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PRESENTATION OF INTANGIBLE CULTURAL HERITAGE IN TOURISM, RECREATIONAL AND MUSEUM PRACTICES

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Abstract. *Introduction.* Kazakhstan’s ratification of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter referred to as the ICH) demonstrates the importance of Kazakhstan’s political and cultural integration with other states. A deeper societal understanding of the essence of ICH and the importance of its preservation contributes to strengthening ties, promoting cultural exchange, and fostering mutual understanding between people. Promoting ICH through museum initiatives and tourism and recreational practices not only contributes to its preservation and safeguarding but also promotes interstate cooperation. Protecting and preserving cultural heritage, including preventing its loss due to globalization or political conflicts, are priorities for museums and tourism organizations specializing in ethnotourism. *Goals and objectives* of this study are to analyze the processes of heritage preservation and public presentation within the museum institutions and local communities, as well as to substantiate the role and importance of state museums in sustaining tourist flows and enhancing the attractiveness of tourism destinations. *Materials and methods.* The article is based on UNESCO documents and resources on intangible cultural heritage (ICH). The authors used the method of museum attribution offers a methodological framework for analyzing the representation of ICH in museum exhibitions and its integration into museum communication practices. Other methods used in this study are empirical observation and documentation. *Results.* Despite significant scholarly achievements, existing research has not yet provided a systematic understanding of the essence of museum ethnographic monuments or the role of museums in their preservation and public presentation. Within the national museum practice, there is a need to develop the concept of museum ethnographic monuments within the framework of “museum ethnographic monument studies.” Research in the museum sector should move beyond traditional approaches and evolve into interdisciplinary, technology-oriented, and goal-driven research. It is particularly important to promote ICH within the

context of the development of ethno-tourism and ecotourism. *Conclusion.* By promoting the ICH, the museum creates and presents to the public a model of a particular intangible phenomenon. In this context, the museum functions as a complex encoding mechanism that selects and studies cultural phenomena and conveys them to society, while simultaneously creating a dynamic space for interpreting the diversity of the ICH.

Keywords: cultural heritage, museography, cultural diversity, museum ethnography, living heritage, cultural communication

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МАТЕРИАЛДЫҚ ЕМЕС МӘДЕНИ МҰРАНЫҢ ТУРИСТІК-РЕКРЕАЦИОНДЫҚ ЖӘНЕ МУЗЕЙЛІК ҚЫЗМЕТТЕ КӨРСЕТІЛУІ

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Аңдатпа. *Kipicne.* Қазақстанның ЮНЕСКО 2003 жылы қабылдаған Материалдық емес мәдени мұраны (бұдан әрі – МЕММ) қорғау туралы Конвенциясын ратификациялауы әлем елдері арасындағы саяси-мәдени ықпалдастығының зор екенін айғақтайды. МЕММ мен оны қорғаудың маңыздылығын қоғамда неғұрлым терең ұғыну қажеттілігі – адамдар арасындағы өзара жақындасуға, алмасуға және өзара түсіністікке ықпал ететін фактор. МЕММ-ді сақтау, қорғаумен қатар музейлендіру, туристік-рекреациондық қызмет арқылы насихаттау мемлекетаралық ынтымақтастықты арттыра түседі. Мәдени мұраның жаһандану немесе саяси қақтығыстар әсерінен жойылып кетпеуін қамтамасыз ету, қорғау, сақтау ісі музейлер мен этнотуризм бағытындағы туристік мекемелердің негізгі бағытының бірі. *Зерттеудің мақсаты және міндеттері.* МЕММ-ді музей қызметі жүйесінде және қауымдастық ортасында сақтау, халыққа ұсынуды талдау, МЕММ арқылы туристерді тұрақтандыруда, туристік дестинациядағы ролі мен орнын айғақтау. *Материалдар мен әдістер.* Мақаланың негізі ретінде материалдық емес мәдени мұраға (МЕММ) қатысты ЮНЕСКО-ның құжаттары мен ресурстары алынды. Авторлар материалдық емес мәдени мұраның (МЕММ) музей көрмелерінде көрсетілуін және оның музейлік коммуникациялық тәжірибелерге енгізілуін талдау үшін әдіснамалық негіз қызметін атқаратын музейлік атрибуция әдісін қолданды. Бұл зерттеуде қолданылған басқа әдістерге эмпирикалық бақылау және құжаттамамен жұмыс жатады.

Нәтижелер. Бірқатар ғылыми жетістіктерге қарамастан, зерттеулер МЕММ-нің мәнін және оны сақтау мен ұсынудағы музейлердің рөлін жүйелі түрде түсінуді қамтамасыз етпейді. Отандық музейлік тәжірибеде МЕММ-ді «музейлік этнографиялық ескерткіштану» бағытында қоса дамытқан дұрыс. Музейлік ғылыми зерттеулер дәстүрлі ұстанымнан шығып, пәнаралық-технологиялық мақсатты зерттеулерге ұласуы қажет. МЕММ-ді насихаттауды этнотуризм, экотуризмге негізделген туристік дестинация ісінде дамыту аса маңызды. *Қорытынды.* Музейде МЕММ-ді насихаттау белгілі бір материалдық емес құбылыстың моделін жасайды және халыққа береді. Бұл тұрғыда музей мәдени құбылыстарды таңдайтын, зерттейтін және халыққа жеткізетін күрделі кодтау механизмі ретінде әрекет етеді, әрі МЕММ-нің алуантүрлілігін түсіндірудің динамикалық өрісін жасайды.

Түйін сөздер: Мәдени мұра, музеография, мәдени алуантүрлілік, музейлік этнография, жанды мұра, мәдени коммуникация

Алғыс айту: Мақала «BR28713619 – Палеонтология, зоология, археология, археография қор жинақтарын пәнаралық зерттеу және жаңа материалдармен толықтыру («Ғылым ордасы» музейлері негізінде)» атты мақсатты жоба аясында жазылды.

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ПРЕДСТАВЛЕНИЕ НЕМАТЕРИАЛЬНОГО КУЛЬТУРНОГО НАСЛЕДИЯ В ТУРИСТСКО-РЕКРЕАЦИОННОЙ И МУЗЕЙНОЙ ДЕЯТЕЛЬНОСТИ

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Аннотация. *Введение.* Ратификация Казахстаном Конвенции ЮНЕСКО 2003 года об охране нематериального культурного наследия (далее – НКН) свидетельствует о значимости политической и культурной интеграции страны с другими государствами. Более глубокое понимание обществом сущности НКН и важности его сохранения способствует укреплению связей, развитию обмена и взаимопониманию между людьми. Популяризация НКН посредством музейных инициатив и туристско-рекреационной деятельности не только обеспечивает его сохранение и защиту, но и дополнительно стимулирует межгосударственное сотрудничество. Защита и сохранение культурного наследия – предотвращение его утраты вследствие глобализации или политических конфликтов – являются приоритетными задачами для музеев и туристических организаций, специализирующихся на этнотуризме. *Цель и задачи* данного исследования заключаются в анализе процессов сохранения и публичной презентации наследия в рамках музейной системы и местных сообществ, а также в обосновании роли и значимости государственных музеев в удержании туристического потока и повышении привлекательности туристических направлений. *Материалы и методы.* В основу статьи положены документы и ресурсы ЮНЕСКО, касающиеся нематериального культурного

наследия (НКН). Авторы использовали метод музейной атрибуции, который служит методологической основой для анализа репрезентации НКН в музейных экспозициях и его интеграции в музейные коммуникационные практики. К числу других методов, примененных в данном исследовании, относятся эмпирическое наблюдение и работа с документацией. *Результаты.* Несмотря на ряд научных достижений, существующие исследования не дают системного представления о сущности музейных этнографических памятников или о роли музеев в их сохранении и презентации. В отечественной музейной практике целесообразно разрабатывать концепцию музейных этнографических памятников в рамках «музейного этнографического памятниковедения». Научные исследования в музейной сфере должны выйти за рамки традиционных подходов и трансформироваться в междисциплинарные, технологически ориентированные и целеполагающие изыскания. Крайне важно популяризировать НКН в рамках туристических направлений, основанных на этно- и экотуризме. *Выводы.* Продвигая НКН, музей создает и представляет публике модель конкретного нематериального феномена. В этом контексте музей выступает как сложный механизм кодирования, который отбирает и изучает культурные явления, а также транслирует их обществу, одновременно формируя динамичное пространство для интерпретации многообразия НКН.

Ключевые слова: Культурное наследие, музеография, культурное разнообразие, музейная этнография, живое наследие, культурная коммуникация

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Introduction. In addition to the Convention Concerning the Protection of the World Cultural and Natural Heritage, the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter referred to as the ICH Convention), adopted by UNESCO in 2003, stands as a key international instrument for fostering cooperation among participating States. Kazakhstan, as a Member State of the United Nations, has ratified the ICH Convention and participates as a State Party (UNESCO, Browse the Lists of Intangible Cultural Heritage, <https://ich.unesco.org/en/lists>; Ashimova, 2026). This engagement strengthens Kazakhstan’s position within the community of UNESCO Member States. UNESCO’s initiative to safeguard intangible cultural heritage (ICH) emerged in response to increasing concerns regarding the transformation and potential disappearance of cultural traditions and practices developed over centuries. In the context of globalization and rapid technological advancement, traditional cultural heritage faces heightened risks of change, erosion, and loss. As a result, the preservation, interpretation, and presentation of ICH in museums, tourism, and recreational activities have become essential components of lifelong learning, cultural tourism, and the leisure industry.

Historical tourism and ethnocultural tourism can play a significant role in preserving and developing cultural heritage. However, inadequate management of tourism may result in the deconstruction, commodification, or excessive commercialization of cultural heritage. In the tourism sector, both tangible and intangible cultural heritage are often treated as assets that can be converted into resources and tourism products. Heritage sites, traditions, and cultural expressions typically serve as focal points for interpretation and visitor engagement.

In recent years, UNESCO has increasingly focused on the relationship between cultural heritage and tourism. A core principle of UNESCO’s approach is that communities, groups, and individuals connected to cultural heritage must be the primary beneficiaries of tourism activities and should assume a leading role in their planning and management. The knowledge, skills, and cultural practices of heritage bearers and communities must be protected from unauthorized appropriation, misuse, or

excessive commercialization, as these actions could threaten the viability and continuity of their cultural heritage.

This perspective aligns with the principles of contemporary sustainable tourism, which emphasize the active participation of local communities in the development, implementation, and management of tourism programs. The World Tourism Organization (UNWTO) defines sustainable tourism as the balanced interaction of three interconnected dimensions: environment, society, and economy. This framework requires conserving and responsibly using natural resources, respecting the cultures and values of local communities, supporting local economic development, and equitably distributing the economic benefits generated by tourism.

Materials and Methods. Cultural tourism represents an interdisciplinary field that includes both tangible and intangible values produced by societies throughout history, preserved across generations. UNESCO documents and resources on intangible cultural heritage (ICH), especially its digital databases, serve as key data sources for research in this area (UNESCO, Browse the Lists of Intangible Cultural Heritage, <https://ich.unesco.org/en/lists>). The theoretical framework of this study is further supported by the works of international and national scholars and experts specializing in intangible cultural heritage.

A significant contribution to the study of intangible cultural heritage and its connection with tourism is the bilingual Turkish-English volume *Somut Olmayan Kültürel Mirasın Geleceği: Türkiye Deneyimi / The Future of Intangible Cultural Heritage: Turkey's Experience*, edited by O. Oğuz, E. Ölçer, and S. Gürçayır. The contributors analyze the role of intangible cultural heritage in Turkey's political, cultural, and tourism development, emphasizing the integration of ICH into the tourism sector as a key element of the country's economic growth (*Somut Olmayan Kültürel Mirasın Geleceği: Türkiye Deneyimi*, 2013). Oğuz's research, which focuses on documenting, studying, and promoting intangible cultural heritage, illustrates the systematic initiatives in Turkey to collect, classify, document, and disseminate ICH (Oğuz, 2003: 247–253).

Oğuz's *Ankara'nın Somut Olmayan Kültürel Mirası*, grounded in the documentation and systematic study of intangible cultural heritage, offers a comprehensive account of activities at the Intangible Cultural Heritage Museum in Ankara, Turkey, including exhibitions and collections. The publication highlights diverse manifestations of Turkish intangible cultural heritage, such as traditional national games. The section on 'Social Practices' details Turkish customs and traditions related to the human life cycle, from birth to death (Oğuz, 2012).

Oğuz's work, *Somut Olmayan Kültürel Miras Nedir?* focuses on explaining and promoting the principles, documents, and programs related to UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, adopted on 17 October 2003. The publication has been expanded and revised, with the fourth edition now available. Oğuz asserts that Turkey's accession to and ratification of the UNESCO Convention demonstrates the nation's commitment to safeguarding, continuity, and sustainable transmission of the intangible cultural heritage of the Turkish people (Oğuz, 2025).

The book *Gelecekte Ödünç Almak: Somut Olmayan Kültürel Miras ve Sürdürülebilir Kalkınma* (Borrowing from the Future: Intangible Cultural Heritage and Sustainable Development) by Professor Evrim Ölçer, an expert with the Turkish National Commission for UNESCO, holds significant theoretical and methodological value. Ölçer focuses on the cultural dimension of sustainable development and underscores the necessity to «raise awareness within society to bring culture to the forefront as an essential component of sustainable development initiatives» (Ölçer, 2023: 12). By analyzing both the contributions and potential risks of the relationship between intangible cultural heritage (ICH) and sustainable development, Ölçer establishes a theoretical framework for understanding the complex dynamics of heritage safeguarding and sustainable development.

In the research article *Geleneğin Geleceği: Somut Olmayan Kültürel Miras Unsuru Olarak Ashyklik* (The Future of Tradition: Ashyklik as an Element of Intangible Cultural Heritage), Ölçer analyzes traditional practices within the framework of intangible cultural heritage, focusing specifically on the ashkyk tradition as a manifestation of intangible cultural heritage (ICH) (Ölçer, 2019: 39–45).

Tuna Yıldız’s work, *Somut Olmayan Kültürel Miras Yönetimi: Sivil Toplum Katılımı* (Intangible Cultural Heritage Management: Civil Society Participation), explores the role of civil society in managing and safeguarding intangible cultural heritage (Yıldız, 2020). Similarly, Ahmet-Erman Aral’s study, *Somut Olmayan Kültürel Miras: Örgün, Yaygın, Sargın Eğitim*, analyzes the preservation, transmission, and development of intangible cultural heritage within formal, non-formal, and informal educational contexts (Aral, 2020).

The reference work *Intangible Cultural Heritage of the Republic of Kazakhstan*, compiled by A. B. Nauryzbayeva, S. P. Kulsariyeva, Zh. N. Shaigozova, and V. V. Shakhgulyari – members of the National Commission of the Republic of Kazakhstan for UNESCO and UNESCO –introduced the country’s first National Inventory of Intangible Cultural Heritage (Nauryzbayeva, Kulsariyeva, et al., 2015). Kazakhstan’s participation in the Convention for the Safeguarding of the Intangible Cultural Heritage has fostered increased interest among museum professionals and local communities in the identification, safeguarding, and transmission of cultural heritage.

Under the academic supervision of A. Maulet, museum-based field expeditions in the Akmola and North Kazakhstan regions documented and recorded manifestations of folk culture, followed by scholarly analysis and inclusion in the National Inventory (Maulet, 2022). In this context, research reports, catalogues, and scholarly collections form a significant part of the museographic corpus and provide a scientific and informational foundation for documenting, interpreting, and safeguarding intangible cultural heritage (National Report on the Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2024).

A major component of the museographic corpus of the National Central Museum is the five-volume ethnographic encyclopedia *The Traditional System of Kazakh Ethnographic Categories, Concepts, and Terms*, produced through comprehensive research. This work provides a systematic approach to the scholarly and educational interpretation of museum ethnography, addressing both tangible culture and intangible cultural heritage. It serves as an advanced example of museum interpretation and discourse, as well as the dissemination of research findings. The encyclopedia is among the first comprehensive scholarly reference works in Kazakhstan dedicated to interpreting and explaining intangible cultural heritage.

The encyclopedia compiles knowledge about intangible cultural heritage (ICH) based on field-based ethnographic research by museum professionals and contributing authors. In the absence of historical photographic documentation, graphic illustrations, drawings, and visual reconstructions were used to represent and explain cultural phenomena. The development of museum collections documenting intangible cultural heritage has emerged as a significant area within museum ethnography. Ethnographic collections in museums encompass both tangible aspects of culture, such as domestic life, economic activities, and traditional occupations, and intangible cultural heritage, including traditions, beliefs, folklore, and other forms of cultural knowledge and practice.

A notable methodological and linguistic characteristic of the five-volume publication is its application of specialized metalanguage to describe, interpret, and classify cultural phenomena within historical, mythological, and ethnographic contexts. Consequently, the ethnographic encyclopedia serves as a significant scholarly foundation for documenting elements of intangible cultural heritage for inclusion in Kazakhstan’s National Inventory and for preparing documentation for submission within the UNESCO framework (*The Traditional System of Kazakh Ethnographic Categories, Concepts, and Terms*, 2017).

The illustrated catalogue *Kazakhstan’s Living Heritage* (2024) exemplifies Kazakhstan’s applied research and documentation practices, having been prepared as part of the country’s implementation of the UNESCO Convention. This publication outlines methods for inventorying Kazakhstan’s intangible cultural heritage and presents descriptions and illustrations of the fourteen ICH elements from Kazakhstan inscribed within the UNESCO intangible cultural heritage framework. Accordingly, the catalogue demonstrates national expertise in identifying, documenting, interpreting, and safeguarding intangible cultural heritage (*Kazakhstan’s Living Heritage*, 2024).

Experts from the National Committee for Intangible Cultural Heritage have developed the *Guidelines on Comprehensive Measures for the Preservation and Revitalization of Traditional Crafts*

in Kazakhstan. This publication consolidates practical and methodological information regarding the definition of intangible cultural heritage, criteria for identifying and selecting ICH elements, and strategies for developing a national database of traditional craftspeople and artisans. As a result, it serves as a key methodological resource for the documentation, preservation, and revitalization of Kazakhstan's traditional craftsmanship (Guidelines on Comprehensive Measures for the Preservation and Revitalization of Traditional Crafts in Kazakhstan, 2022).

Volume I of *Intangible Cultural Heritage of the North Kazakhstan Region: Expeditionary Research*, compiled by A. Maulet, presents recent research findings on the preservation and safeguarding of intangible cultural heritage (ICH) in northern Kazakhstan. Musical works documented during the field expedition and performed by local traditional musicians were transcribed into musical notation for the first time. The materials collected through field research by specialists from the National Museum offer a substantial empirical foundation for analyzing both tangible and intangible cultural heritage of the Kazakh people, with particular emphasis on regional characteristics (Maulet, 2022).

Specialized museum dictionaries have addressed terminology related to cultural heritage and intangible cultural heritage, indicating that ICH is a significant focus within museum-based heritage studies (Kartayeva, Bekseitov, 2018: 320). The participation of various specialized disciplines in the musealization of ICH, along with their attention to specific aspects of its safeguarding and utilization, requires an interdisciplinary approach that combines museological methodology with techniques from related fields.

The method of museum attribution offers a methodological framework for analyzing the representation of ICH in museum exhibitions and its integration into museum communication practices. In this study, empirical observation and documentation were utilized to investigate international practices in safeguarding intangible cultural heritage. This aspect of the research included field visits to China, Turkey, and Azerbaijan, countries recognized for their established practices and extensive experience in the safeguarding, documentation, and promotion of ICH. These visits facilitated direct observation and documentation of relevant approaches and practices within their respective cultural and institutional contexts.

The Relevance of Developing Intangible Cultural Heritage through Tourism and Recreational Activities

Rapid social, economic, and cultural transformations worldwide, together with continuous technological development, are increasingly shaping local cultural values. These processes have heightened the importance of UNESCO's efforts to safeguard cultural heritage. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage emerged in response to the growing need to protect cultural practices and expressions threatened by globalization and has also contributed to the development of approaches to their musealization. Within this framework, museums dedicated to intangible cultural heritage (ICH) have become important cultural institutions that provide visitors with opportunities to acquire knowledge and gain first-hand experience through diverse exhibition, interpretation, and participatory practices.

In this context, the Intangible Cultural Heritage Museum in Beypazarı, one of Turkey's pioneering museums of applied cultural heritage, provides an illustrative example of the role those recreational activities can play in safeguarding, presenting, and transmitting ICH to future generations. Its activities demonstrate the potential of museums not only to preserve cultural heritage but also to engage visitors actively with living cultural practices. Such an approach is particularly significant for strengthening the relationship between museums, recreation, and cultural tourism.

Museum activities and tourism are closely interconnected. One example is the «Bursa 1001 Nights» Storytelling Festival, which has gained recognition in both domestic and international tourism and is organized with the active involvement of Bursa's Museum institutions. The festival illustrates how living cultural expressions, storytelling traditions, museum activities, and tourism can be integrated to promote intangible cultural heritage while providing participatory cultural experiences for visitors.

Almost all museums specializing in ICH in Turkey have been incorporated into tourism programs. These include the Ankara Intangible Cultural Heritage Museum (2013) and the Intangible Cultural Heritage Museum of Kahramanmaraş Dulkadiroğlu Municipality (2019). Other museums associated with the safeguarding and presentation of living cultural heritage include the Beypazarı Living Museum (2007), Ünye Living Cultural Heritage Museum (2009), Bursa Living Culture Museum (2018), Adıyaman University Museum of Living Cultural Treasures (2018), NEVÜ Cappadocia Living Heritage Museum at Nevşehir Hacı Bektaş Veli University (2019), and Boyabat Living Cultural Heritage Museum (2020).

In addition, the Intangible Cultural Heritage Museum (2005), operating within the Turkish Folklore Application and Research Center at Ankara Hacı Bayram Veli University, functions as an educational and methodological laboratory for professional training. Through the integration of academic instruction, museum practice, and heritage interpretation, the museum helps prepare specialists capable of promoting the interconnected development of museums and tourism (Oğuz, Ölçer, Aral, 2018; APR).

UNESCO, through this Convention, introduced a new approach characterized by a shift from «safeguarding without people» to ‘safeguarding with people and for humanity’. The Convention underscores the significance of preserving cultural heritage as a living and continuously transmitted phenomenon, with particular emphasis on the individuals and communities who create, practice, and transmit it. Metin Ekici and Pınar Fedakar contend that the Convention highlights the essential role of new generations and cultural spaces in safeguarding intangible cultural heritage. Consequently, museums are increasingly recognized as institutions responsible for identifying, researching, evaluating, safeguarding, presenting, and systematically teaching cultural values on a scholarly basis (Ekici, Fedakar, 2013: 53–59).

The symposium titled *Musealization of Intangible Cultural Heritage*, organized by the Turkish Folklore Application and Research Centre (THBMER) of Gazi University from 4 to 6 March 2004, constituted a significant advancement in the musealization and promotion of intangible cultural heritage in Turkey. This event also contributed to broader initiatives aimed at preserving cultural diversity and enhancing intercultural relations between countries (Yıldız, 2020: 100; Aral, 2020: 157). In alignment with the principles introduced by the 2003 Convention, the concept of the museum was reconsidered and expanded. In 2007, the International Council of Museums (ICOM) integrated the concept of ‘intangible heritage’ into the evolving framework of museum practice, facilitating a transition from an exclusively object-centered approach to a more human- and community-centered conception of museums.

Within this expanded framework, museums are regarded as permanent, non-profit institutions serving society by researching, collecting, conserving, interpreting, and exhibiting both tangible and intangible heritage. Museums are expected to remain open to the public, accessible, and inclusive, while promoting diversity and sustainability. They must operate and communicate ethically and professionally, increasingly involving communities in their activities and providing diverse experiences for education, enjoyment, reflection, and knowledge sharing.

The growth of tourism has generated new formats for presenting intangible cultural heritage, allowing tourists to engage more directly with living traditions and cultural practices. This engagement can foster a deeper understanding of local cultures and offer visitors opportunities to become familiar with the traditions, knowledge, and practices of host communities. However, safeguarding and sustainably developing intangible cultural heritage require ongoing institutional, social, and economic support.

Evrin Ölçer provides a critical perspective on the relationship between the musealization of intangible cultural heritage, the tourism industry, and the tourism economy. Under the theme ‘The Pot Will Not Boil Unless One Earns through Labor: Inclusive Economic Development’ she analyzes the relationship between intangible cultural heritage and economic development through agriculture, traditional craftsmanship, and tourism. In the section titled ‘Own Pot Does Not Cook Food by Itself: Food Security’ she explores the processing of livestock products, traditional methods of processing

natural resources, horticultural practices, and their connections to food and culinary culture within the context of sustainable development goals.

Within the theme *Many Guests, Much Trade: Overcommercialization and Tourism*, Ölçer investigates several potential risk areas, including excessive commercialization, overtourism, over-heritagization, over-professionalization, and decontextualization. She emphasizes the necessity of maintaining a balance among tourism development, commercialization, and the safeguarding of intangible cultural heritage. Ölçer contends that transforming traditional heritage into an economic tourism resource may accelerate cultural transformation, conceptualizing these developments within a broader 'risk zone' framework (Ölçer, 2023: 148).

Advancing the Promotion and Development of Intangible Cultural Heritage through Museums

Within States Parties to the Convention, the creation of specialized museums and museum exhibitions has emerged as a prevalent strategy for safeguarding, promoting, and developing intangible cultural heritage (ICH). These exhibitions, including dedicated galleries and both temporary and permanent displays, are typically organized thematically according to ICH elements recognized by the UNESCO framework and national inventories. Such strategies facilitate the interpretation and presentation of intangible heritage within broader cultural and social contexts.

The Intangible Cultural Heritage Museum in Chengdu, China, ranks among the world's largest and most comprehensive institutions dedicated to ICH. Its organizational structure aligns with China's national policies for safeguarding and promoting intangible cultural heritage and adheres to the principles of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. The museum's activities are structured across several key areas to ensure comprehensive representation and interpretation of ICH.

The museum features permanent exhibition halls dedicated to China's ICH elements inscribed on UNESCO lists, with displays organized by typological, geographical, and thematic criteria. It also offers demonstration laboratories and workshops focused on traditional crafts, a research center specializing in traditional technologies, and open spaces and performance stages where heritage practitioners and bearers present various forms of traditional arts and knowledge, such as shadow puppetry, calligraphy, and traditional medicine. Additionally, gastronomic areas acquaint visitors with traditional food culture, while research laboratories and a digital documentation center facilitate the systematic study and preservation of ICH.

A distinctive feature of the museum is its system of long-term residencies for practitioners and masters of intangible cultural heritage who have received official national recognition. The museum also facilitates interdisciplinary research, bringing together anthropologists, cultural studies scholars, specialists in traditional technologies, and heritage bearers. Its principal activities include developing comprehensive ICH databases, conducting research on traditional craft technologies at the intersection of the humanities and technical sciences, organizing international exhibitions involving countries and regions across Asia, Europe, and Africa, and participating in projects led by UNESCO and the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IHCAP).

The museum is further distinguished by its advanced digital infrastructure. Virtual reality facilities, interactive multimedia panels, digital catalogues, and online platforms are utilized to offer immersive engagement with traditions, customs, rituals, festivals, and craft-making processes. Digital technologies also support the documentation, preservation, and modeling of ICH practitioners' techniques and practices. In this context, digitization is considered an essential and equally significant form of museum representation, substantially broadening public access to and engagement with intangible cultural heritage.

Within the broader framework of national intangible cultural heritage (ICH) policy and the creative industries, the Chengdu ICH Museum plays a significant role in the city's strategy to position itself as an international tourism destination, a center for creative industries, and an interregional platform for the exchange of intangible cultural heritage. The museum demonstrates how ICH can serve as an essential element of cultural diplomacy, regional development, the craft economy, and the

construction and reinforcement of national identity (Chengdu Museum <https://www.cdmuseum.com/en/zhanlan/>).

The Ankara Intangible Cultural Heritage Museum, inaugurated on 15 June 2013 in the historic district of Ankara Kalesi (Ankara Castle), was the first institution in Turkey to specialize exclusively in intangible cultural heritage (ICH). The museum features exhibitions on Turkish traditions and customs, traditional crafts, rituals, ceremonial practices, and gastronomy. It also includes interactive spaces for education and hands-on learning, laboratories for documenting oral heritage and traditional music, and dedicated areas for engagement and collaboration with local communities.

Rather than serving solely as a repository for collections, the museum enables intangible cultural heritage to be experienced, practiced, and transmitted within its environment. Through diverse participatory activities, various cultural traditions and practices are revitalized and presented in experiential formats. Traditional performances and forms of play showcased at the museum include Karagöz-Hacivat shadow theatre, orta oyunu (traditional Turkish improvisational theatre), meddah storytelling, village theatrical performances, and children's games. Visitors may also engage in workshops to create traditional Turkish patterns using wooden printing blocks and natural dyes.

A broad spectrum of cultural expressions and social practices are staged and interpreted within the museum. These include Turkish folk tales, folk songs, traditional narratives, lullabies, and storytelling gatherings, as well as symbolic representations of customary rituals and life-cycle traditions. Notable examples are kına gecesi (henna night), diş hediği (the celebration of a child's first tooth), customs related to a young man's departure for military service and his mother's preparations, and henna rituals associated with traditional weddings. Through these performances and participatory activities, visitors gain insight into both the external forms and the cultural meanings and social contexts of these traditions.

The museum's spatial organization is guided by the principle of dynamically representing living cultural practices. Thematic galleries focus on traditional craftsmanship, music, gastronomy, and oral traditions, including türkü (folk songs), masal (folk tales), and the ashık geleneği (minstrel tradition). Specialized workshops are offered for crafts such as ahşap oyma (wood carving), bakır işçiliği (copper craftsmanship), and kilim dokuma (kilim weaving). Additionally, the museum features a performance space for traditional dances, such as halay and zeybek, and for musical performances.

A distinctive aspect of the Turkish approach to safeguarding intangible cultural heritage, as exemplified by this museum, is its multifunctionality. Each heritage element may simultaneously serve exhibition, performative, educational, and transmission purposes. Intangible cultural heritage is thus presented not as a static object, but as a living practice that can be demonstrated, experienced, interpreted, and transmitted within the museum. The museum also collaborates actively with ICH practitioners, heritage bearers, and local communities, facilitating their direct involvement in the safeguarding, representation, and intergenerational transmission of intangible cultural heritage.

In the activity-based approach adopted by the museum, heritage bearers are recognized as active participants in museum practice rather than as objects of representation. This approach is realized through regular workshops led by traditional craftspeople, open sessions with folk musicians and storytellers, educational programs for children and youth, and thematic weeks dedicated to specific cultural traditions, such as a gastronomic week on Anatolian cuisine. Emphasis is placed on the intergenerational transmission of knowledge and skills, aligning with the principles of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Educational and Research Initiatives

Regarding educational and research activities through collaborations with several universities in Ankara, such as Hacettepe University and Gazi University, as well as with research institutes specializing in ethnology and folklore. These partnerships facilitate the implementation of educational programs on intangible cultural heritage, the organization of lectures and seminars on documentation methodologies, and the conduct of scholarly research in areas including traditional craft technologies, musical anthropology, and gastronomic heritage (Ekici, Fedakar, 2013: 55–60; Aral, 2020: 110–119).

Digitization and documentation activities represent another significant aspect of the museum's work. These efforts encompass the development of digital archives for traditional crafts and oral traditions, the creation of video repositories documenting workshops and demonstrations, and the production of three-dimensional models of traditional craft tools and technologies. These digital resources support the documentation and preservation of cultural knowledge while enhancing its accessibility for research, education, and future generations.

The Educational and Methodological Museum of Intangible Cultural Heritage, located within the Department of Turkish Folklore at Ankara Hacı Bayram Veli University, advances knowledge and skills related to traditional craftsmanship and broader Turkish cultural traditions. Exhibitions feature examples of folk crafts, a reconstructed interior of a traditional Turkish pastoralist dwelling in a yayla (highland summer pasture), and traditional Turkish clothing. Through these representations, the museum conveys knowledge of traditional worldviews, cultural practices, and craftsmanship. The establishment of the Gölbaşı Intangible Cultural Heritage Museum by the Gölbaşı District Municipality in Ankara further exemplifies the outcomes of systematic activities within Turkey's national framework for safeguarding intangible cultural heritage (Oğuz, 2003: 111–115).

The Intangible Cultural Heritage Museum established by Gölcük Municipality exemplifies a community-oriented museum model in Turkey. Its mission is to document and visually represent the region's living cultural practices while facilitating their intergenerational transmission. Located in Kocaeli Province, the museum is part of a local cultural strategy to safeguard traditional practices of the Marmara Region and to strengthen regional cultural identity. It is recognized as one of the earliest examples of a municipal-level intangible cultural heritage museum, indicating that safeguarding intangible cultural heritage can be achieved effectively at the local government level, rather than solely through centralized state institutions.

The museum is organized according to the structural model of a traditional Turkish house, adapted to integrate multimedia approaches to heritage interpretation. Thematic rooms are dedicated to regional crafts; exhibitions reconstruct aspects of traditional daily life, such as the kitchen, guest room, and workshop; and spaces are provided for musical practice and interactive activities for children and young people. This approach enables the museum to move beyond the display of individual objects, reconstructing a holistic cultural environment in which tangible objects, practices, knowledge, and social contexts are presented as interconnected aspects of living heritage.

The museum places particular emphasis on traditional crafts characteristic of the Marmara Region, such as wood carving, traditional furniture making, textile production, copper craftsmanship, and various decorative and applied arts. Regularly scheduled workshops transform the museum into an ongoing space for hands-on cultural practice, rather than a solely exhibition-focused institution. This model allows visitors to observe traditional knowledge and skills as living practices and, when appropriate, to participate directly in their transmission.

Museum staff conduct field-based documentation activities, such as interviews with heritage bearers and practitioners, audiovisual documentation of customs and traditional craft processes, and the collection and recording of local folklore. The materials produced through this fieldwork are incorporated into multimedia displays, thereby integrating field documentation, museum interpretation, research, and public engagement within a unified institutional framework.

The Gölcük Museum exemplifies a community-based approach to intangible cultural heritage (ICH) in Turkey. Serving as a catalyst for a sustainable local craft economy, the museum's strategy aligns closely with UNESCO's international principles for safeguarding ICH. Additionally, the museum plays a significant role in shaping cultural policy and advancing regional development. It demonstrates the practical implementation of the 2003 Convention at the local level, provides an effective model for municipal participation in ICH safeguarding, illustrates mechanisms for integrating intangible cultural heritage into regional sustainable development, and offers practical experience in connecting museum activities with creative craft industries.

Within the broader Turkic cultural context, the Gölcük Museum stands out as an institution that integrates multiple functions within a single community-oriented model. The museum has contributed to the cultural branding of the Kocaeli region and actively participates in Turkey's national ICH

programmes. Its experience demonstrates that, even within a relatively small urban community, intangible cultural heritage can serve as a foundation for territorial identity and sustainable development (Somut Olmayan Kültürel Mirasın Geleceği: Türkiye Deneyimi, 2013).

The Karagöz Museum in Bursa is recognized as a significant institutional site dedicated to intangible cultural heritage in Turkey. It serves as a cultural and educational center focused on the systematic safeguarding, study, transmission, and public accessibility of the traditional shadow theatre of Karagöz and Hacivat, a prominent form of Turkish folk dramatic tradition. Established to represent and sustain the shadow-theatre tradition within Turkey's contemporary cultural landscape, the museum is closely integrated into the historical and cultural environment of Bursa. (<https://www.bursamuze.com/karagoz-muzesi>).

The museum's structural model encompasses three principal functions. First, the exhibition space presents the historical evolution of Karagöz theatre, its character system, and its material components, including traditional figures crafted from translucent animal hide, stage elements, and tools used by craftspeople and performers. Second, workshops and practical laboratories offer hands-on instruction in traditional figure-making techniques and introduce participants to established performance styles. Third, as a living heritage center, the museum regularly hosts performances featuring local practitioners, performers, and craftspeople. This model reinforces the community's active role in safeguarding and transmitting its cultural heritage.

The Karagöz Museum regards shadow theatre not only as a historical legacy but also as a living social practice. This perspective aligns with the principles of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. A participatory, community-based model is central to the museum's heritage representation, with performers serving as living practitioners and bearers of the tradition. Simultaneously, the repertoire and performance styles remain open to dynamic transformation, allowing the tradition to adapt to and engage with contemporary urban culture.

To promote intangible cultural heritage, the museum supplements its exhibition and performance activities with systematic educational programs. These initiatives include interactive guided programs for schoolchildren, seminars on theatre anthropology, traditional performance practices, and intangible cultural heritage studies, as well as research projects examining the regional characteristics of Karagöz theatre, its development during the Ottoman period, and its contemporary transformations. Through these activities, the museum integrates heritage safeguarding with education, research, public participation, and cultural transmission.

By encompassing a wide range of practices related to storytelling and traditional performance, the Karagöz Museum serves as a local model for the institutionalization of intangible cultural heritage in Türkiye. Key characteristics of this model include partnerships between municipal authorities and local communities, integration of cultural heritage with urban tourism and creative industries, and adaptation of traditional theatre to contemporary channels of cultural communication through festivals, animation programs, public performances, and other cultural events. In doing so, the museum demonstrates how a traditional performance form can be safeguarded as cultural heritage, transmitted as a living practice, incorporated into contemporary cultural life, and utilized as a resource for local cultural and tourism development.

The Karagöz Museum holds strategic significance in shaping and reinforcing the cultural identity of Bursa. By integrating both tangible and intangible aspects of traditional shadow theatre within a comprehensive museum framework, the institution ensures the viability of intangible cultural heritage (ICH), supports intergenerational cultural transmission, and enhances the international visibility of Turkey's theatrical heritage (<https://www.bursamuze.com/karagoz-muzesi>).

The Gölbaşı Intangible Cultural Heritage Museum, established through collaboration between Gölbaşı Municipality and the Turkish Folklore Application and Research Centre (THBMER) at Ankara Hacı Bayram Veli University, was developed to safeguard Gölbaşı's intangible cultural heritage and facilitate its transmission to future generations. Additionally, the museum aims to strengthen the region's potential for cultural tourism and to increase public awareness and appreciation of its cultural heritage.

During the museum's establishment, experts conducted extensive long-term field research in the Gölbaşı district to identify, document, and interpret local manifestations of intangible cultural heritage. The museum places particular emphasis on family traditions and social practices associated with various stages of the human life cycle, from birth to death. Cultural heritage is presented through both material objects and interactive interpretive methods. To facilitate the transmission of cultural heritage to future generations, the museum encourages visitors to actively participate in cultural experiences rather than remain passive observers. This participatory approach transforms the museum into a space where local traditions are experienced, interpreted, and transmitted rather than simply displayed (<https://www.ankaragolbasi.bel.tr/golbasi-somut-olmayan-kulturel-miras-muzesi>).

The Inner Mongolia Museum is located in Hohhot, the capital of the Inner Mongolia Autonomous Region in northern China. The intangible cultural heritage of Inner Mongolia is an integral part of China's traditional cultural heritage and a significant expression of the historical experience, knowledge, cultural practices, and spiritual values accumulated by local communities over generations. Its safeguarding and interpretation therefore contribute not only to the preservation of regional cultural traditions but also to a broader understanding of cultural diversity and human civilization.

One of the museum's important spaces for representing and interpreting this heritage is the ethnographic exhibition hall devoted to the National Intangible Cultural Heritage of Inner Mongolia. The exhibition provides an institutional setting for the study, interpretation, and public presentation of representative forms of ICH associated with the peoples of Inner Mongolia. Through the documentation and interpretation of these cultural practices, the museum contributes to the preservation of cultural memory, the transmission of traditional knowledge, and the strengthening of cultural identity. In this respect, the exhibition demonstrates how museum institutions can provide an important cultural and educational foundation for sustaining intangible cultural heritage while situating regional traditions within the broader context of China's cultural development.

Established in Hohhot in 1957 to mark the tenth anniversary of the Inner Mongolia Autonomous Region, the Inner Mongolia Museum houses a collection of more than 44,000 objects related to the region's ethnic and cultural history. The museum's holdings include rare and historically significant artifacts preserved in China, with notable collections associated with the Xiongnu, Xianbei, Khitan, Mongols, and other northern peoples and communities. These materials offer critical evidence for understanding the evolution of ancient nomadic civilizations, patterns of ethnocultural interaction, and the region's historical dynamics.

Recognized as a leading museum institution in northern China, the Inner Mongolia Museum serves as a major research and educational center dedicated to the systematic representation of the region's ethnocultural history, the ethnographic interpretation of its archaeological heritage, and the traditional cultures of its diverse ethnic communities. After China joined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the museum's ethnographic gallery was reorganized to emphasize intangible cultural heritage (ICH). Exhibitions and research programs focused on ICH aim to represent the cultural diversity of Inner Mongolia, the historical continuity of its ethnic communities, and the safeguarding of traditional cultural practices in contemporary contexts.

Traditional craftsmanship, musical and performing arts, elements of nomadic culture, and ethnic ritual practices are highlighted as essential components of the region's cultural identity. This approach positions the museum as both a repository for historical artefacts and a platform for the revitalization, interpretation, and public communication of cultural heritage.

A distinctive aspect of the Inner Mongolia ICH exhibition is its portrayal of traditional practices as interconnected systems of knowledge, skills, material culture, and social experience. The exhibition features the construction and dismantling of the traditional Mongolian dwelling, the ger (yurt), as well as temporary shelters, such as hunters' shelters made from birch. It also includes traditional technologies and transportation, such as carts, and water transportation, including boats. Traditional medical practices are represented by techniques such as therapeutic massage, surgical procedures, and acupuncture, while traditional sporting practices are exemplified by Mongolian

wrestling. The museum further presents elements of traditional Mongolian military and martial culture. Collectively, these displays demonstrate a distinctive approach to the musealization, and interpretation of intangible cultural heritage compared to practices in other national contexts.

Located along China's northern frontier, the Inner Mongolia Autonomous Region represents a distinctive cultural and geographical landscape. The region's diverse ethnic communities have preserved rich historical and cultural traditions developed over centuries. Through accumulated knowledge, skills, labor, and creativity, these communities have produced a range of intangible cultural heritage, cultural practices, and expressions unique to the region. Collectively, these traditions form a significant component of humanity's broader cultural heritage and demonstrate the historical continuity and diversity of Chinese civilization.

Currently, Inner Mongolia features 98 projects encompassing 106 protected elements listed in the National List of Intangible Cultural Heritage. The permanent exhibition showcases 68 forms of intangible cultural heritage (ICH) from Inner Mongolia, offering visitors a comprehensive interpretation of traditional culture and highlighting the contributions of the region's various ethnic communities to China's diverse and interconnected cultural landscape. The exhibition emphasizes both the safeguarding of individual heritage elements and their connections to collective memory, regional identity, cultural continuity, and intergenerational transmission.

The transmission, ongoing development, and enrichment of this heritage for future generations are key objectives for safeguarding valuable cultural resources. Within the museum's interpretive framework, intangible cultural heritage (ICH) is linked to strengthening social cohesion, maintaining shared cultural values, supporting individual cultural development, and enhancing community life. Accordingly, the museum has established a comprehensive model to promote and transmit the intangible cultural heritage of Mongolian communities in Inner Mongolia.

The Inner Mongolia Museum holds significant relevance for research in cultural studies and museology, serving as a major scientific and institutional center for the safeguarding, study, interpretation, and transmission of ethnocultural heritage in northern China. The museum's practices integrate advanced digitization methods and information technologies with traditional forms of representation, such as staged reconstructions, photographic collages, scale models, mannequins, and other visual and spatial techniques. By combining digital, visual, material, and performative forms of representation, the museum presents intangible cultural heritage as a dynamic phenomenon, rather than limiting interpretation to material objects (Inner Mongolia National Museum <http://www.goinnermongolia.com.cn/>).

In 2010, the nomination 'Traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan' was inscribed on UNESCO's Representative Representative List of the Intangible Cultural Heritage of Humanity (Azerbaijan – ICH <https://ich.unesco.org/en/state/azerbaijan-AZ?info=elements-on-the-lists>). Following this international recognition and the safeguarding of this heritage element within the UNESCO framework, the Azerbaijan National Carpet Museum expanded its activities to incorporate the principles and objectives of safeguarding and promoting intangible cultural heritage (ICH).

The Azerbaijan National Carpet Museum, a leading cultural institution in Baku, houses one of the world's most significant collections of Azerbaijani carpets and traditional crafts. The museum was established through the efforts of Latif Karimov, a renowned scholar, carpet expert, artist, and educator, recognized for his systematic study of Azerbaijani carpet weaving and as the author of the foundational work *Azerbaijani Carpet*. Founded in 1967, the museum relocated to its current purpose-built premises in 2014. The contemporary building, designed by Austrian architect Franz Janz, features a distinctive architectural form resembling a rolled carpet.

The museum's collection of Azerbaijani carpets, dating from the seventeenth to the twentieth centuries, represents a range of regional schools and traditions of carpet weaving. The museum also houses more than 10,000 objects, including textiles, metalwork, ceramics, jewellery, traditional clothing, embroidery, and other forms of decorative and applied art. As such, the Azerbaijan National Carpet Museum serves not only as a repository of historical collections but also as a centre for research, safeguarding, interpretation, and promotion of national culture and traditional

craftsmanship. Through these activities, the museum demonstrates the cultural significance of Azerbaijani carpet weaving at both national and international levels.

In 2004, with the museum's involvement, the Law on the Protection and Development of Azerbaijani Carpet Art was developed and adopted. This legislation established key measures to safeguard and develop the tradition of carpet weaving, such as compiling a collection of Azerbaijani carpets, providing state support for traditional craftsmanship, and training specialized research and methodological personnel.

A distinctive feature of the museum, aligned with contemporary approaches to the musealization of intangible cultural heritage, is the adoption of a "living exhibition" model. Traditional carpet weavers demonstrate the process of carpet making on weaving looms and conduct practical workshops within the museum setting. As a result, visitors have opportunities not only to observe the traditional production process but also to participate in carpet weaving. This participatory approach transforms the museum exhibition from an object-centred display into a space for the practical demonstration, experience, and transmission of traditional knowledge and skills (Azerbaijan – ICH <https://ich.unesco.org/en/state/azerbaijan-AZ>; Azerbaijan National Carpet Museum <https://azcarpetmuseum.az/>).

The Intangible Cultural Heritage Hall at the National Museum of the Republic of Kazakhstan in Astana was established based on the museum's ethnographic collections. The exhibition is organized thematically and presents diverse aspects of Kazakh traditional culture, primarily from the nineteenth and twentieth centuries. Displays feature traditional jewellery, various types of carpets, examples of traditional clothing, and household objects crafted from felt.

Traditional Kazakh jewellery is showcased through exemplary works produced by skilled artisans. Carpet weaving and felt-making traditions are illustrated by objects such as syrmaq (ornamented felt carpets) and tekemet (traditional felt floor coverings). These crafts, passed down through generations, reflect distinctive features of Kazakh ethnic culture, aesthetic traditions, and worldviews. The exhibition also includes significant examples of traditional clothing, allowing visitors to examine characteristic elements of Kazakh cultural identity and the diversity of ornamental patterns and decorative motifs.

The exhibition also features representative examples of traditional household furniture and domestic objects, including sandyq (traditional chests), kebezhe (wooden storage chests for food and household provisions), asadal (traditional cupboards), and other items associated with daily life. Notably, valuable examples of traditional craftsmanship, such as felt products, carpets, and syrmaq, are prominently displayed.

The primary objective of the ICH Hall is to communicate Kazakhstan's policies and practices for promoting cultural heritage, while enhancing public awareness of the nation's cultural legacy. A central mission of the National Museum in establishing the ICH Hall is to ensure sustained representation of Kazakhstan's ICH elements recognized by UNESCO, alongside broader expressions of traditional Kazakh culture, and to facilitate their transmission to future generations.

At the National Museum, Kazakhstan's ICH elements recognized by UNESCO are also presented using digital and information technologies. Documentary and audiovisual materials introduce visitors to cultural practices such as aitys (the traditional art of improvised poetic competition), the performance of küy on the dombra, and traditions related to the preparation of qatyrma bread. These digital resources serve educational and interpretive purposes, providing contextual information about living cultural practices that cannot be fully conveyed through material displays alone.

A distinguishing feature of the ICH Hall, in contrast to the National Museum's conventional ethnographic galleries, is its explicit incorporation of the National Inventory of Intangible Cultural Heritage of the Republic of Kazakhstan into exhibition interpretation, guided-tour narratives, and educational programs. The ICH Hall can thus be considered one of Kazakhstan's first permanent museum exhibitions specifically designed around the concept of intangible cultural heritage.

The reconstruction of traditional trading stalls and medieval craft workshops within the National Museum, serving as museum-based ethnographic spaces, further enhances the interpretation

and promotion of ICH. These reconstructed environments allow traditional crafts, skills, and everyday cultural practices to be presented within a contextualized museum setting. From a museum ethnography perspective, interpreting national heritage supports the preservation, reconstruction, and transmission of collective historical memory (The Traditional System of Ethnographical Categories, Conceptions, and Designation of Kazakhs, 2017; Yermekbayeva, 2025: 173).

Museums engaged in the promotion and interpretation of intangible cultural heritage (ICH) should ensure that guided-tour narratives address both contemporary manifestations of ethnographic heritage and their historical origins, continuity, and significance across various historical periods. Museum-based field expeditions and the systematic development of a scholarly museographic corpus are also essential for the documentation, standardization, and inventorying of ICH. These research and documentation activities form a critical foundation for museums to fulfill their role as institutions of lifelong learning, allowing visitors to gain a deeper and more contextualized understanding of cultural heritage.

Conclusion. Cultural heritage comprises the values, knowledge, and practices through which the ideas, worldviews, and ways of life of specific communities are expressed and transmitted. This includes customs, rituals, arts, traditional crafts, music, practices related to the natural environment, language, beliefs, and various forms of traditional and folk knowledge. Although only twenty-three years have elapsed since the adoption of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the creation of specialized ICH museums, thematic exhibitions, and dedicated museum displays in several countries demonstrates the increasing institutional significance of intangible cultural heritage in contemporary museum practice. These developments further highlight museums' ability to expand their functions beyond the preservation of material objects and to integrate the diversity of living heritage into research, interpretation, education, and public engagement.

The effective implementation of a museum model or practice can serve as a foundation for the development of similar initiatives in other institutions, facilitating the exchange and adaptation of effective approaches to ICH safeguarding. Interpreting cultural heritage through museums and tourism also fosters social cohesion by providing spaces where communities and visitors can encounter, experience, and engage with cultural traditions. The degree to which cultural heritage is understood, safeguarded, and integrated into contemporary social and cultural life can be considered a key indicator of cultural development. Consequently, intangible cultural heritage is now firmly established as a significant field within museum heritage studies and museum ethnography.

Museum involvement in safeguarding ICH and integrating it into tourism and recreational activities generates new opportunities for the tourism industry and enhances public awareness of the significance and diversity of cultural heritage. States Parties to the Convention increasingly utilize museums as institutional platforms to communicate their approaches to ICH safeguarding, preservation, interpretation, and transmission to the public. Simultaneously, individual countries develop distinctive museum and tourism practices that reflect their specific cultural contexts, heritage traditions, and institutional frameworks.

International experience in the musealization of intangible cultural heritage (ICH) indicates that effective strategies encompass the collection, systematization, documentation, interpretation, presentation, and promotion of living cultural heritage through specialized museums, dedicated permanent or temporary exhibitions, and integration into tourism destinations. These practices enable museums to serve not only as repositories of cultural objects but also as dynamic environments where heritage knowledge and skills are practiced, interpreted, experienced, and transmitted. Furthermore, such approaches foster increased participation by heritage bearers, practitioners, and local communities in the representation and safeguarding of their cultural heritage.

Contemporary cultural tourism increasingly emphasizes creativity, participatory experiences, and engagement with traditional culture, thereby enhancing the relevance of sustainable and responsible tourism concepts. The integration of museum activities with tourism has become a critical element in developing and implementing sustainable tourism strategies that incorporate cultural heritage. There is an intrinsic relationship between safeguarding cultural heritage and the

sustainability of tourism. If associated risks are not effectively managed, tourism can negatively impact heritage viability, while the degradation or decontextualization of cultural heritage may undermine the sustainability and authenticity of tourism experiences.

The musealization of intangible cultural heritage and its integration into tourism and recreational activities constitute significant expressions of contemporary cultural diversity. When guided by principles of community participation, intergenerational transmission, responsible interpretation, and sustainable tourism, museums can act as key mediators between heritage safeguarding and tourism development. In doing so, they contribute to the preservation and transmission of living cultural practices, the reinforcement of cultural identity, public education, community engagement, and the sustainable development of cultural tourism.

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