

# THE ORAL PATRIMONY OF A COMMUNITY IN THE CONSTRUCTION OF CREATIVE AND CULTURAL INDUSTRIES: A STRATEGY FOR CULTURAL SUSTAINABILITY AND ECONOMIC GROWTH

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## ABSTRACT

The elements of the Cultural Heritage have brought new discussions and challenges because despite the recognition of their value they have been idolized and consequently confined in museum cases, disconnecting them from reality. This research has been developed from a Design framework and explores how the narrative character of the Oral Patrimony is able to connect these resources with their contemporary context and bearers; thus cultural goods become Storytellers (as any product), able to reveal their potential as resources of sustainable development at different levels (cultural, economic, environmental, political, etc).

Throughout some Design strategies (Emotional Design and Co-Design) people – cultural bearers can become active users and consumers of their territory and cultural property and have a meaningful approach (supported by Storytelling) that helps them to understand the potential of their Cultural Heritage in the construction of Creative Industries and therefore of a Creative Economy.

KEYWORDS: *Oral Patrimony, Cultural Patrimony, CoDesign, Emotional Design, Creative Industries.*

## ORAL PATRIMONY: A RESOURCE THAT INTEGRATES COMMUNITIES WITH THEIR CULTURAL HERITAGE

The Oral Patrimony is structured by a rich platform of stories told from one generation to another where all the Cultural Heritage is present, because as the UNESCO has stated in The Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 2003): 'Language is considered the vehicle of all the traditions and cultural expressions, even the language itself'.

Though it is completely intangible, it gathers all the wisdom and evolution about different social manifestations (such as carnivals, festive events, and daily life); artistic practices (like theatre and dances); the know-how concerning nature and the universe (agriculture, medicine, gastronomy, mythology, etc.); artisanal techniques (such as basketry, ceramics and textiles, among others); and their materialization typologies, as in the case of sites (historic places, archeological sites, and cultural landscape); as well as cultural objects (for example, books and handicrafts, among others).

The wisdom that these stories reveal is the result of a long process whereby every community consolidates around a cultural manifestation or practice, and through the oral ar-

chives of this cultural evolution wisdom can be perceived. For this reason any approach to the Oral Patrimony of a community clarifies the past of a territory, its people, and its culture.

In this way it is possible to establish the intrinsic narrative nature of the Oral Patrimony, which has all the potential for reinforcing the communication of the cultural goods with their cultural bearers. In fact, through the integration of oral resources and the visual features, present in the cultural goods, a stimulating narrative can be structured. Therefore, people can understand better the elements of their cultural heritage, and if the communicative interaction becomes a memorable experience a sense of belonging and consequently a reinforcement of the cultural identity can be furthered in the bearers.

## STORYTELLING AND ORAL PATRIMONY: REMARKABLE CASES WHERE CULTURAL GOODS BECOME STORYTELLERS

The AESS Archivio di Etnografia e Storia Sociale della Regione Lombardia - Archive of Ethnography and Social Stories of the Lombardy Region, the London's Voices exhibition-project, and the interactive spaces-exhibitions Sensible Map and

Sensitive City developed by Studio Azzurro are interesting examples that show how the Oral Patrimony of a place is a meaningful and rich complementary history to the one found in the traditional books.

An interesting example where the researchers have involved the inhabitants as Storytellers, making them feel like important characters of the construction and preservation of their Oral Patrimony, and therefore their Cultural Heritage, is the case of the AESS<sup>1</sup>. This archive is an impressive work in which this public institution has been able to join different entities and people that have worked, gathering the Lombardy's Oral Patrimony for years.

Thanks to this effort there are more than 5,000 hours of records that contain documents of the Oral Patrimony of the Lombardy Region, which have been classified in different categories according to the topics (alimentation, art, religion, love, games, family matters, etc.); places (different towns and cities of Lombardy); protagonists (names of the Storytellers); typology (songs, stories, interviews, etc.); Intangible Patrimony (different festivities that have this recognition in this Italian region); and partner entities (names of the different entities and institutions that have collaborated in this collecting process).

These archives are available over the Internet and intend to publicize those unknown but meaningful aspects of the local communities of this Italian region, supporting the diffusion of the Lombardy's Cultural Heritage and fostering its reuse in the contemporary context. Through these stories many cultural manifestations (tangible and intangible) gain an emotional voice, since the narrations are full of memories that evidence the profound value of these goods for the people of this region.

In the case of the exhibition *London's Voices*<sup>2</sup> the process for collecting the stories was carried out by the Museum of London, throughout different projects of Oral History<sup>3</sup> developed from the mid 1980s. Lewisham Voices (memories, stories and images of the people from the borough of Lewisham); Holidays of a lifetime (holiday experiences of the Londoners); London 16-19 (encouraging young people to tell their stories throughout songs and poems to make the Storytelling more appealing to them); and Women talk (exploring the challenging role of women during the 20th century), have been the four exhibitions that have preceded and become the basis of the London's Voices work.

Behind these exhibitions there is a significant example of a collaborative work with the communities, where throughout

group sessions, workshops, and individual interviews the Londoners, from different cultural backgrounds, got involved and engaged with the collection of the London Oral History. The main purpose of this work was to develop relations with the different communities that make up part of the multicultural context of this city.

On the other hand, for facilitating the participation of a large population, the group sessions managed common themes of the quotidian life that allowed all the participants to feel connected and able to share their experiences. After creating this first engagement, people were motivated to tell and to listen to stories in order to discover their favorite and most meaningful memories of each one. In this process the researchers could get to know different communities involved in the project, which helped to establish the methodologies and topics most adequate for each group.

Additionally, it was important to tell people how all these stories reflect their role in the continuous construction of London's Culture. In fact, all the oral archives were considered significant documents that reveal traditional practices and their transformation through time; and all the emotional facets that are always ingrained in these quotidian stories make them all the more special for the Storytellers and Story-listeners, deeply engaging both kinds of participants, and allowing this city to tell its story through the voices of its people.

In this way the boundaries of the Museum were breeched in order to encourage a collaborative work between the Museum and the citizens, in which dialogue became the platform for sharing and negotiating the relevant elements of the Oral Patrimony, and therefore the cultural identity (Greenhill, 2007 and Simon, 2010)<sup>4</sup> of this multicultural city.

Finally, in Sensible Map (inspired by a typical Moroccan city) and Sensitive City (inspired by some traditional Italian historic centers - Lucca, Siracusa, Matera, Chioggia, Spolento and Trieste),<sup>5</sup> the citizens gained the role of Storytellers or 'portatori di storie' (in English, 'bearers of stories', as Studio Azzurro call them) who describe their bonds with their cities in each story, helping simultaneously to reveal and reinforce the intangible weaves among inhabitants and the urban spaces. Somehow these exhibitions give a voice to every wall of these places, making the historic architecture not only a witness of countless happenings (many of them are cultural practices ingrained in the quotidian life of citizens), but also a storyteller.

In both cases there is a large projection of people walking, who can be stopped by the exhibition visitors with one touch. After this initial interaction the projected person stops and starts talking about their quotidian experiences in different spots of their historic cities. These 'portatori di storie' show throughout their narrations the emotional value that their cities have gained during the time, for being the scenarios

1 The AESS catalogue is available at: [http://www.aess.regione.lombardia.it/ricerca/ricerca\\_src/home\\_page.php?sigla=aess\\_view](http://www.aess.regione.lombardia.it/ricerca/ricerca_src/home_page.php?sigla=aess_view)

2 More information about this exhibition can be found in the document *London's Voices. Sharing oral history*, and on the website: <http://www.museumoflondon.org.uk/archive/londons-voices/>

3 These projects of Oral History have become a meaningful process of collecting Londoners' stories.

4 These authors explain the importance of engaging the community in a collaborative work in order to better understand what identifies them.

5 Both cases can be found at: <http://www.studioazzurro.com/>

of a daily interaction that inevitably constructs personal ties between the citizens and their cities.

As a result each visit is an unrepeatable encounter between the visitors and the aspects that have built the identity of different places, bringing together people, continents, and heritage.

In this way Studio Azzurro's exhibitions stimulate a spontaneous performance in each visit, with the idea of creating an 'embodied experience' (Csordas, 1993, p.138) that engages visitors with their space and the material exhibited, which in these cases are distant communities, their culture, and territories.<sup>6</sup>

The analysis of these three cases reveals how the stories of the people can be perceived as the stories of a place and its cultural goods, because though a community lives the same history each member perceives it and experiences it in a particular way, thereby it is important to recognize the significance of the large amount of stories that reveal endless personal views and voices (Halbwachs, 1992, p.182).

Thus Storytelling and Oral Patrimony enable an understanding of the diverse connections among a territory (scenario); its people (protagonists); and its Cultural Heritage (inherited practices, manifestations, goods, etc.); or creative production, because "Storytelling allows visualization to reveal information as effectively and intuitively as if the viewer were watching a movie" (Gershon and Page, 2001, p.31).

## THE FRAGILITY OF THE ORAL PATRIMONY

Since all these cultural resources have been archived in the memory of the bearers, which 'cannot retain and remember everything' (Lynch, 1972, p.36), this inherited and intangible knowledge is threatened and its risk of disappearance becomes imminent. For this reason, since the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, different organizations worldwide have expressed their concern about these issues, recommending new approaches for the safeguarding of the Oral Patrimony, which guarantee a special support to the bearers-storytellers and the creation of new strategies that overcome the intangibility that makes Oral Patrimony even more vulnerable.

Thus the development of inventories is not the only priority because promoting the role of the bearers as active storytellers and transmitters of their knowledge (intangible heritage) is of crucial importance (Bouchenaki, 2004, p. 9) in avoiding situations where the death of a human encyclopedia means the disappearance of invaluable knowledge, like the Malian writer Amadou Hampaté Bâ said: 'In Africa, when an old person dies a library burns down'.

Therefore bearers might be encouraged to continue performing their practices as Storytellers (which is a way of struc-

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6 In fact, *Sensitive City* was first displayed in the Italian pavilion of EXPO, Shanghai, in 2010, and later in Japan with the idea of confronting different cultures with the help of new technologies.

turing a strategy of social innovation) for getting naturally involved in the protection, preservation, and reinforcement of their own Cultural Heritage; strengthening simultaneously the memory of the storytellers and the community.

## BUILDING CREATIVE INDUSTRIES FROM INHERITED CULTURAL KNOWLEDGE: A STRATEGY OF INTEGRAL SUSTAINABILITY AND SOCIAL INCLUSION

From another point of view, this Oral Patrimony reveals meaningful paths and develops knowledge for the construction of a sustainable future. These stories archive the experience and knowledge about a territory and its resources that should not be underestimated because, as the Indian Chef Manjit Gill affirms, 'We need to believe in the practices of the past and follow them. They are based on sustainability'.

In fact, the Oral Patrimony has an economic value that complements its cultural relevance. In the case of the AESS' archives most of the stories described several techniques of traditional agriculture forgotten, in spite of their incredible value for obtaining unique products such as artisanal alcoholic beverages (wine, lambrusco, grappa, etc.).

Interesting cases can be seen in many non-western communities, which are vivid examples of where cultural knowledge is the instrument for Sustainable Development (Serageldin, 1995, p. V). For instance, in the agricultural practices of Zimbabwe 'farmers are able to predict the onset of rain using such signs as changes in leaf color of some tree species, shifts in wind direction, cloud formation, temperature and relative humidity fluctuations, and bird and beetle songs and their seasonal migration. These signs are crucial in decision making relating to land preparation, planting and choice of plants' (Gata, 1995, p.12).

These agricultural practices have been shaped according to the conditions of the rural Zimbabwe, and reveal how its communities have a deep understanding of their environment and its resources, necessary for its sustainability. However many cultural assets that have been part of these ancestral sustainable visions are struggling with modernity, because there is a failure to respect cultural knowledge and its diversity from one place to another, throughout the imposition of modern technologies that underestimate the local inherited knowledge and practices (Gata, 1995, p.13).

For this reason there is a need for new approaches that not only encourage emotional encounters with the inherited culture (like in the exhibitions described before) but also show communities its value and its crucial role supporting development. Then new models should promote the continuity of the Cultural Patrimony at the core of the communities that bear it, without denying its functionality in the prosperity of a territory.

At the cultural level this perspective is also related with the concept of Creative Industries, which are based on the Cultural Patrimony (UNCTAD, 2008, p. 12) for structuring eco-

conomic paths from the resources ancestrally available in a territory; their main goal is to show communities the potential of this special property in their own development.

This strategy becomes a method of ‘Safeguarding without freezing’ or ‘Safeguarding and Valorization’, which means to preserve the essence of the cultural goods without denying its evolution or transformation; thereby new features can be articulated to the cultural goods in order to give them values that reinforce their capacity to endure and to become active resources in the reality of a territory and its people.

This idea inevitably involves changes in intangible and tangible cultural goods; an adjustment that makes them desirable products able to become part of current markets, without losing the essence that makes them unique, because that is the main asset for being competitive and highly differential in the market (Throsby, 2001).

From this perspective, different strategies of Design get a place in the Cultural Heritage ‘Safeguarding without freezing’ or ‘Safeguarding and Valorization’, and though this view proposes Re-Creation processes that alter the ancestral features of the Patrimony (for making them consume intangible and tangible products), the productive uses for the wellbeing of the communities validate these changes as part of a natural evolution, because cultural goods should become “always a work in progress, evolving, cumulative and structured” as Ms. Khalida Toumi, Minister of Culture of Algeria has said during the first session of the Intangible Heritage Committee in Algiers.

### *Shaping a Storytelling from the Oral Patrimony able to reveal new Paths of Development*

The narrative proposed from the Oral Patrimony has a crucial role in this process because it gives a voice to cultural goods, not only for building a dialogue between bearers and these ancestral goods but also for revealing through this dialogue the knowledge and wealth behind the Cultural Heritage. Thus, different cultural goods can be revalued and reincorporated in the contemporary context, like in the case of innumerable food industries around the world, which have been structured from the inherited knowledge around traditional food, transmitted through Oral Tradition.

In this way it is possible to shape an incubator of knowledge based on the uncountable stories of the Oral Patrimony told by the bearers, recognizing them as human encyclopedias and establishing their inclusion in the construction of Creative Industries, which can intrinsically determine new ways of development more accurate in regards to the specific characteristics of each territory and community.

### *Building a Creative Economy with Industries based on Cultural Heritage and innovation*

There is not a unique definition of Creative Economy, in fact this concept is still evolving but it is clear that it is ‘based on creative assets potentially generating economic growth and development’ (UNCTAD, 2008, p.4). Inside this concept is

also found the notion, Creative and Cultural Industries, which represent spaces for the production and re-creation of intangible and tangible goods that interconnect the creativity and culture with an economic projection.

Creative and Cultural Industries are characterized by having the input of human creativity in their production, which although is immersed in an economic context has a significance that goes beyond any economic value (UNCTAD, 2008, p. 10).

The interests of this project turn around the concept of Creative Industries, which are based on Cultural Heritage, giving economic values to traditional cultural expressions and products such as arts and crafts, festivals and celebrations, know-how, and cultural sites (like museums, archaeological sites, Historic Centers, cultural landscapes, etc.), among others (UNCTAD, 2008, p.12). However there are other traditional expressions (like the traditional medicine, gastronomy, agriculture, etc.) that have not been included in this category, but are part of the Cultural Heritage of any community, and it is important to recognize their potential in the construction of these special industries.

This use of Cultural Patrimony in the reinforcement of the economy intrinsically involves the human creativity, and their combination can ‘create extraordinary value and wealth’, as Howkins (2001, p.8) has affirmed, because this integration supports a parallel growth of the economy and the culture, empowering resources that have a unique hallmark given to them by the unrepeatable features of a Cultural Heritage.

In this way Creative Industries get recognized as ‘central in promoting and maintaining cultural diversity’. Since sustaining the Cultural Heritage (among other cultural resources of the modernity) in the contemporary context is a quest, which also intends to promote the respect of cultural diversity and social inclusion in the Sustainable Development and construction of a fairer economic model.

## CODESIGN AND EMOTIONAL DESIGN IN THE CONSTRUCTION OF CREATIVE INDUSTRIES: NEW PATHS FOR THE SAFEGUARDING AND VALORIZATION OF CULTURAL HERITAGE

The affinity between the processes of Safeguarding and Valorization, and the Design practice, is not a coincidence, because the act of designing a product or a service is closely related to cultural values, such as aesthetics and human creativity, which are also ingrained aspects of the production of Cultural Patrimony.

This correlation (between culture and design) is the foundation of a platform that through different strategies of Design is able to promote a continuous evolution of Cultural Heritage (exploiting the creativity and inherited knowledge-wisdom), with the goal of producing contemporary cultural products (tangible or intangible) from the uniqueness and essence of the ancestral heritage.



In this process the Design creates a framework where the cultural property, that belongs to the patrimony of every community, is perceived as a set of intangible and tangible products that need to be recreated according to their contemporary bearers, who are also their main users and consumers. Through Design the renewed cultural goods take on an active role in the present of a place and its people, becoming lasting and beloved elements of the community that has inherited them, and most of the time does not have neither a close relation with them nor an idea of what to do with this patrimony.

Applying Design in these processes of Safeguarding and Valorization bridges the gap between Cultural Heritage (tangible and intangible) and the contemporary users-consumers-bearers, building an approach that gets strengthened throughout interaction (use and consumption), and consequently contributes to reinforce the sense of belonging and the cultural identity.

For these reasons it was determined both that the importance of building emotive relations with the renewed cultural goods and the recognition of the cultural bearers as main creators, possessors, and consumers-users of their Cultural Heritage, establishes the need for using strategies of Emotional Design (for building the mentioned emotive relations), and CoDesign (for recognizing the storytellers of the community as meaningful stakeholders) in the processes of reincorporating cultural goods within the reality of a territory. Thus it is possible to further the transformation of the cultural goods in the products required for the construction of successful Creative Industries.

Here the Storytelling acquires a significant role, and through Design it becomes an essential part of the renewed cultural products, giving them the capacity of socializing with the users-consumers in a way that goes further than functional aspects. In fact the Storytelling could give narrative tools to the cultural goods, and with them plenty of emotional values, taken from the Storytellers (community of bearers) that in every story create a weave that tangles their cultural property (tangible and intangible) with personal insights and feelings, showing the significance of the social inclusion in this process.

### *CoDesign in the Construction of Creative Industries: Storytellers of Cultural Patrimony in the Process of Cultural Entrepreneurship*

There is a growing recognition of the power of stories for sparking imagination, conveying values, and inspiring collaborative action  
(Doty, 2003, p. 3).

Inside every community Storytelling is an essential part of daily life. Thanks to this multifaceted tool of communication, entertainment, and knowledge transmission, among other things, the world has been able to know its history and the uncountable aspects that have been involved in its transformation throughout different periods. Traditional storytellers

describe the cultural knowledge and practices of a community (the know-how about construction, handcrafting, agriculture, natural medicine, traditional gastronomy, etc.) giving essential information about the environmental features, potential, limitations, and evolution through time.

Storytelling provides the basis for the use of this ancestral knowledge in the development of strategies that promote the economy and wellbeing in each territory. Furthermore, when the local communities realize that they are the ones that truly understand their environments, their self-esteem gets nourished, encouraging their participation as protagonists of the processes behind development. In this way culture connects with the environment, economy, and society in order to project unique strategies of Sustainable Development that respond to the characteristics of each context.

Recognizing local communities as the main creators and bearers of ancestral knowledge, reveals the importance of giving them a prominent role in the transformation or recreation of these resources for the construction of Creative Industries, because in this way they will be kept close to their cultural property, relating to it not only as part of their past, but also as evolving resources deeply connected to their cultural identity through their transformations. The construction of this connection makes possible to promote processes with the permanent consent of the community for validating the transformation of the cultural resources, as it was underlined in the first session of the Intangible Heritage Committee in Algiers: 'Some noted their own national experiences where safeguarding efforts developed with communities succeeded, while those developed without community involvement or consent failed. Finally, some Members suggested that the criteria should focus on the substantive involvement of communities rather than the formalities of demonstrating their consent; if they were truly involved at all stages that was the best evidence of their consent' (The Intangible Heritage Messenger, 2007, p.3).

In this way bearers participate not only as Storytellers able to reveal the richness archived in their memories, but also as co-designers who, just like any other stakeholder of the design process (users, consumers, producers, sellers, etc.) provide valuable information that can help to develop new cultural goods (tangible or intangible), that can be projected with a successful reception in global markets.

Thus the construction of Creative Industries from the Oral Patrimony becomes a participatory space for re-contextualizing cultural goods, and this attitude is also synchronized with the recognition made in 2012 by UNESCO in the 40th anniversary of the World Heritage Convention, where the central topic was 'World Heritage and Sustainable Development: the Role of Local Communities'.<sup>7</sup>

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<sup>7</sup> More information available at: <http://whc.unesco.org/en/40years/>.

## *Emotional Design in the Construction of Creative Industries: Recreating Cultural Goods for the Integral Development of Territories and their People*

There are things that we regard as important to preserve for future generations. They may be significant due to their present or possible economic value, but also because they create a certain emotion within us, or because they make us feel as though we belong to something – a country, a tradition, a way of life.

(from: UNESCO, What is Intangible Cultural Heritage?).

As it was described in the previous paragraphs, the relation between Cultural Patrimony and their contemporary communities involves emotive feelings, which in the end validate the relevance or irrelevance of some cultural goods and therefore their perdurability at the core of a community. Throughout the vision of Emotional Design, diverse types of cultural goods could be enhance, for arising emotions that could make their bearers (also their main consumers and users) re-value, retake, and reincorporate their intangible and tangible Cultural Patrimony in their present.

The emotive relationship described above is a fertile terrain for applying strategies of Emotional Design focus to reinforce the bonding between bearers and their cultural goods, not just for ensuring a consumption, but for guaranteeing the reincorporation of cultural heritage resources in the lifestyles of contemporary bearers-users-consumers.

Additionally, throughout Storytelling the cultural goods acquire the emotions of the stories, reinforcing their value and significance; somehow the products designed with a narrative that integrates visual-aesthetic aspects and the Storytelling present in the Oral Patrimony, capture in their design their own history (that clarifies how and why these goods were created, used, and transformed during the time), strengthening the invisible web among the past and the present of the Cultural Heritage.

Aromáticas del Alisal<sup>8</sup> - Tisanes of the Alisal is an interesting case developed in a small Colombian town called Guacamayas by the NGO Fundación Espiral de Servicio<sup>9</sup> - Spiral of Service Foundation. This project demonstrates how Storytelling elderly transmit their knowledge about plants to the new generations, for the creation of an industry of tisanes that has achieved a significant autonomy showing the local community the potential of its own cultural knowledge.

The participation of the elderly, adults, youngsters, and children was a key point in making this project, because the elderly and adults became the guides for several explorations in this rural territory, helping children and youngsters

to identify the different species thanks to their experience and knowledge. During these explorations the wise guides told uncountable stories, recounting the secret ingredients that their mothers and families used for cooking and curing. In this way each journey was an experience that, throughout Storytelling, showed the values of the natural resources and cultural practices present in this territory.

After this initial stage was promoted in the Alisal's school the creation of several organic orchards of medicinal, aromatic, and culinary plants, managed by the children and youngsters, and under the supervision of the elderly and adults, kept alive a chain by which mature and new generations got connected in the transmission of cultural knowledge.

Eventually these processes led into the commercialization of these products,<sup>10</sup> in two presentations fresh-green and dehydrated, creating Aromáticas del Alisal, which is a clear example of a Creative Industry that encourages the transmission of the knowledge about plants to the youngest guys of the community, through encounters among elderly and adults with children and youngsters.<sup>11</sup> Additionally, the presentation of these products has been designed according to their proposed role as Storyteller (transmitter of cultural knowledge not only at the interior of the Alisal's community but also towards the consumers) able to capture the attention of contemporary markets.

Another meaningful case has been developed by the FAI – Fondo Ambiente Italiano – Italian Environment Fund in the project FAI che giochiamo?<sup>12</sup> — FAI let's play? —, which provides an emotive service for exploring different historical sites in the Italian territory. This intangible product takes advantage of the feelings that these sites awake in young generations, related to magical and fantastic images that if well managed, could positively influence the sense of belonging these special consumers-users-bearers have towards these historic places.

In this project the FAI organizes tours inside different Italian cultural sites for students of any age, with the purpose of offering an educative experience with plenty of perceptive stimuli that encourages an enjoyable learning process. With costumes of the mythical personages that have been part of these scenarios' history and mythology, there is an embodied experience that exploits the theatrical potential and the imagination of the participants and makes them feel part of those tales.

From these cases it is possible to see how Safeguarding and Valorization processes have developed new products (tangi-

<sup>8</sup> The Alisal is an area that belongs to the town of Guacamayas, which is remotely located in the Colombian Andes. The isolation of this region is closely related to its problems of poverty, violence and illiteracy, among others.

<sup>9</sup> Additional information in <http://fundacionlaespiral.kk5.org/> and Facebook: Aromáticas del Alisal and Fundacion Laespiral.

<sup>10</sup> For the commercialization of these products an image has already been designed (package and logotype). The products have already been timidly commercialized, but there is still a lack of strategies to bring these tisanes to consolidated markets.

<sup>11</sup> This knowledge is an Intangible Cultural Heritage formally recognized by the UNESCO.

<sup>12</sup> More information about FAI che giochiamo? and the Fondo Ambiente Italiano can be found at: <http://www.fondoambiente.it>.

ble and intangible) that understand contemporary consumers-users, who nowadays search for products that go further than functional needs, and satisfy their most emotional and spiritual expectations (Schmitt 1999, p.22); (Demirbilek and Sener 2003, p.1348), which in this case are inevitably related to the cultural identity and the sense of belonging that stir the uniqueness attached to any cultural good of the Patrimony.

## CONCLUSION

From this analysis it was possible to conclude the innovative aspects of this proposal, which are:

- The recognition of Design, a discipline usually neglected in these matters, providing new possibilities to confront the different challenges (Safeguarding and Valorization among others), which are threatening the worldwide Cultural Heritage.
- This proposal also gives a significant recognition to the possibilities that the Oral Patrimony can offer in the development of a territory and its communities, since the wisdom present in each story, reveals the potential of different cultural resources.
- The weaving of a cultural-economic system, through Storytelling, is another innovative aspect that recognizes the economic value of each story.
- The recognition of Design not only as a Cultural Industry but also as a tool able to support the Re-Creation of the cultural property for the construction of Creative Industries. This aspect also contributes to the changing of an economic model, towards the Creative Economy.

In this way, through Design the cultural resources will have more opportunities for being active participants of the present and future of the communities, not only at emotional levels, related to the memories of a romantic and idealized past, but also at sustainable levels that give Cultural Heritage a new possibility of being the promoter of Sustainable Development. As Hawkes (2001, p.12) says, 'a sustainable society depends upon a sustainable culture'.

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