Outline: The dynamics of Globalisation imply crucial selection. The project Intangible Cultural Heritage problematises its criteria for success and failure from the perspective of the Local, that is, the inevitable „other” to the Global.

- In contrast to Tangible Cultural Heritage, that finds a lasting base in an-organic objects such as architectural structures, instruments or tokens of historical cultural practices, Intangible Cultural Heritage dwells in ‘human resources’ of such living practices. Languages, performing arts, rituals and cosmologies are embodied realities, here and now. As such these are embedded in cultural worlds that continue to generate a deep sense of identity in contemporary communities.

- Intangible Cultural Heritage is implicit „tacit knowledge” of the senses, memory, skills and customary use. Over time, it has resisted objectification into efficient, disembodied data-bases that facilitate decontextualisation, appropriation and re-application to foreign environments. In terms of the representation of human knowledge Intangible Heritage is more compatible with the dynamics of „orality” than with that of modern „literacy”: it is slow and at the same time ephemeral, applied yet selective, powerful but perishable. This may explain the disadvantage of Intangible Heritage in the Global race for survival.

- Faced with Global mobility, the Intangible Local presses its own questions, hovering around a composite central problem: „what is gained, what is lost” in the asymmetric processes of Global lucrative transformations: agency, function and form, livelihood, or even the very heritage itself. Ecological imbalance, dislocation, erosion of well-being and identity are coterminous with the loss of multiple worldviews and diversity in environmental, socio-cultural (inter-)personal relationships that inhere localised Intangible Heritages.

The project Intangible Cultural Heritage at large aims to investigate Local cultures and their resistance to the forces of Globalisation. It will closely look at linguistic, performative, aesthetic and (meta)physic synchronic practices that continue to inform, shape and provide a vital place to local cultures. In addition, a diachronic socio-cultural historical approach will frame research into the conditions of their marginalisation in the course of modernity, post-modernity and globalisation. Methodologically, this program is highly interdisciplinary and invites participation from all three priority areas of research at University of Amsterdam, Faculty of Humanities, i.e. Cultural Transformations and Globalisation, Cultural Heritage and Identity, and, Brain and Cognitive Sciences. In order to avoid the pitfalls of Eurocentrism,
important interlocutors will be newly arising Methodologies of Decolonisation by the first
generations of „Indigenous Researchers”.

**Questions of accessing** living Intangible Cultural Heritages in particular, **analysis** of their
processes of learning, memory and embodiment as well as their strategies towards
embeddedness in cultural practices, and, their (multi)medial **representations** are of central
concern on the one hand. The role of Musea in opening up these Heritages to the general
public, for example by designing participatory performativity and installations, form a
creative and critical challenge on the other.

These questions underpin systematic efforts to achieve structural support for the sustained
maintenance and development of actual communities that are contemporary, living examples
of Intangible Cultural Heritage.

**Output: PROJECTS** -

- **Murai - the Right to Perform**, an Intangible Cultural Heritage project to research,
document and safeguard music and dance performed by the hereditary community of
Melakkarar in and outside temples of Tamilnadu, S.India; monograph, DVD and
community work. A joint project of Paramparai Foundation, Legend, Hungary
(www.paramparai.eu) Indira Gandhi National Centre for the Arts(www.ignca.nic.in),
New Delhi, to be followed up with UNESCO, Paris (www.unesco.org/culture/ich)

- **Guest Curator: Research, Design and Realisation** of a major (travelling) Exhibition
on the Indian goddess **KALI - the Black Beauty** - Museum Rietberg Zuerich
(www.rietberg.ch): exhibition of objects, multimedia support, installation, parallel
artistic programs, catalogue with DVD, 2015-16;

- **The Faculty of the Voice - Intercultural explorations into Performance**: a composite
study on the access, analysis and representation of the performing arts in their
linguistic, dramatic, musical and mimetic parallel processes. Two such traditions are
being compared: classical dance of South India (www.paramparai.eu/faculty) and
Emio Greco/ PC (modern) Dance Company. This ongoing project is a collaboration
between UvA Theatre Studies with International Choreographic Arts Centre,
Amsterdam (www.ickamsterdam.com, see Academy); output: internet seminar and e-
book.

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