Digital presentation and preservation of intangible cultural heritage

01 - Framework for common standards and models for digitization, presentation and preservation of intangible cultural heritage

AN OVERVIEW ON INTANGIBLE CULTURAL HERITAGE AT INTERNATIONAL, EUROPEAN AND NATIONAL LEVEL

Greece

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1. Definition of Intangible Cultural Heritage

Since 2002, and alongside the international fermentations for the UNESCO Convention on the Safeguarding of Intangible Cultural Heritage, the Greek state adopted the term “intangible cultural goods” to establish the safeguarding of the cultural heritage that until then was described as “Traditional and modern folk culture”. The definition given by the Law 3028/2002 “On the Protection of Antiquities and Cultural Heritage in general” (Official Government Gazette 153 / Α’ 28.6.2002) is that intangible cultural goods are expressions, activities, knowledge and information, such as myths, customs, oral traditions, dances, rituals, music, songs, skills or techniques which constitute testimonies of traditional, folk and literary culture.

The Convention goes one step further, giving, among other things, a paramount importance to the communities of bearers of intangible cultural heritage. According to the UNESCO Convention on the Safeguarding of Intangible Cultural Heritage (2003) the “intangible cultural heritage” means “Practices, representations, expressions, knowledge, skills, as well as instruments, objects, artefacts, and cultural spaces associated therewith- that communities, groups and, in some cases individuals recognize as part of their cultural heritage “(Article 2 (1).

With the Convention for the Safeguarding of Intangible Cultural Heritage, the new term is consolidated, while defining the main domains in which the Intangible Cultural Heritage may be manifested.

These domains are:

a) oral traditions and expressions, including language as a vehicle of intangible cultural heritage (fairy tales, myths and narratives, narrative songs).

b) performing arts (dance, music, folk theater)

c) social practices, rituals and festive events (folk dances, customs practiced on annual basis, important stages in human life)

d) the knowledge and practices concerning nature and the universe (traditional cultivation practices, ethno-botanical knowledge, popular perceptions of meteorology, etc.)

e) the know-how associated with traditional craftsmanship (weaving, pottery, woodworking etc.)

The issue of safeguarding language and religion under the 2003 Convention is worth mentioning. Language is an integral part of the intangible cultural heritage. However, in the preparation of the text of the Convention, the experts agreed that there should be no field / domain for language and that the field “oral traditions and expressions, including language as a vehicle of the intangible cultural heritage” includes policies for the safeguarding of special linguistic expressions (such as local dialects as these are captured through folk narratives and other narrative practices). Although a local language, a dialect, or even a jargon cannot be proposed for inscription on the
UNESCO Lists, it can be protected through a range of safeguarding measures involving oral traditions, or oral transmission from generation to generation of traditional know-how. UNESCO has created the UNESCO Atlas of the World’s Languages in Danger for the protection and promotion of linguistic diversity.

A significant number of expressions and elements of intangible cultural heritage, especially social practices, ritual ceremonies that aim to guarantee a good year and folk customs and rites, as well as performing arts, include intense expressions of the religiosity of a community or are directly related to religious events and circumstances. However, it is not possible to inscribe religions on the Lists of the Convention for the Safeguarding of Intangible Cultural Heritage of UNESCO (2003).

Finally, each element of Intangible Cultural Heritage must “respond to existing international human rights instruments, as well as to the requirements for mutual respect among communities, groups and individuals, and of sustainable development” (article 2, par. 1). In other words, customary practices that relive memories of violent conflicts between members of the community or different communities, that exclude members of the community in a violent and degrading way by reason of their gender, age, occupation, status, sexual orientation, age or religion, cannot be recognized as Intangible Cultural Heritage of Humanity. Customary practices involving ill-treatment or torture of animals cannot be included either.

Our country, which ratified the Convention in 2006, has so far listed 39 intangible cultural heritage items on the Representative List of the Intangible Cultural Heritage of Humanity.

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1.1. Culinary Cultural Heritage of Greece & Rural Space as Cultural Heritage

Highlighting the culinary cultural heritage of Greece is one of the priority objectives connected with the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO, 2003).

The Directorate of Modern Cultural Assets and Intangible Cultural Heritage of the Ministry of Culture and Sports has already implemented a series of actions connected to this objective, such as: the inscription of the elements “Mediterranean Diet” (joint file with Cyprus, Croatia, Spain, Italy, Morocco and Portugal) and “Know-how of cultivating mastic on the island of Chios” on the Representative List of Intangible Cultural Heritage of Humanity of UNESCO and the creation of the series Culinary Cultural Heritage of Greece, as part of which an e-booklet has already been released and is dedicated to the Greek Pie. The series is to continue with a second edition, which will be dedicated to the wine tradition and the vineyards of Greece.

In the context of highlighting the agricultural heritage of our country, on March 2016, a Protocol of Cooperation was signed between the Hellenic Ministry of Culture and Sports and the Agricultural University of Athens.

Directly related to the culinary cultural heritage is the highlighting of the Greek rural landscape, which is formed mainly from the cultivation of olive trees, vines, wheat, as cultural goods. Markets, bazaars, squares, threshing floors, fountains and springs, local natural resource management (forests, water, etc.), the fairs and festivals along with local dietary habits and traditions form a network of materials and intangible cultural expressions and a long productive identity deeply rooted in time.

As part of the promotion of the landscape as a cultural asset, on an initiative of Greece and Cyprus, a joint nomination file was submitted to UNESCO, along with six other countries (France, Switzerland, Spain, Italy, Croatia, Slovenia), that led to the inscription of the “Art of dry stone walling, knowledge and techniques”, on the Representative List of Intangible Cultural Heritage of Humanity (UNESCO, 2003) in 2018. Drystone walling constructions are a common feature of the Greek agricultural landscape and therefore intertwined with the production of agricultural products.

1.2. Culinary Cultural Heritage of Greece - The Pie

Koroni, the region of origin of the famous “Koroni olivetree” (a very productive in high quality olive-oil variety of the common olive-tree), was chosen as the Greek emblematic community, in 2008, when first attempts were made for the submission of the joint nomination file by the first
four countries (Greece, Italy, Morocco and Spain) to have it inscribed on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO Convention of 2003). Besides the symbolism involved with and invested in each element inscribed on the UNESCO Lists, there is always the need for further documentation and promotion. So, in order to promote the riches related to this common Mediterranean cultural element, an e-booklet was created with a small but representative selection of Greek pies https://en.calameo.com/read/0057419141f7af08356bc.

2. Greek legislation


UNESCO (United Nations Educational, Scientific and Cultural Organization) is the United Nations Organization for Education, Science and Culture. It was established on 16 November 1945 in order to serve the universal values of human well-being in a peaceful world. The Greek National Commission for UNESCO, a Private Law Legal Person and supervised by the Ministry of Foreign Affairs, has been established with a view to disseminating the Agency’s programs and priorities, as well as linking government and non-governmental organizations to its work. Like the counterparts of the National Committees operating in the member countries of the Agency, it is taking initiatives aimed at raising public awareness of education, science, culture and communication, in line with the UNESCO priorities and good practices proposed by it.


Article 5 OF 3028/2002

The Ministry of Culture shall ensure that in written form, and in physical bodies of sound, video or sound and image, the recording and documentation of intangible cultural objects of traditional, popular and literary culture of particular importance. A presidential decree, issued on the basis of a proposal from the Minister for Culture, shall determine the manner in which intangible cultural objects are to be recorded and recorded, the departments or bodies responsible for carrying out the above measures, and shall regulate all necessary details.

As early as 2002, the Greek state has adopted the term “intangible cultural goods” in order to establish the safeguarding of the cultural heritage that until then was described as “traditional and modern folk culture”.
Specifically, in the Law 3028/2002 “Protection of Antiquities and the Cultural Heritage in general” (Official Government Gazette 153 A / 28.6.2002) it is stated that: “as intangible cultural goods will be considered the expressions, practices, knowledge and information, such as myths, customs, oral traditions, dance, rituals, music, songs, skills or techniques which constitute testimonies of the traditional, folk and literary culture “(Article 2 (e)).

About a year later, on the 17th October 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by UNESCO. The Convention goes one step further than the Greek law, giving priority to the bearers of the elements of the intangible cultural heritage (communities).

The intangible cultural heritage, as defined by the Convention for the Safeguarding of the Intangible Cultural Heritage, is closely linked to the notion of the community, of the groups or even of the individuals who practice, perform, recreate and transmit the intangible cultural heritage from generation to generation.

The 2003 Convention avoids a further definition of the community. In order to understand the term “community” within the framework of the Convention, we will attempt to clarify the following points:

The community is not determined by its size: there are cases of elements of intangible cultural heritage that are practiced by the entire local community. In other cases, the community consists of only the people that practice a particular traditional art or technique (eg. The actors of the Shadow theatre “Karagiozis”). There are also cases of communities with a very limited number of members, while the Convention provides the possibility that the bearer of an intangible cultural heritage element could even be only one person.

Some communities are part of a more stable and organized framework than others. For example, mastic producers in Chios are members of both primary unions (per mastic village) and also of the Chios Mastiha Producers Union. This is not the case though with wooden shipbuilding workers who do not have a professional organization.

Everyone can be members of more than one communities of intangible cultural heritage. Members of a community of bearers of an element of ICH often have distinct roles in performing an intangible cultural practice. Also, their roles within the community can change over the course of their lives. For example, young members of a community are trained or involved as students in the practice of an element of the ICH, while when they get older they themselves become teachers for the younger generations.

An important parameter for understanding the concept of community in relation to the intangible cultural heritage is that the latter “provides a sense of identity and continuity” (Article 2, par. 1), creating a collective sense of belonging.
Finally, communities of bearers of ICH must be actively involved in planning and implementing policies to safeguard and promote their intangible cultural heritage, in cooperation with the administration authorities and special scientists.

Article 2 (1) of the Convention defines intangible cultural heritage as “the practices, representations, expressions, knowledge, skills- as well as the instruments, objects, artefacts and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”.

Greece ratified the Convention in 2006, and so far (September 2017) it has been ratified by 175 states.

Finally, according to Presidential Decree No 104 “Organization of the Ministry of Culture and Sports” (Official Government Gazette 171 / A / 28-6-2014), responsible for the implementation in Greece of the International Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) is the Hellenic Ministry of Culture and Sports, in particular the Directorate of Modern Cultural Assets and Intangible Cultural Heritage, which belongs to the General Directorate of Antiquities and Cultural Heritage. The same Directorate is also responsible, in accordance with the same Presidential Decree, for the planning and implementation of actions for the safeguarding of the elements of intangible cultural heritage inscribed on the National Inventory of Intangible Cultural Heritage of Greece and in the Lists provided for in the relevant UNESCO Convention.


The National Scientific Committee for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO 2003), after its first term of office, was re-established by Ministerial Decision in November 2016.

In October 2017 an amendment Ministerial Decision changed the establishment of the Committee. Its mission is to assist the administration in the implementation of the Convention and in particular in the planning and evaluation of the relevant policy: to contribute to the evaluation of the files submitted for inscription on the National Inventory of Intangible Cultural Heritage of Greece, to formulate an opinion on the submission of nomination files for inscription of elements on the International Lists of the Convention and contribute to the planning of awareness-raising measures for the Intangible Cultural Heritage (seminars and awareness-raising meetings and general measures to promote the Intangible Cultural Heritage).

The Committee meets twice a year after an invitation is sent to the members by the President. An extra meeting can be held if such a request is made by at least four of its members. There shall be no remuneration for the members of the Committee.
3. European legislation

The EU’s role in the culture area is specified in the Article 167 of the Treaty of the Functioning of the EU, highlighting the importance of cultural heritage, and describing the role of the EU as an active player in the discussions and dissemination of knowledge about cultural heritage among its citizens, but also defines the cooperation of the European Parliament and the Council in effective measures.

The activities in this area are framed by the European Agenda for Culture, which aims to reinforce the role and position of culture in an increasingly globalised world.

The Directorate General for Education, Youth, Sport and Culture develops evidence-based policy and manages of initiatives, such as Creative Europe, in support of Europe's cultural heritage. As the executive arm of the EU, the European Commission is accountable to the European Parliament - more specifically, in this area, to its Education and Culture Committee.

The department’s main responsibilities in the field of culture are to ensure:

- policy development and dialogue in the field of culture
- support for cultural and creative industries and professionals (by means of a variety of initiatives).

In the past few years, the European Commission has focused on implementing the European Agenda for Culture, which is regularly reviewed to provide a measure of progress.

Until the Creative Europe programme was launched, the department operated predominantly through: the Culture programme (2007-2013), which supported Europe’s cultural diversity and heritage the MEDIA (2007-2013) and MEDIA Mundus (2011-2013) programmes, in support of the audiovisual industry.

The department has also commissioned a variety of studies, reports, and statistical surveys to contribute to international dialogue and cooperation in the field of culture, and supports action in several areas to promote the culture and audiovisual sectors.

Following approval by the European Parliament, the Creative Europe programme was launched at the start of 2014. Set to last until 2020, it provides a variety of opportunities for culture sector organisations and professionals.

In parallel, the DG will continue to provide the EU's Member States with policy support and guidance. Major priorities are outlined in the DG’s strategic framework.

The term "cultural heritage" was used for the first time in its Convention The Hague for the Protection of Cultural Heritage in the Case of Armed Forces Conflict (1954). The Archives of the European Union are also the foundations of UN General Assembly, 17th Session, Paris, 17 October to 21 November 1972, Volume 1: Resolutions, Recommendations [17 C/resolutions + CORR. (Eng & Spa)], known as the Convention for the Protection of Global Culture and Physics The Convention for the Protection of the Intangible Cultural Heritage (Paris, 17 October 2003) [LA/DEP/2013/040

Basic principles governing the international legal basis for cultural heritage is respect for the country of origin of the heritage, its unlimited duration protection and the return of foreign monuments to the state of origin.

The first principle combined with the third, and together expressing the position of the state from which the cultural object concerned. So, in the case of hijacking, or maintenance and protection measures taken by the State of origin precedes the balances on ownership and management rights. The second principle, which relates to the unlimited period, relates to the specific right cultural heritage, as similar to the intellectual right. In first case protection never ends because of value for human inheritance, while in the second of each legal order it chooses a point in time at which the provisions on intellectual property shall cease to apply to protected good.

While policy in this area is primarily the responsibility of Member States, regional and local authorities, the EU is committed to safeguarding and enhancing Europe's cultural heritage through a number of policies and programmes.

3.1. What is the Commission’s Role?

The Commission’s role is based on Article 3.3 of the Lisbon Treaty which states: “The Union shall respect its rich cultural and linguistic diversity, and […] ensure that Europe’s cultural heritage is safeguarded and enhanced”.

The Treaty on the Functioning of the European Union gives the Commission the specific tasks of contributing to the flowering of culture in the Member States, while respecting their diversity, and bringing “the common cultural heritage to the fore” (art. 167 TFEU).

The European Union’s role is, therefore, to assist and complement the actions of the Member States in preserving and promoting Europe’s cultural heritage.

The Commission has developed a number of relevant policies and programmes, and also supports and promotes policy collaboration between Member States and heritage stakeholders.

European cultural heritage benefits from a range of EU policies, programmes and funding. In 2007-13, €3.2 billion was invested in heritage from the European Regional Development Fund; a further €1.2 billion on rural heritage from the European Agricultural Fund for Rural Development, and around €100 million worth of heritage research was funded from the 7th Framework Programme.
There are three EU actions specifically dedicated to cultural heritage: the European Heritage Days, EU Prize for Cultural Heritage, and European Heritage Label. EU policies in other areas also take increasing account of heritage, for example environmental impact assessment and state aid. In May 2014 EU Culture Ministers called for the “mainstreaming of cultural heritage in national and European policies”, and “the development of a strategic approach to cultural heritage”. Responding to this call, in July 2014 the European Commission adopted a Communication: “Towards an integrated approach to cultural heritage for Europe”. Policy collaboration on cultural heritage among EU Member States continues to be pursued through the Council of Ministers for Education, Youth, Culture & Sport, and through the Open Method of Coordination. This builds on important policy work on cultural heritage done by the Belgian, Lithuanian, Greek and Italian Presidencies of the European Union.

### 3.2. Mapping the sector

The culture sector is mapped to identify the strategies, policies, initiatives, organisations, and individuals active in the sector. It is an essential process both for the definition of relevant policy and the identification of effective measures in support of the culture sector. As noted in a report on cultural and creative industries, the current information at the disposal of the European Commission is insufficient for developing policies or initiatives to support the sector. In order to ensure that policy and actions to support the culture sector can be effective, the Commission uses mapping to identify best practices, build the evidence-base for policy, and engage with representatives from the sector.

A variety of initiatives and exercises have, to date, been carried out, including:

- the establishment of the European Expert Network on Culture;
- an exercise to map cultural heritage actions across the European Union;
- an exercise to map culture sector strategies in Europe as part of a report on support strategies;
- an exercise to map film literacy practices in Europe.

Efforts to map the culture sector continue through the activities of the working groups and Member States, as well as under the Creative Europe programme, which provides opportunities for initiatives, networks, and platforms in the sector. Across Europe’s regions and cities, culture is highly valued by residents and visitors alike. Cultural and creative industries are also a vital asset for regional economic competitiveness and
attractiveness, while cultural heritage is a key element of the image and identity of cities and regions and oftentimes the focus of city tourism.

Funding for regions and cities is available through a number of EU programmes, also supporting culture in regional development. The European Commission also works with national, regional and city authorities to share best practice on culture and regional development.

Under the European Capitals of Culture programme (which turned 30 in 2015), cities have been highlighting the richness of European cultures and allowing European citizens to share celebrations of their diversity, while successfully integrating culture into long-term development plans.

Cultural and creative sectors need to be integrated into regional and local development strategies in order to:

- promote traditional cultural assets
- stimulate the development of creative businesses
- support investment in infrastructure and in human capital
- bring spill-over effects into the wider local economy

This is in line with the regional economic development principle of Smart Specialisation Strategies (S3), identifying particular strengths and potentials as the basis for investments.

The European Commission has three main roles:

- to provide financial support to local and regional authorities
- to raise awareness about the potential of cultural and creative sectors for regional and local development
- to help local and regional authorities formulate integrated strategies

Financial support is provided primarily through the European Structural and Investment Funds, consisting of European Regional Development Fund (ERDF), European Social Fund (ESF), Cohesion Fund (CF), European Agricultural Fund for Rural Development (EAFRD) and European Maritime and Fisheries Fund (EMFF).

Since 1985, under the European Capitals of Culture programme, cities have successfully invested in culture to create jobs, promote social inclusion, and transform their image.

Under European Structural and Investment Funds and European Regional Development Fund in particular, around 100 European regions have cultural and creative industries and/or cultural heritage included in their Research & Innovation Strategies for Smart Specialisation, both within regional and national S3 priorities in 2014-2020.

Awareness-raising and policy support on culture has been provided through working groups of national experts, who produce policy handbooks, for instance, on the strategic use of EU support
programmes for culture or on the role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors.

In 2015-2017, a peer-learning project Culture for Cities and Regions, funded by Creative Europe, examined selected existing cultural initiatives and their impact on local and regional development. Outputs of this project included a catalogue of 70 case studies, study visits to 15 cities/regions, and expert coaching for 10 cities/regions.

In 2016–2018, European Creative Hubs Network project was co-founded by Creative Europe, bringing together more than 200 platforms or workplaces for cultural and creative sectors scattered across European cities, in order to foster their exchanges, strengthen cooperation and facilitate capacity building.

In 2017, the EC’s Joint Research Centre developed the first edition of its Cultural and Creative Cities Monitor that aims at showing how well 168 selected cities in 30 European countries perform on a range of measures describing their cultural vibrancy and creative economy.

Workshops and discussion panels about the role of culture for local development have also been held during European Culture Forum, a flagship event of the European Commission organised to raise the profile of European cultural cooperation. Specific sessions on this topic were for instance organized at its 2016 and 2017 editions, in Brussels and Milan respectively.

The strategic objectives of the New European Agenda for Culture, proposed by the European Commission in May 2018, focus on the power of culture for social cohesion, well-being and boosting economic growth as well as strengthening international cultural relations. This new strategic document recognizes that cities and regions across EU are at the forefront of culture-led development and constitute natural partners for experimentation, anticipating trends and exploring models of social and economic innovation.

Within the framework of the Urban Agenda for the EU, a new multi-level working method promoting cooperation between Member States, cities, the European Commission and other stakeholders, a new Partnership was initiated in 2018 on the topic of Culture and Cultural Heritage.

The new framework for European Capitals of Culture, amended by the 2017 Decision of the European Parliament and the Council, makes it possible for a city in a candidate country, in a potential candidate for EU membership or in a European Free Trade Association country which is party to the Agreement on the European Economic Area to hold the title every third year. This will be selected through an open competition, meaning that cities from various countries may compete with each other. The first competition of the kind has already been launched for the 2024 title.
The 2018 Creative Europe Work Programme foresees a EUR 1.5 million peer-learning project Cultural and creative spaces and cities. This action shall address creative hubs, which have recently and rapidly developed in urban areas in numerous cities throughout the EU. Apart from the hubs, the project will aim to provide support to cultural and creative spaces as well as other local stakeholders, including urban and regional authorities.

The European Framework for Action on Cultural Heritage aims to capture and scale-up the success of the European Year of Cultural Heritage 2018. The European Year of Cultural Heritage aimed at encouraging more people to discover and engage with Europe’s cultural heritage, and to reinforce a sense of belonging to a common European space.

To ensure that the efforts initiated during the Year have a lasting impact beyond 2018, the European Commission has released a European Framework for Action on Cultural Heritage.

The European Framework for Action on Cultural Heritage reflects the common set-up for heritage-related activities at European level, primarily in EU policies and programmes.

It proposes around 60 actions be implemented by the European Commission in 2019 and 2020. These actions seek to promote and protect Europe’s cultural heritage.

The Treaty on the Functioning of the European Union gives the Commission the specific tasks of supporting culture in the Member States, while respecting their diversity and bringing "the common cultural heritage to the fore" (art. 167 TFEU).

The European Union’s role is therefore to assist and complement the actions of the Member States in preserving and promoting Europe’s cultural heritage.

The Commission has developed a number of relevant policies, programmes and initiatives to achieve these objectives, including the designation of the 2018 as the European Year of Cultural Heritage. All the actions included in the European Framework for Action on Cultural Heritage will be implemented by the European Commission, many of them in partnership with key actors, such as the Council of Europe and UNESCO.

At national level, the European Commission invites Member States to draw up similar frameworks for action on heritage on a voluntary basis in order to complement the European Framework.

During the European Year of Cultural Heritage 2018, over 6.2 million people took part in more than 11,700 events organised across 37 countries. The European Commission also implemented 10 long-term European Initiatives as a main policy input for the Year.

In addition, the EU funded many projects supporting cultural heritage. A dedicated call for cooperation projects relating to the European Year was launched under the Creative Europe
programme. A wealth of additional opportunities was made available under Erasmus+, Europe for Citizens, Horizon 2020, and other EU programmes.

The European Framework for Action on Cultural Heritage establishes a set of 4 principles and 5 main areas of continued action for Europe’s cultural heritage, to which the EU is contributing.

The 4 principles of the European Framework for Action on Cultural heritage are:

- A holistic approach, looking at cultural heritage as a resource for the future and putting people at its heart;
- Mainstreaming and integrated approach across different EU policies;
- Evidence-based policy making, including through cultural statistics;
- Multi-stakeholder cooperation, encouraging the dialogue and exchange among a wide range of actors when designing and implementing cultural heritage policies and programmes.

The 5 areas of action, along with some examples of concrete actions, are as follows:

- Cultural heritage for an inclusive Europe: participation and access for all
- Cultural heritage for a sustainable Europe: smart solutions for a cohesive and sustainable future.
- Cultural heritage for a resilient Europe: safeguarding endangered heritage
- Cultural heritage for an innovative Europe: mobilising knowledge and research
- Cultural heritage for stronger global partnerships: reinforcing international cooperation

The Framework has also established a Cultural Heritage Forum, which will act as a platform for consultation and exchanging best practice for sustainable and participatory cultural heritage policies in Europe. The forum will involve European institutions, EU Member States, European cultural heritage networks and international organisations, and will meet at least once a year from 2019.

Commission staff working document - European Framework for Action on Cultural Heritage (available in the 24 EU languages)


6. Opinion of the European Economic and Social Committee on the contribution of Europe’s rural areas to the 2018 Year of Cultural Heritage ensuring sustainability and urban/rural cohesion.

In their view, an action plan should be coherent with the Council of Europe Convention on the Value of Cultural Heritage for Society (the ‘Faro Convention’ 17), and the European Heritage Strategy for the 21st century.

Europa Nostra is a pan-European federation of non-governmental organisations working in the field of cultural heritage.

Culture Action Europe is a large network of cultural organisations, artists, activists, academics and policy-makers.

During the European Year of Cultural Heritage, the European Commission promoted learning about cultural heritage in schools through the e-twinning scheme. In 2019, a joint EU-UNESCO project funded by Creative Europe will map heritage education tools in schools, with a focus on intangible heritage. This will occur throughout the EU Member States and it shall provide guidance and tools for integrating intangible cultural heritage safeguarding in school curricula and extra-curricular activities. A group of up to eight school teams will also be trained in the implementation of pilot activities related to intangible cultural heritage.

The Framework for Action aims to set a common direction for heritage-related activities at European level, primarily in EU policies and programmes. It can also serve as an inspiration for regions and cities in Europe, as well as for cultural heritage organisations and networks when developing their own actions on cultural heritage.

It was prepared through regular exchanges with EU Member States, EU Council Presidencies, the European Parliament, civil society organisations, cultural operators and international organisations such as the Council of Europe and UNESCO. It also builds on lessons learned from ten long-term projects entitled ‘European Initiatives’ 20 carried out by the European Commission as part of the policy input to the European Year of Cultural Heritage. A wide range of Commission services, international organisations and cultural heritage organisations contributed to the implementation of these European initiatives.
The Framework for Action will complement the Council’s new Work Plan for Culture. The new Work Plan organises voluntary cooperation between EU Member States in the field of culture from 2019 to 2022.

Sustainability in cultural heritage is one of its five main strands and it comprises several actions. As these actions will be implemented with the support of the European Commission, they are included in this Framework.

At national level, the European Commission invites Member States to draw up similar frameworks for heritage on a voluntary basis, to complement the Framework for Action.


### 3.3. Principles of the European framework for action on cultural heritage

- **Holistic approach**

  The European Framework for Action on Cultural Heritage looks at the tangible, intangible and digital dimensions of cultural heritage as inseparable and interconnected. Its actions encourage a wider understanding of the ideals, principles and values embedded in Europe’s cultural heritage, particularly those underpinning European integration, promoting heritage education and interpretation.

  It also looks at cultural heritage as a resource for the future, to be safeguarded, enhanced, and promoted, also by encouraging synergies with contemporary creation. It puts people at its heart, stimulating access and engagement and promoting audience development, with a focus on local communities, children and young people, as well as people with disabilities, thereby fostering social inclusion and integration.

  Finally, sustainability and innovation are central principles underpinning the Framework for Action and its approach to cultural heritage.

- **Mainstreaming and integrated approach**

  This Framework for Action re-affirms and puts into practice the principle of mainstreaming of cultural heritage in different EU policies. Building on the 2014 Commission Communication 23, as well as 2017 Council conclusions 24, it is the first document to set out an integrated approach to cultural heritage at European level.

  It cuts across diverse EU policy areas: regional, urban and rural development, education and social cohesion, digital transformation, environment (including nature conservation), tourism,
accessibility 25, the sustainability agenda and climate change adaptation, research and innovation and external relations.

- **Evidence-based policy making**

Evidence-based decision-making is as necessary in the cultural heritage field as it is in other policies. In that respect, the Framework entails several actions aimed at measuring the impact of actions on cultural heritage.

Through its statistical office, Eurostat, the European Commission will also keep improving the methodology and tools to collect data for cultural statistics, in cooperation with the statistical offices of EU Member States.

It will also contribute to similar efforts at international level by cooperating with organisations such as the UNESCO Institute for Statistics 26 and networks like the European Group on Museum Statistics 27.

- **Multi-stakeholder cooperation**

The European Year of Cultural Heritage had a specific governance framework. It included a group of National Coordinators from 28 EU Member States, the 9 associated countries 28 and a Stakeholders’ Committee 29 representing 38 European cultural heritage networks and international organisations, set up to assist the European Commission. The novelty of the approach was an extensive and efficient coordination among EU Member States, EU institutions 30, civil society and different European Commission services.

To maintain the spirit of cooperation and continue the policy dialogue, the European Commission is establishing an informal Commission expert group - the Cultural Heritage Forum. This Forum will be a platform for consultation and exchanging ideas and best practices, involving all actors mentioned above. It will follow the implementation of the Framework for Action. The purpose of the Forum will be to promote public policies that ensure the long-term value and sustainability of Europe’s cultural heritage based on an integrated approach.

Cultural heritage consists of the resources inherited from the past in all forms and aspects - tangible, intangible and digital (born digital and digitized), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives’ Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable development.

*Europe (2014/C 183/08).*


Council conclusions on the need to bring cultural heritage to the fore across policies in the EU (2018/C 196/05)

YAMATO Declaration on integrated approaches for safeguarding tangible & intangible cultural heritage

3.4. The FARO convention 2005

Details of Treaty No. 199

Council of Europe Framework Convention on the Value of Cultural Heritage for Society Faro, 27/10/2005 - Treaty open for signature by the member States and for accession by the European Union and by the non-member States
This Convention is based on the idea that knowledge and use of heritage form part of the citizen’s right to participate in cultural life as defined in the Universal Declaration of Human Rights.

The text presents heritage both as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, and as part of an economic development model based on the principles of sustainable resource use.
a framework convention (in that it does not create self-executing norms, and therefore enforceable rights), and also because of an explicit provision announcing that the Convention does not create subjective rights of any sort. The right to heritage, therefore, is only declaratory in the Convention. Cultural heritage is defined as ‘a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time’. This definition highlights several issues relating to intangible heritage, particularly the idea of ‘constantly evolving values’, which indicates a living culture. Much like the ICHC, this definition seems to impose a threshold requirement precluding the possibility of contemporary ICH, when it speaks of the need for heritage to be ‘inherited from the past’, however defined (the drafting history is unclear on this matter). That said, its focus
Conventions and particularly future generation, which may find other purposes for 
heritage which can be lost if heritage is preserved only to the extent that it serves economic purposes.62

Finally, the Faro Convention imposes upon the parties the obligation to create a monitoring body through the Council of Europe, to oversee legislative practice and other policies regarding heritage.63 The Committee

63 Council of Europe Explanatory Report (n 48).

The relevant provision is the following:

Article 6—Cultural heritage and economic activity. In order to make full use of the potential of the cultural heritage as a factor in sustainable economic development, the Parties undertake to: a. raise awareness and utilise the economic potential of the cultural heritage; b. take into account the specific character and interests of the cultural heritage when devising economic policies; and c. ensure that these policies respect the integrity of the cultural heritage.

of Ministers received the mandate to create this body or delegate authority to an existing one to oversee the application of the Convention.64 The Steering Committee for Cultural Heritage and Landscape is in charge of overseeing the implementation of the Faro Convention, but it seems its role is somewhat secondary, as there is a sense in which the authoritative interpretation and enforcement of heritage treaties is beyond the remit of the Council of Europe, and intentionally left to States Parties, better able to define culture and priorities in that realm.65

Much of the implementation action is targeted at creating an information system about national implementation of the instrument. Further action offers the means for effective protection of ICH through preventive safeguarding via educational programmes and awareness-raising. Importantly, a number of initiatives under the Faro Convention aim at subverting normal expectations about heritage protection. For one, any listing system under the Faro Convention focuses on listing best practices, rather than heritage itself. It also offers recognitions to communities, rather

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The Faro Convention also takes a new approach when it comes to information-sharing with respect to best practices in heritage safeguarding—instead of reporting by States to the Council of Europe, communities within States Parties are invited to enter information in a shared database themselves, which should speed up the process of collecting data and compiling repertoires of best practices for the protection of heritage. This is a laudable development in two respects: first, it takes into account the developments of the information society; secondly, as stressed above, it makes communities themselves much more central to the safeguarding process. Hopefully, this will help the Convention achieve its aims and offer better integrated protection to heritage, in its tangible and intangible aspects.

In practice, thus, it seems that the Faro Convention is a treaty under Article 3 of the ICCH, that needs to be taken into account in considering its implementation. But the modes of action are very different, and there seems to be little to no overlap to worry about. The more fundamental tension is a theoretical one, in that the Faro Convention seems to achieve what

On a global level, UNESCO has been involved in the protection of traditional art and culture and its potential economic exploitation since the 1980s. In matters of safeguarding, training and transmission. The promotion and protection of popular culture is done by the Recommendation for the Protection of Traditional Culture and Folklore (Kirshenblatt-Gimblett, 2004: 53, Wendland, 2004: 97-98).

Greece ratified the UNESCO Intangible Cultural Heritage Preservation Convention in 2006 (UNESCO, 2003). The Ministry of Culture and Sports is responsible for the implementation of the 2003 Convention, and in particular the Directorate of Modern Cultural Heritage, which belongs to the General Directorate of Antiquities and Cultural Heritage. This Directorate deals with the general planning, but also the implementation of various actions for the preservation of intangible cultural goods registered in the National Index of Intangible Cultural Heritage of Greece (EEAPKE) and the various Catalogs in accordance with the relevant provision in the UNESCO Convention, 2018: 8-9).

Each State Party to the Convention must create indexes of intangible cultural heritage (UNESCO, 2003, Article 12). These indexes should be regularly updated and Member States should submit periodic reports to the Commission with their updated national indexes. The National Index of Greece captures aspects of the intangible cultural heritage of the country, while its main goal is to give the floor to the various local bodies in order to share their collective identity and submit proposals for the study and preservation of each item. The information of the data registered in the National Index is initially recorded in the Data Sheet of Intangible Cultural Heritage, to which the National Scientific Committee also assists (Korka, 2018: 8-9).

More specifically, the entry bulletin of Intangible Cultural Heritage is the identity of the element in the National Index of Intangible Cultural Heritage of Greece. It is a comprehensive way of presenting an element from the community of its body to the general public. It is divided into twelve (12) fields with specific aspects of the element, as well as into various sub-fields. This is basic information in order to have a first acquaintance of an item, as experienced by the respective community. There are some general principles that should characterize the bulletin. In order an entry bulletin is accurate and licensed to be published in the National Index of Intangible Cultural Heritage of Greece, follows the academic ethics regarding intellectual property and copyrights.

Probably the most widely used way to document and present intangible cultural heritage in Greece is the collection of oral history testimonies. Recording audio and/or video while collecting
testimonies or documenting a representation of practicing a form of intangible cultural heritage, has the clearest regulations with regards to intellectual property and copyright. The obligations and rights of researchers and informants are divided into three categories: ethical, moral and legal. Regarding the protection of the copyright of both parties, there are some texts, but none of them concern the oral history interviews. In Greece, the law “On copyright” applies, in the European Union the corresponding European legislation, while the Convention on the Universal Organization of Intellectual Rights is particularly important (WIPO, 1996).

At the end of the recording of the interview, an audio file has been created that belongs to the two involved parties at the same time. In order for this testimony to be usable later and made available to the general public, the narrator must give the copyright of the recorded / videotaped testimony to the researcher. This can be done by signing an agreement aimed at free access based on the terms agreed upon, as well as the use by the researcher or entity to which it belongs to various excerpts in reports, etc. The interivewee, for his/her part, has the potential to impose their own restrictions. A common procedure now is to adopt Creative Commons, which provide more autonomy for both parties.

5. Conservation policies and processes for intangible cultural heritage. Situation in Greece, Europe and internationally

Greece has been a State Party to the 2003 Convention since 2007. The main body for implementing the Convention is the Directorate of Modern Cultural Assets and Intangible Cultural Heritage (MCA&ICH) of the Ministry of Culture and Sports and, in 2012, a National Scientific Committee for the Implementation of the Convention was also established. The Law for the Protection of Antiquities and Cultural Heritage in General (2002) provides an overall framework for the safeguarding and management of heritage including living heritage.

There are no specific training courses in intangible cultural heritage management, but a number of universities and other higher educational institutions are starting to incorporate the subject into their teaching (in a variety of disciplines) and the Directorate of MCA&ICH has held discussions with university staff, researchers and postgraduate students on these questions. In addition, the Directorate has also organized a capacity-building seminar for over 40 employees of the Ministry who are involved in the implementation of the Convention. Documentation is held by the Hellenic Folklore Research Centre, the Academy of Athens (folklore materials, musical recordings, photographs and audio-visual records) and a number of other institutes, folklore and cultural associations, specialist museums and so on. Some of these archival collections are digitized and made available to the general public.
Greece has established an inventory known as the National Inventory of Intangible Cultural Heritage which is maintained by the Directorate of MCA&ICH and organized according to the five domains described in the 2003 Convention. The main criterion for inclusion is the active desire of the bearers to safeguard the element and that it should fulfil the requirements to be intangible cultural heritage under the 2003 Convention. Viability is taken into account since only elements that are still practised are included and threats to future viability are considered. A special inventory form has been developed which adapts the 2003 Convention to the Greek context, and includes such fields as spaces and means of performance/enactment and the associated material elements. Each entry should be updated every five years through an open call to the bearer community. Bearers are expected to initiate inscriptions to the inventory and are supported by experts in this process; the Directorate of MCA&ICH organizes information meetings for bearers, cultural associations, museums, municipal authorities, trade-unions, independent researchers and others for this purpose. As a consequence, non-governmental organizations are active also in these efforts. A major policy priority in implementing the Convention in Greece is to find possible synergies between intangible cultural heritage and sustainable development, especially in rural and isolated communities. Local and civil society actors are becoming more aware that their heritage deserves to be safeguarded as part of structured planning, and the case of wooden shipbuilding involved a working group which coordinated various public and civil society actors in a coherent safeguarding plan. As for other safeguarding measures, several initiatives for research into intangible cultural heritage safeguarding have been put in place such as the creation of a database for Greek Shadow Theatre containing rich content. A number of research-based institutions are involved in such research while some of these projects were conducted by independent researchers, non-governmental organizations, private bodies, cultural institutions and museums. In many cases, an Internet database open to the general public is an output of the project. Most communities are ready to share information on their heritage; nevertheless, bearers are also aware of the dangers from excessive publicity (leading to trivialization), tourism and pseudo-folkloric performances at public events. Educational, awareness-raising and informational programmes aimed at the general public include a series of information meetings held by the Directorate of MCA&ICH. These include smaller meetings for community members, independent researchers, research institutions and museums as well as larger, regional ones: in 2015, around 150 people from various cultural associations of the Epirus region attended an information meeting. Outcomes of such meetings can include inventorying a particular element or series of elements or holding conferences. In 2015, the Directorate of MCA&ICH collaborated with the Athens Ethnofest (ethnographic festival) to foster discourse on intangible cultural heritage among young film makers and scientists. Within communities, local museums are often a key factor for safeguarding local identity and interacting with local communities. An example of a formal
educational programme was ‘Greek Music through Shadow Theatre’ developed by the Directorate of MCA&ICH and the Museum of Greek Folk Art and Popular Musical Instruments, along with a puppeteer, which was targeted at 5-12-year-old school pupils. The Directorate plans to collaborate with the UNESCO Venice Office and the Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe (category 2 centre based in Sofia, Bulgaria) to conduct capacity-building workshops for bearers and local communities. Non-formal means of transmitting knowledge are closely intertwined with social structures and several cultural associations maintain traditional transmission systems for music, dance, pottery-making, embroidery and other elements. Education for the protection of natural spaces and places of memory necessary for expressing the intangible cultural heritage includes work relating to the sacred groves of Epirus in which the value of these sites for local people and biodiversity is studied. In terms of bilateral, sub-regional, regional and international cooperation, documentation on shared intangible cultural heritage is found on the website on the Mediterranean Diet to which information is regularly uploaded. Greece also participates in regional cooperation through the category 2 centre in Sofia and the South-East European Experts Network on Intangible Cultural Heritage (organized by the category 2 centre in Sofia and the UNESCO Venice Office). Meetings of this network played a crucial role in involving Greek experts in implementing the Convention and provide an important forum for the exchange of information and best practices. Greece has also collaborated with the Republic of Cyprus and the International Scientific Society for Interdisciplinary Studies in Drystone Walling to establish an international network of experts in dry-stone constructions and the art of dry-stone walling.

Greece has two elements inscribed on the Representative List. The Mediterranean Diet is a multinational one (inscribed in 2013 with Cyprus, Croatia, Spain, Italy, Morocco and Portugal) which is multidimensional, encompassing not only traditional cultivation and nutrition, but also philosophy, symbolism, social institutions, local customs and other cultural aspects. The central role played by women in practising, transmitting and safeguarding this element is clear and its inscription has served to strengthen local cultural identity, positively impact biological diversity and promote intercultural dialogue: the local community association is now active in a Pan-European grouping of emblematic communities for the element. Much of the safeguarding is focused on education (especially for school-age children) and promotion through local events. The Know-how of cultivating mastic on the island of Chios (inscribed in 2014) is an element that involves both sexes and all age groups either as family groups or as co-workers, although this traditional form of agricultural production is now often carried out by immigrants to Chios who are trained in it by elderly bearers. The Mastic Growers’ Association acts as a go-between for the growers with the market and a non-exclusive committee comprising this and other associations, the regional authority, the local municipality, a university, the Piraeus Bank Foundation and others
now oversees its safeguarding. Planned measures include establishing a Centre for Mastic Safeguarding in the local museums, to undertake research, educational and promotional activities.