

Impact of Intangible Cultural Heritage Policies on Local Communities and Performing Arts: A Cross-cultural Perspective

This research project investigates the impact of policies related to the **Intangible Cultural Heritage (ICH)** on local communities and performing arts, taking into account the policies and actions of international, national, and regional authorities as well as the grassroots initiatives and perspectives of local communities, individual artists and cultural activists. ICH has been an important subject of consideration for multiple disciplines concerned with the study of culture. Since the United Nations Educational, Scientific and Cultural Organization (UNESCO) proclaimed the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, the complex issues related to the ICH have been under scrutiny by the administrations of various countries, by scholars, culture activists, artists, and local communities. The 17 years that have passed since the proclamation of the UNESCO Convention call for the evaluation of the real-life impact of the Convention and its global policy on the social and cultural local environments.

The project seeks to make a contribution to the scholarly and public debate on the Intangible Cultural Heritage. It is concerned with particular realm of the ICH, i.e. performing arts (music, dance, music theatre), which are central to cultural activities of every community and are one of the five ICH domains defined by the UNESCO Convention. Performing arts are particularly prone to practices of cultural display and showcasing. Therefore, they constitute an area in which the impact of the Convention, and cultural policies in general, is especially evident and has a great bearing for individuals and whole communities. New primary research will be conducted in **Poland and Indonesia**: two settings representing European versus postcolonial and relatively homogenous versus profoundly diverse societies (respectively). The author examines the impact of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage on the cultural and social life of selected local/regional communities in these countries.

The project stems from personal and professional interests of the author in the applied or public ethnomusicology sector and contemporary processes of globalization and localization. It tackles the complexities of human creativity and innovation, participating in the global discourse on the ICH and its role for the human—societal and individual—sustainable development.