states' 13% to Europe's 20%. All in all this domain makes up 19% of all elements.

In part, these percentages are indicative of the appreciation for and expertise in different forms of intangible cultural heritage in different regions. However, they are most likely also indicative of the opportunities and resources that organisations representing the different domains have for participating in the nomination process.

5.4 Criteria for inscription on UNESCO's representative list of intangible cultural heritage

In order to be inscribed on the Convention's UNESCO's representative list of intangible cultural heritage, nominated elements must satisfy a specific set of criteria, as defined in the Convention. When nominating elements for inscription, the submitting State Parties must demonstrate the fulfilment of these criteria in the nomination form.

In order to be inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, an element must constitute intangible cultural heritage as defined in Article 2 of the Convention, meaning "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 recognise as part of their cultural heritage." A key consideration is that the heritage has been transmitted from generation to generation and is still living heritage. In addition to this, the heritage must be 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. In practice, the nominating State Parties must be able to demonstrate that the heritage actually is and has been a central part of community life for an adequate length of time and is still going strong.

Secondly, elements nominated for inscription should contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue. Elements are often nominated on the grounds that their inscription would promote the status of similar elements (for example singing or craftsmanship traditions) in other countries. The inscription of multinational nominations (such as falconry, Mediterranean diet) on the lists can also be seen as contributing to the understanding of connections between different cultures.

The third inscription criterion is that safeguarding measures are elaborated that may protect and promote the intangible cultural heritage element. The nominating State Parties must demonstrate that they have already initiated safeguarding measures for improving the status of the nominated element. The measures may be either national or preferably international. Often the support is both administrative and financial.

The fourth criterion is that the nomination must be made with free, prior and informed consent – but in many cases the process is initiated by states or other agencies. The nomination form must include a written notification from the parties concerned detailing their participation in the project. The aim is to make sure

that communities concerned have actually participated in the process and that the process is not externally managed.

The last criterion is that the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies). As such, elements cannot be nominated before an inventory has been drawn up.

The criteria for inscription are the same for all elements and countries. Within the scope of this study, conducting a more detailed content analysis of the inscribed elements themselves was not possible. These international lists undoubtedly serve as a way of highlighting elements of intangible cultural heritage that are considered notable in numerous ways. However, the objective evaluation of these elements is challenging, and professionally prepared nominations inevitably carry more weight. The Committee also employs a system for prioritising nominations, meaning that countries that have not yet submitted any nominations are given priority over others, for example.

It is also worth noting that the development of the Convention itself has had an influence on the inscription process: countries that were active during the early years of the Convention, such as China and Croatia, had better opportunities of getting several elements inscribed on the lists during a single year.

5.5 Towards a Finnish model

This comparative study examined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, focusing particularly on how the Convention has been implemented in 15 different State Parties based on the reports and websites of parties responsible for implementation in these countries. The study presents different models for implementing the Convention that the State Parties have employed based on their own conditions.

Finland ratified the UNESCO Convention in 2013, though the country had already participated in the Convention process prior to this. Together with other Nordic Countries, Finland followed the Convention process closely and also expressed its opinions on it. In Finland, discussions with interest groups have been held since 2011, when the Ministry of Education and Culture held a hearing involving a large number of interest groups.

In Finland, the implementation of the Convention is still in its early stages. The Convention imposes few strict obligations, but requires State Parties to 'take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory' (article 11), including drawing up 'one or more inventories of the intangible cultural heritage present in its territory'. Safeguarding measures may include the preservation, identification, documentation and inventorying of intangible cultural heritage, as well as research, safeguarding and support for strengthening of intangible cultural heritage. States are encouraged to ensure the 'widest possible participation of communities' concerned in all safeguarding activities (article 15). In addition to this, the Convention encourages States Parties to support training of experts in the sector, research, sharing best practices and international cooperation, among other things. As such, the Convention is of both international and national significance.

The implementation of the Convention requires the drawing up of 'one or more inventories', which must be regularly updated (articles 11-12). Drawing up this inventory involves examining and studying the special characteristics of Finnish intangible cultural heritage for the purpose of determining which of them could be incorporated into the national inventory. These documentation efforts include identifying and collecting different manifestations of intangible cultural heritage and the possible creation of a national set of

selection criteria based on the definitions of the Convention. State Parties may also nominate elements for inscription on the lists of the Convention.

If and when the drawing up of the national inventory commences, the inclusion criteria for elements should be thoroughly considered. The establishment of these inclusion criteria is only one of the reasons why there is a need to carry out a critical assessment of the entire implementation process in Finland. What do the established criteria mean in the end? What kind of political or financial objectives are there behind these decisions? How is the selection process to be carried out, who has the power of decision? What has inclusion in or exclusion from national inventories or international lists meant in other countries? In examining these questions, we should also keep in mind that the inventorying is only one aspect of the identification and supporting of intangible cultural heritage.

Finland has a wide and actively operating intangible cultural heritage sector. There are a great number of parties operating within the domains of performing arts, oral traditions as well as traditional craftsmanship in Finland who produce, transmit, safeguard and document the intangible cultural heritage of their own fields. Similarly, there is a wealth of flourishing intangible cultural heritage and many active parties in Finland whose activities are related to the domains of social practices, rituals and festive events as well as knowledge and practices concerning nature and the universe.

We must open discussions on what the UNESCO Convention has to offer for Finland and how the different responsibilities related to it will be allocated, so that we can create an open process in which parties operating in the field of intangible cultural heritage, heritage bearers and the entire civic society can participate in. This operating model should be created based on extensive dialogue between all the aforementioned parties.

Furthermore, we need to map the current status of the safeguarding of intangible cultural heritage in Finland and the roles that different operators have in it. Finland's process should define what the term "community" means in this context and how to best implement the widest possible participation of the civic society.