

Editorial

Roslyn Russell



This issue of the *International Journal of Intangible Heritage* begins with a tribute to the late Professor Patrick Boylan (1939-2024), former Editor-in-Chief of this Journal and a leading member of the international museum community, by Alissandra Cummins, also former Editor-in-Chief of IJH.

The majority of the articles in this issue are associated with broad themes: heritage law; dance; and traditional practices (manufacturing, traditional paraphernalia, sustainable fishery and intergenerational transmission of agricultural practices). Other articles deal with rites of passage; semi-formal governance and commercialisation; and the intangible heritage aspects of the Olympic Games.

Alaeldin Alkhasawneh, in *Legal Protection of Intangible Cultural Heritage as a tool of sustainable development in Jordan: initiatives, challenges and opportunities*, discusses the complex relationship between Intellectual Property Rights (IPR) and Intangible Cultural Heritage (ICH) that embodies a clear conflict between these two systems that can be viewed from several aspects. The application of the rules of the legal framework to this heritage may be consistent and harmonious with the rules of IPR. On the other hand, applying the latest rules may lead to risks in protecting ICH. Understanding the relationships between ICH and IPR is essential for achieving sustainable development.

Anita Vaivade, in *Northern Lights of Indigenous Intangible Heritage: A Changing Legal Landscape in Sápmi*, explores recent developments in legal analysis related to the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in general, and to the safeguarding of Indigenous intangible cultural heritage in particular, using the debates on the protection of Sámi intangible cultural heritage in Nordic countries as a case study. A changing legal landscape can be observed where the Convention meets the protection of intellectual property rights, human rights, the rights of Indigenous peoples, and more. Advancing legal thinking and decision-making on Indigenous intangible cultural heritage safeguarding is taking time, and this gives space for dialogue, negotiations and exchanges.

Carolina Giménez Milán, in *Safeguarding Tango as an Intangible Cultural Heritage through Higher Education in Argentina: A case study of three national universities in Buenos Aires*, asserts that education plays a key role in safeguarding intangible cultural heritage, and that safeguarding by integrating intangible cultural heritage into higher education can be an effective strategy. Curricula or degree proposals offered by three universities in Buenos Aires, Argentina can thus be considered as safeguarding measures for the Tango dance as intangible cultural heritage, with the intention of guaranteeing that it survives as a living heritage through Tango education, awareness-raising, and possibly transmission.

Naruebodin Saleepun, in *Dynamics of the Ancient Boxing Dance of Sakon Nakhon: Role of Muay Boran Dance Performances in the Development of the Thai Nation State*, explores the interplay between invented traditions and the Thai nation-state, using the martial art of Muay Boran as a case study. The art form serves as

an emblem of Thai national identity, yet its roots lie in a regional, not national, past. Drawing upon theories of invented tradition, the study interrogates Muay Boran as an artificially constructed heritage at both local and national levels, further delving into the role of nostalgia in shaping cultural narratives, and concludes by advocating for a balanced approach that acknowledges cultural dynamics and the inevitable transformation of traditions over time.

Zhi Zhang, in *History of Chinese Folk Dance: The Role of Digital Museums in the Dissemination of Historical Dance*, examines various aspects of Chinese folk dances, their representation in digital museums, and their influence on shaping the perception of dance culture among young people aged 15-20 years. Digital museums should ensure accuracy in preserving costumes, movements, musical accompaniment, historical chronology, and colour characteristics, thus preserving the uniqueness of historical aspects for the promotion of dance culture.

Norbu Thongdok, in *Tools and techniques involved in manufacturing of Traditional Watermill (Chhoskor) in West Kameng District, Arunachal Pradesh*, examines the processes involved in manufacturing traditional watermills (known as Chhoskor), and documents the rich cultural heritage of the Shertukpen populace of the Himalayan region, including Arunachal Pradesh. This study demonstrates that the indigenous knowledge of manufacturing watermills is endangered, and that a cultural practice that is efficient and sustainable requires crucial attention as well as keen measures for documentation and preservation strategies.

Ngozi Ezenagu, Chinazor Ezenagu and Ikechukwu Efosa Ezenagu, in *Negotiating the intangible heritage of Awka traditional paraphernalia in contemporary society*, explore the intangibility of the tangible heritage of the Awka community as expressed in traditional paraphernalia, using the mimesis theory of art to buttress the relevance of the intangible heritage as represented in Awka traditional paraphernalia. Intangible heritage is the essence of Awka traditional paraphernalia, with traditional artworks embodying the beliefs and practices of the Awka community.

Laura del Valle Mesa, in *Small-scale Octopus Fishery with Clay Shelter Pots: Intangible Cultural Heritage and Sustainable Practices*, examines a traditional fishing practice in the context of United Nations declarations on cultural, natural and intangible heritage and sustainability that aim to achieve goals relating to environmental, economic and social sustainability that incorporate culture as a transversal axis. Artisanal fishing for the common octopus with clay shelter pots in the Gulf of Cadiz (Spain and Portugal) is an example of intangible cultural heritage that would result in a more sustainable way of life and better protection of ecological resources if it were to be safeguarded effectively.

Shisachila Imchen, in *The Role of the Morung Age Groups in Expressing and Transmitting Agricultural Knowledge in Nagaland with Particular Reference to Khonoma Village*, aims to contribute to expanding knowledge and understanding of the role of the age groups in agricultural life in Nagaland. These are closely associated with the bachelors' or men's houses, known by the Assamese word 'morung'. Meetings, rituals and rites concerning warfare were held in the morung, and other aspects of cultural heritage were passed on intergenerationally there, including oral traditions, songs, and skills of a utilitarian nature such as wood carving and basket making. This study investigates how the age groups acquire agricultural knowledge through practical activity, and how agricultural knowledge, including know how, skills, practices, rituals, festivals and values, is expressed and transmitted.

Choi Myoung-ho and Ha Sang-sub, in *Quinceañera: A Living Cultural Heritage Safeguarding Ethnic Identity Across Borders*, examine this Mexican and Latin American rite of maturation for girls as an enduring cultural artefact. They delve into the deep-seated traditions and origins of the Quinceañera, its significance among diasporic communities, the structural and symbolic elements of the ceremony, and its broader socio-economic

ramifications. The Quinceañera embodies a complex interweaving of cultural narratives, bolstering community identities at the crossroads of historical continuity and contemporary shifts, and has notable implications for local economic structures. The Quinceañera underscores the evolving tapestry of cultural heritage, anchoring community ties and enhancing collective self-awareness.

Bowen Xiao and Ting Long, in *Semiformal Cultural Governance and State-sponsored Commercialisation in the ICH Field: The Case of Chongqing, China*, discuss how intermediaries between the Chinese state and local communities can primarily use forces other than the market to safeguard intangible cultural heritage (ICH) by drawing on the Yuzhou embroidery in Ba County, Chongqing, as a case study. Although the state capacities dedicated to ICH safeguarding at the grassroots level are limited, the intermediary can gain access to symbolic resources granted by the state through the accumulation of cultural capital, and thus cross boundaries to access the state's resources from outside the ICH field for commercialisation. In this semi-formal governance practice, state and cultural actors leverage each other to better safeguard and promote ICH.

Devena Haggis, in *Connecting Tokyo 2020 with People and Places: A Preliminary View of the Intangible Heritage of the Nanairo Ekiden as Sport Heritage*, analyses the ways in which the Olympic Games can constitute a local and global multicultural environment connected through media and shared experiences, values, heritage and knowledge creation, representing in a global form the intricate connections between sport and society. The linkages between the mega-event, society and sport are reflected in the tangible and intangible aspects of the event, whereby connections are made and maintained in local, national, and international communities through the processes of participation, connection, reflection, and memory. Memories associated with sporting events in the community are created through participation and via the material culture associated with the event. Exposure to this material culture creates and maintains the intangible heritage of the event and reinforces the connections in community and personal memory.

The three book reviews in this volume correspond broadly to the major themes already outlined above: Lucas Lixinski reviews Lorenzo Casini, *Advanced Introduction to Cultural Heritage Law*; Claudia Fleischle-Braun reviews Vicky Kämpfe, *Dance Practices as Research*; and Yujie Zhu reviews Iida Taku, *Heritage Practice in Africa*.

I express my profound thanks to all who have contributed to this issue of the *International Journal of Intangible Heritage*: the Editorial Committee and external peer reviewers who have shared their knowledge and insights in specific subject areas; book reviewers; copy editor Robyn Flemming and, of course, all the authors represented here. Special thanks go to former Editor-in-Chief Alissandra Cummins for her tribute to the late Professor Patrick Boylan; and to the members of the IJH Secretariat and the Secretary-General of the National Folk Museum of Korea for their diligent work on the production of the Journal.

Editor-in-Chief
International Journal of Intangible Heritage

