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UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

MEETING OF THE WORKING GROUP FOR THE PREPARATION OF A PLAN
OF ACTION TO SAFEGUARD THE NON-PHYSICAL HERITAGE

(Unesco Headquarters, Paris, 5-8 October 1987)

FINAL REPORT

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I. ORGANIZATION OF THE MEETING

The meeting of the Working Group for the Preparation of a Plan of Action to Safeguard the Non-Physical Heritage was convened by the Director-General of Unesco to give suggestions on the one hand with regard to a universal typology to classify the non-physical heritage and on the other hand with regard to the inventorying, collecting, studying and protection of the world's non-physical heritage from erosion and distortion. The tasks of the meeting were thus both to propose a typology and to draw up a plan of action.

The meeting was opened with a speech (Annex 1) by Mr Henri Lopes, Assistant Director-General of Culture and Communication who was accompanied by Mr Maurice Glélé, Director of the Division of Studies and Dissemination of Cultures. The participants were welcomed by Mrs Birgitta Leander, Chief of the Section of Non-Physical Heritage. The experts, invited in their personal capacity, observers and representatives of non-governmental organizations and permanent delegations to Unesco present at the meeting are listed below (Annex 2). Besides, the following persons were invited but unable to attend due to last minute problems:

Mr David Dunaway (USA), Professor, Department of English at the University of New Mexico, Albuquerque, New Mexico (the author of the working document for the Meeting of Experts to Draw up a Future Programme concerning the Non-Physical Heritage, Unesco, Paris, 28-30 November 1984);

Mr Walter Shearer (UNU), Development Studies Division of the United Nations University, Tokyo, Japan (the creator of an 'Archive of Traditional Knowledge');

Ms Anna Hohenwart-Gerlachstein (Austria), Professor, Institut für Volkerkunde, University of Vienna, and the President of the Commission on Urgent Anthropology, International Union of Anthropological and Ethnological Sciences (IUAES);

Mr Cherif Khaznadar (France), Director of the Maison des Cultures du Monde (Paris), (the Chairman of the Meeting of Experts to Draw up a Future Programme of the Non-Physical Heritage, Unesco, Paris 1984);

Ms Françoise Gründ (France), Artistic Director at the Maison des Cultures du Monde (Paris);

Mr Habib Hassan Touma (Federal Republic of Germany), International Institute of Comparative Music Study and Documentation, West Berlin, Federal Republic of Germany.

Mr Shearer, although unable to attend, telefaxed several pertinent documents to the Working Group, some of which are discussed below. Professor Dunaway also sent a message to the meeting, offering his comments on the working documents.

The participants examined the following documents presented to the meeting:

CC-87/CONF.609/1: Draft agenda

CC-87/CONF.609/2: Provisional list of participants

CC-87/CONF.609/3: Guidelines - Consideration of the problems raised by the need to inventory, collect and study the non-physical heritage

Annex I (to Guidelines): Extract from the Final Report of the Meeting of Experts to Draw up a Future Programme concerning the Non-Physical Heritage, held in Unesco, Paris, 28-30 November 1984 (Establishment of priorities for study and action; Recommendations).

Annex II (to Guidelines): Typologies of the non-physical heritage (Typology A: the anthropological school; Typology B: the folkloristic school).

Annex III (to Guidelines): Questionnaire on the World's Non-Physical Heritage (sent to 158 Member States of Unesco in 1986).

Annex IV (to Guidelines): Summary analysis of the replies by Member States of Unesco to the Questionnaire on the World Non-Physical Heritage.

Annex V (to Guidelines): Some components of a plan for the safeguarding of the non-physical heritage in the 1990s (proposal to be discussed by the Working Group).

CC-87/CONF.609/4: Document A - 'Towards the development of a typology of the non-physical heritage' by:

Professor David Dunaway
Professor Asen Balikci
and
Professor Lauri Honko.

CC-87/CONF.609/5: Document B - 'Ethnolinguistic method for the development of a typology of the non-physical heritage' by:

Professor Jocelyne Fernandez-Vest

CC-87/CONF.609/6: Document C - 'For a strategy to safeguard the non-physical heritage; an African point of view' by:

Professor Alpha Oumar Konaré.

II. ELECTION OF OFFICERS AND ADOPTION OF THE AGENDA

Nominated for President and elected unanimously was Professor Jocelyne Fernandez-Vest, Centre National de Recherches Scientifiques (CNRS), Paris. The meeting elected two Vice-Presidents: Professor Alpha Oumar Konare, Mali, and Professor Alette Tadie, Institut National de Langues et Civilisations Orientales (INALCO). Mr Harihar Prasad Bhattarai, Nepal, was elected Rapporteur.

Thereafter the agenda was presented and adopted unanimously (Annex 3).

III. PROGRESS OF THE WORK SINCE 1984

A short introduction was given by the Secretariat of the programme of the non-physical heritage since its formal start in 1984 and of previous efforts in the same direction.

At the first meeting on the subject, held in Paris from 28 to 30 November 1984, the 'Meeting of Experts to Draw up a Future Programme concerning the Non-Physical Heritage', the representatives of two clearly distinctive schools, the folkloristic one and the anthropological one, had defended two separate typologies. Later consultations between the defenders of the different typologies had led to the development of a combined methodology for arriving at a unified typology.

On the basis of the general guidelines, laid down by the meeting in 1984 (Annex I to the Guidelines distributed to the Working Group), the work on inventorying of the non-physical heritage was reported to have started on the local level in many countries. Safeguarding actions had also been stimulated and supported in different parts of the world, not only in the form of collection (sound and videotape recording, filming, etc.) but also in the form of preservation, promotion and revitalization (production of television programmes, school curricula, teaching materials, etc.) of traditions and languages.

There was also a short description given of a survey having been carried out during 1986 among the Member States of Unesco about the state of their non-physical heritage. Through this survey it had been possible to draw up an inventory of institutions and specialists on the subject throughout the world. The priorities mentioned by different countries as to what they felt was most in need of safeguarding within their own borders had also given, as a result, some elements for possible lists of endangered traditions by regions.

The comments by Professor Dunaway on the working document were read to the Working Group (Annex 4), and written comments by one of the participants, Mr Bhattarai, were distributed (Annex 5).

IV. SUMMARY OF THE DISCUSSIONS

A. The typology

(a) A combined folkloristic-anthropological approach

Before discussing the first working document, 'Towards the development of a typology of the non-physical heritage', drafted by the Secretariat on the basis of papers by Professors Dunaway, Balikci and Honko (document A, presented to the Working Group), Professor Honko gave an introduction of its content. He described the process, which had started in 1984 with the proposal of two different typologies (Annex II to the Guidelines distributed to the Working Group) and the joint efforts by Professor David Dunaway (the folkloristic school) and Professor Asen Balikci (the anthropological school) to arrive at a compromise between these two approaches. He also described his own approach, consisting of three different levels of conceptualization and co-ordination of a standard typology.

It was considered that the combined folkloristic and anthropological typology model, elaborated by Professors Balikci and Dunaway during a meeting between them in Montreal in 1985, could serve as a basis for the future elaboration of lists of items to be included in a typology on the non-physical heritage. However, several participants objected to the proposal by the two scholars to exclude what was referred to in document A as popular, commercialized forms of traditional expressions. Such 'modernized' traditional expressions, in the eyes of these participants, were just as much a part of the non-physical heritage as the more conservative cultural forms. A slightly revised version of the Dunaway-Balikci model was therefore preferred (Annex 6).

(b) A three-level model

A description was then given by Professor Honko of the three levels of conceptualization forming the basis for his own typology model:

General outline of folklore (worldwide)

Comprehensive register of folklore (lower level of abstraction)

Regional classification of folklore (most concrete level)

(see Annex 7)

He stressed that it was necessary to create an entirely new classification system and not simply base it on general existing systems, such as the HRAF (Human Relations Area File) or the UDC (Universal Decimal Classification) which were unfitted for the purpose.

A certain dichotomy appeared between the Dunaway-Balikci joint approach, which seemed particularly suited for classifying living traditions, while the Honko model seemed to be geared primarily towards materials which were already in collections.

It was then explained that a task force of four to six persons would need to be established to work on the elaboration of this three-level typology and that these persons should meet from time to time between the expert meetings. The process would take several years, but all three levels of action could be started simultaneously. It was suggested that the financing might be facilitated through co-operation between Unesco and national or regional institutions.

The Secretariat remarked that three important factors had to be considered in relation to the Honko model: time, manpower and cost.

While the question of a task force was left open, several participants expressed the wish that Unesco considered associating, in a more permanent manner, some international experts to give advice for the elaboration of the programme. A primary task for such a working group of a more permanent character (or advisory group of experts) should be to assist the Secretariat in the continued search for, or development of, an appropriate typology for the non-physical heritage.

(c) An ethnolinguistic approach

Several of the participants proposed that the non-physical heritage should be studied in the full context of social change. They also urged that local languages be used, when possible, in all field research. It was commented that, in order to understand one's own culture, the native view is important, but to interpret the action, the perception of outsiders can also be helpful. Hence it was suggested that research groups should consist of both local and foreign scholars, in order to get an 'emic' as well as an 'etic' perspective of the situation.

Mrs J. Fernandez-Vest summed up the working document, 'An ethnolinguistic method for the development of a typology of the non-physical heritage' (document B presented to the Working Group), that she had prepared from an ethnolinguistic point of view based on specific research experiments on oral traditions carried out at the Centre National de la Recherche Scientifique (national scientific research centre). As regards the typology, certain participants considered that the three approaches - anthropological, folkloric and ethnolinguistic - should be combined, since the linguistic method could not be used on its own without adjustment of the objective being pursued.

(d) The existing models

Some of the participants felt that, instead of starting the time-consuming and costly task of elaborating an entirely new typology, it might be preferable to adopt an already existing typology and use it as a working tool, eventually after slight modifications.

In this connection, the Secretariat presented a classification system used by the 'Archive of Traditional Knowledge' at the United Nations University in Tokyo (Annex 8), a somewhat parallel undertaking to the one carried out by the Non-Physical Heritage Section in Unesco, although with a slightly different scope (it includes also a physical dimension, artefacts, e.g. but excludes artistic expressions). Such a classification system, it was argued, might be modified to cover the areas included in the non-physical heritage. One participant presented a typology, which is widely used among American folklorists (Annex 9).

Another participant said that in the first place it would be necessary to collect together the existing national and regional documents on such typologies for the purpose of evaluating those that were already in use.

Finally, another participant commented that, before going into these more complicated tasks, it might be wise to test the applicability of the typologies presented to the Working Group having them disseminated among actual users in the countries concerned. The Working Group did not reach any definite conclusion on this matter, since it considered that field testing activities had to be undertaken before any further research on the subject could be undertaken.

B. The plan of action

(a) World survey on the non-physical heritage

Since any plan of action would have to be based on the knowledge about which are the most urgent needs with respect to the safeguarding of disappearing traditions and languages in different parts of the world, a picture was first drawn of the information obtained through the World Survey on the Non-Physical Heritage, carried out by the Unesco Secretariat in 1986.

It was explained that the questionnaire (Annex III to the Guidelines distributed to the Working Group) which had been sent out by the Secretariat to all National Commissions of Unesco Member States and to non-governmental organizations attached to Unesco was on purpose excessively simple in order not to require any particular expertise to fill in and also to enable even countries having National Commissions with limited personnel and resources to answer. Although the results, mainly in statistical terms, of the survey had been distributed to the Working Group (Annex IV to the Guidelines), additional information about the content of the answers received was provided in the form of an oral exposé (Annex 10).

The résumé given by Miss Isabel Mohedano of the answers which had been received to the questionnaire on the non-physical heritage, besides giving information on institutions and specialists dealing with the non-physical heritage in the respective countries, included an enumeration of those traditions and languages which were considered most interesting to safeguard, their state of preservation, the efforts deployed to protect them, available infrastructure for this purpose and the most urgent needs with respect to the safeguarding of the disappearing traditions in each one of the countries.

Since only about a third of the countries had filled in the questionnaire, a complete picture of the situation was not possible to obtain, especially in view of the fact that those countries which had failed to answer often seemed to coincide with those having the richest and most varied traditions.

Some participants felt that a new questionnaire, containing only one or two key questions, should be sent out in a second effort to complete the present picture of the situation. Others felt that those countries which had not answered during the first round would probably be reluctant to answer even in a second round, and that a different technique to find the desired information would have to be devised. An eventual follow-up action, it was said, ought anyway to be channelled through specialized institutions and/or researchers in the field of the non-physical heritage rather than through National Commissions for Unesco. Several participants volunteered to send in lists with addresses of appropriate contacts in their respective regions.

(b) A strategy for safeguarding

An African point of view on the problem of how to go about the safeguarding of the non-physical heritage was offered by Professor Alpha Oumar Konaré, who gave a résumé of the working document he had prepared for the meeting, 'For a strategy to safeguard the non-physical heritage; An African point of view' (document C presented to the Working Group).

However, most of the ideas contained in the document could be applicable to the situation prevailing in any country of the developing world and also to that of traditional communities in many industrialized countries: ideas about the effect of 'modernization' on traditional structures in society, on the family, on cultural pluralism; the need for a new kind of pedagogics to maintain minority languages, oral traditions, etc.; and the role that museums, the mass media and festivals can play to keep traditions alive. He particularly stressed the interrelationship between the conservation of physical objects and of the maintenance of the traditional know-how, which will permit the recreation of these same objects by the generations to come. With respect to the possibility of elaborating lists, by region, of the most endangered traditions, he expressed doubts, claiming that it might lead to an undesirable hierarchization between cultural groups.

Several participants expressed favourable remarks on the document, saying that it had stimulated them and reinforced their own attitudes towards these matters.

The representative of the International Dance Council, Mrs Arlet Bon, made an intervention, quoting the many areas of agreement between the views of the CIDD and the Konaré report (Annex 11).

Mr Fulchignoni, the representative of the International Council for Film, Television and Audiovisual Communication also presented a statement (Annex 12).

A member of the Secretariat distributed an already existing guide much used in Asia for safeguarding activities, but which could also be applied universally: the Manual for collection of oral tradition by Tahib Osman (Kuala Lumpur, 1982).

(c) Composition of a detailed plan of action

Subsequently the Unesco Secretariat presented suggestions for possible ingredients in a plan of action during the 1990s for the safeguarding of the

non-physical heritage (Annex V to the Guidelines presented to the Working Group), stating that, if an agreement could be reached on the desired content of such a plan, outside financial resources could be sought and concrete projects be picked out, on the basis of the plan, according to the amount of available funds.

This plan constituted a further evolution of some of the proposals given by the previous meeting on the non-physical heritage held in 1984 (Annex I to the Guidelines), which had served as an initial inspiration, and was also based on the experience gathered through practical work by Unesco in Member States both in the more distant past and during the period 1984-1987.

Some discussion took place about the desirability to elaborate a plan independent of the already scheduled planning periods of Unesco, such as the six years of the next Medium-Term Plan (1990-1995) or the World Decade for Cultural Development (1988-1997). The participants recommended that a combined formula be adopted, whereby the proposals for action primarily referred to the Medium-Term Plan but with repercussions also on the World Decade for Cultural Development.

With a view to the next Medium-Term Plan, one observer felt that it would be preferable to avoid a too ambitious plan, with uncertain financing possibilities; and that it would be more realistic to concentrate only on a few important points which could be accommodated within the existing budget (Annex 13 presented by Professor Honko). This alternative, concentrated plan, did not, however, seem to receive a consensus among the participants in the meeting.

A revised version of the plan of action suggested by the Secretariat was therefore elaborated collectively by the Working Group, although with the consciousness that such a plan would require additional resources, if it were to be fully implemented. In order to indicate which actions should, according to the Working Group, be given a priority over others, a system of markings with asterisks was adopted (** for first priority actions and * for second priority actions).

Three categories of activities were first discussed:

Already existing activities, which ought to be continued during the period of the plan of action.

New activities, which should be initiated.

Already existing activities, which might be discontinued.

In connection with this last category, some activities that had been going on for many years were discussed. Upon the question if Unesco planned to continue supporting the institutions for collection of oral traditions in Africa, such as EACROTANAL and CELTHO, one of the observers suggested that it would be preferable to concentrate the meagre resources on continuing the support of these already existing centres.

However, other observers and participants said it would be desirable for Unesco to lend its support to one institution per continent for the collection of non-physical traditions rather than merely to two institutions situated on only one continent for, as had been clearly established, an equally pressing need to safeguard the heritage existed in all regions of the world.

Finally, it was decided to drop altogether the category of activities to be discontinued, since the Working Group felt that they lacked sufficient information about the projects. Thus the plan of action was organized only along the lines of the first two categories: continued and new activities.

Moreover, the suggested separation of activities into genres, such as 'oral traditions', 'non-verbal traditions', 'semi-verbal traditions' and 'languages', was abandoned in favour of only two broad headings, called:

mixed activities for the safeguarding of the non-physical heritage; and
'languages and traditions',

since it was considered that there often was an overlapping between the different genres.

Under the first heading of 'mixed activities' the already ongoing work of a methodological type (survey, handbook and typology elaboration) was recommended to continue in much the same manner as before, and the same was valid for the various kinds of practical safeguarding actions (inventorying, collection and dissemination), whereas an additional proposal to expand the studies on women to other tradition-bearing groups, such as the family and old people, was accepted.

Particular emphasis was put on the revitalization of disappearing traditions, and the representative of the International Music Council (CIM), Mr Tran Van Khe, gave a most eloquent analysis of the process of loss of identity in musical traditions and how this could be counteracted. The role of schools in preserving traditional music, song and dance, was also emphasized. Where there are no existing teaching materials, handbooks and appropriate educational methods should be developed.

One participant laid emphasis on the increased use of radio and television, which were essential to revive and make the non-physical heritage dynamic, while nevertheless endeavouring to see to it that the people participated in the use of those media, by ensuring respect for the plurality of expression and by decentralizing them.

In connection with the new activities suggested under this heading, it was explained by the Secretariat that assistance to festivals had been suspended for a time pending the results of an evaluation. In that context, the representative of the International Council for Organizations of Folklore Festivals and Folk Art (CIOFF), Mr Jean Roche, supported by several participants, suggested making increased use of festivals to disseminate the non-physical heritage.

Among other new activities suggested, particular emphasis was put on assistance to archives with unique collections to produce 'safety copies' of audiovisual materials. Training courses in inventorying, collection and documentation were also highly recommended.

Under the second heading, 'Languages and traditions', it was also recommended to continue with many of the ongoing activities (collection and dissemination of oral traditions, artistic performances and traditional know-how) with some reservations, as stated above, with respect to institutional support.

One observer commented on the linguistic projects of the action plan. He felt that they are partly of such magnitude (atlases, grammars, etc.) that the programme will not be able to sustain many of them if it is to achieve the goals to which it has decided to give a priority.

Among the new activities under this heading (folk theatre, craft techniques, collection and recording of gestures, beliefs, safeguarding and interpretation of ancient manuscripts) all of them were considered extremely important and were therefore marked with two asterisks.

The revised plan of action for the period of the Medium-Term Plan, with repercussions on the World Decade for Cultural Development, which was elaborated by the Working Group, is thus resumed in the form of the following recommendation to Unesco:

V. CONCLUSIONS(1)

RECOMMENDATION BY THE WORKING GROUP CONCERNING A PLAN OF ACTION
FOR THE SAFEGUARDING OF THE NON-PHYSICAL HERITAGE(2)

No safeguarding of the non-physical heritage can be conceived if it is not done in the language of the group: language is not only an aspect of the social reality which is to be studied but also the thesaurus and vehicle of this reality. Particular attention should also be given, while collecting and transcribing documents, to the structures of languages which have no standardized writing; an increased support will be given to the activities undertaken with this perspective (see II below).

I. MIXED ACTIVITIES ON THE SAFEGUARDING OF THE NON-PHYSICAL HERITAGE

A. Continuation of existing activities

1. Survey

- ** Finalize inventory of research institutions, specialists dealing with the non-physical heritage and archives.
- * Receive and analyse additional answers to the questionnaire, draw conclusions for future work and publish the results.

2. Handbook

- ** Publish a practical handbook with guidelines for collection of the non-physical heritage adapted to different fields. It would be advisable to test the handbook and additional instructional materials in field situations.

3. Typology

- ** Continue the elaboration of a general classification system of the non-physical heritage with a view to constituting a detailed register for it and to establish regional classifications.

4. Women, families and elderly people

- ** Undertake, publish and disseminate studies on the specific role of women, the family and elderly people as tradition-bearers.

(1) No final conclusion was reached on a typology, since it was felt that a considerable amount of additional research was required (see IV, A, (d) above).

(2) This plan of action refers mainly to the six-year period covered by the third Medium-Term Plan (1990-1995) but it is also intended to have repercussions on the ten-year period covered by the World Decade of Cultural Development (1988-1997).

5. Inventories and research

- ** Support research and local efforts in different countries for inventorying of disappearing cultural traditions.

6. Collection

- ** Support local efforts in different countries for collecting elements of the non-physical heritage.

7. Dissemination and revitalization

- ** Support local efforts of disseminating knowledge on and revitalize the non-physical heritage.

8. Cross-cultural actions

- * Initiate and support cross-cultural activities in the field of inventorying, collection, research dissemination and revitalization of the non-physical heritage.

9. Global safeguarding actions

- ** Encourage initiation and support of global actions to safeguard or document (including by audiovisual means) autochthonous cultures in different parts of the world threatened by disappearance.

B. New activities

1. Archive

- ** Assist the reproduction and preservation of items for audiovisual archives on traditions threatened with disappearance.

2. Festivals

- * Give support to certain activities related to endogenous or cross-cultural festivals contributing to the safeguarding or revival of expressions of the non-physical heritage.

3. Meetings

- * Support and encourage meetings between representatives of cultures experiencing threats to their cultural traditions.

4. Training

- ** Organize training courses in inventorying, collecting, documentation, archiving of documented materials and/or utilization of such materials for dissemination or revitalization purposes.

II. LANGUAGES AND TRADITIONS

A. Continuation of existing activities

1. Collection of narrative and non-narrative traditions

- ** Support local efforts to collect oral traditions of a narrative kind (myths, legends, stories, riddles, anecdotes, ballads, oral history,

etc.) and of a non-narrative kind (popular sayings, blessings, insults, tongue-twisters, greeting and leave-taking formulae, craftsmen's jargon, etc.).

2. Publication and dissemination

** Publish and disseminate collections of oral traditions of a narrative or non-narrative kind, spread knowledge of them through mass media (radio, television and cinema) and in schools as well as through rural sound libraries.

3. Institutions

** Give technical and financial support to institutions dealing with the collection and publication of oral traditions in different parts of the world and assist in the creation of such centres elsewhere.

4. Recordings

** Stimulate recordings of disappearing languages to permit future generations to keep a testimony of them.

5. Audiovisual programmes

** Stimulate the use of autochthonous languages through the production of audiovisual programmes.

6. Reading materials

** Stimulate the use of autochthonous languages for educational purposes through the preparation of reading materials in these languages.

7. Typologies, grammars, dictionaries and linguistic atlases

* Elaborate new typologies for language policies, support the elaboration of grammars, dictionaries and spelling books for languages that do not possess them and assist in the elaboration of linguistic atlases for languages in Africa, Indian languages of Latin America and for languages of the Pacific.

8. Traditional rituals, ceremonies and games

** Support local efforts to inventory, document, disseminate knowledge about and revitalize traditional rituals and ceremonies.

9. Traditional medicine, cooking and other forms of knowledge and know-how

** Support local effort to inventory, document, publish and otherwise spread knowledge of different forms of traditional knowledge and know-how (e.g. on herbs and medicinal plants, on cooking, nutrition, etc.).

10. Traditional dance, music and song

** Constitute an inventory of traditional dances, music and songs still practiced in different parts of the world.

** Co-ordinate work on inventorying of audiovisual archives on traditional dances, music and songs across the world.

** Give technical and financial support to the filming and recording of traditional dances, music and songs in different countries.

B. New activities

1. traditional or folk theatre

** Support efforts of inventorying of traditional or folk theatre in different parts of the world.

** Document, through sound recording and/or filming, examples of traditional or folk theatre in different countries.

** Assist the production of works of folk or puppet theatre, particularly in autochthonous languages, to reinforce traditional group values.

2. Traditional techniques and crafts

** Support local efforts to inventory, document visually (e.g. through slides or videocassettes) or in print traditional techniques in different fields, such as agriculture, construction of dwellings, production and decoration of clothes, facial decoration, hairdoes, handicraft of various types (basketry, iron or woodwork, pottery and others).

3. Gestures and mimics, movements and postures

** Give assistance to inventory, collect and document gestures or mimics belonging to certain groups and constituting traditional, systems of communication, which may be secret and codified.

4. Beliefs and representations

** Inventory and collect beliefs and representations typical of certain areas or cultural groups.

5. Safeguarding and interpretation of ancient manuscripts

** Stimulate the search for, make inventories of, interpret and publish ancient manuscripts written in autochthonous or little used languages.

ANNEX 1

Opening address

to

The Working Group for the preparation of a Plan of Action
to Safeguard the Non-Physical Heritage

by

Mr Henri Lopes
Assistant Director-General for Culture and Communication

5 October 1987 - Unesco - Paris

Mesdames, Messieurs,

C'est un grand plaisir pour moi de vous souhaiter la bienvenue dans ce groupe de travail pour la préparation d'un plan d'action pour sauvegarder ce que nous avons choisi d'appeler le patrimoine non physique.

L'action de l'Unesco la plus connue peut-être à travers le monde, dans le domaine de la culture, a été, pendant de longues années, celle de la sauvegarde du patrimoine physique ou architectural de l'humanité : Abou Simbel, Borobudur et autres sont des noms qui évoquent le souvenir de l'action internationale, menée par l'Unesco en coopération avec ses Etats membres, pour préserver, pour les générations futures, les chefs-d'oeuvre du passé.

Mais, si des temples de pierre sont menacés par le temps, si des peintures s'effacent, si même des forêts tropicales entières se transforment en désert sous l'effet d'activités humaines trop étroitement liées à un but économique certain, comment pouvons-nous protéger ce qui est encore plus exposé aux forces destructrices du temps et d'une modernisation démesurée et sans contrôle : le patrimoine non physique des générations précédentes : les danses, la musique, les contes populaires, les connaissances traditionnelles, les rites et le langage de nos ancêtres ?

Pour ce faire, nous avons besoin de vos conseils éclairés et de votre expérience, afin de pouvoir élaborer un plan d'action urgent pour essayer, d'une part, de protéger et aider à créer des conditions favorables à la survie de traditions en voie de disparition et, d'autre part - où cela n'est pas possible - au moins de contribuer à la documentation, sonore ou visuelle, de traditions qui sont condamnées à disparaître malgré les efforts déployés pour l'éviter.

Aussi, pour établir une base plus solide pour nos travaux futurs, nous avons besoin de votre assistance pour élaborer une typologie du patrimoine non physique, afin de permettre une classification des données dans un système qui pourrait, éventuellement, être appliqué et adopté universellement.

Aucune de ces deux tâches n'est facile, surtout en l'espace de quatre jours, mais je reste convaincu que les expériences de chacun d'entre vous, venant de différentes parties du monde, avec des connaissances profondes des traditions authentiques des peuples de vos régions, seront d'une importance vitale pour nous, à l'Unesco. Vos délibérations nous aideront à élaborer un programme correspondant réellement aux espoirs et aspirations des populations concernées par ce problème.

Bien que le programme global, qui porte le nom du patrimoine non physique, n'ait été seulement lancé qu'en 1984, l'Unesco s'est intéressée depuis très longtemps déjà à la sauvegarde des traditions et des langues, notamment en Afrique, dans le cadre du 'Plan décennal pour l'étude de la tradition orale et la promotion des langues africaines', lancé en 1982. Plus tard, sur ce modèle, des activités similaires ont été menées en Asie et en Amérique latine.

En s'inspirant des idées proposées par un groupe d'experts, réuni en novembre 1984, pour définir le nouveau programme du patrimoine non physique, un questionnaire a été élaboré et envoyé aux Etats membres, leur demandant de dresser un bilan des activités entreprises dans leurs pays pour sauvegarder les traditions anciennes et d'identifier les besoins vitaux pour intensifier cette action. Les résultats de cette enquête figurent en annexe IV à la Note d'orientation des documents de cette réunion.

Dans le document A, élaboré par le Secrétariat sur la base des travaux des Professeurs Dunaway, Bal'kci et Honko (ce dernier ici présent), nous retrouvons la synthèse de différentes idées, avancées lors de la réunion de 1984, concernant l'élaboration d'une typologie.

Le document de Mme Fernandez-Vest (document B) propose une approche additionnelle ethnolinguistique au problème de la typologie.

Finalement, l'étude fort intéressante du Professeur Konaré (document C) offre une vision, à partir du continent africain, sur le problème de l'élaboration d'une stratégie de sauvegarde. Ce dernier document est complété par la proposition détaillée du Secrétariat (contenue dans l'annexe V à la Note d'orientation) pour un plan d'action décennal.

Au moment où le Conseil exécutif de l'Unesco examine le devenir de l'Organisation et où, dans quelques semaines, les Etats membres de l'Unesco se réuniront, lors de la Conférence générale, pour débattre des propositions d'un programme pour 1988-1989, qui constituera la dernière tranche du Plan actuel à moyen terme, vos avis sur une action possible à plus long terme dans le domaine de la sauvegarde du patrimoine non physique revêtiront une grande importance. Nous savons déjà que ce thème suscite un très vif intérêt.

Lors de la dernière Conférence générale, en 1985, plus de la moitié des délégations présentes ont souligné l'importance de telles activités, et chaque jour de nouvelles voix se font entendre sur ce thème. Il s'agit d'un domaine où un consensus total des Etats membres a été constaté. Tous les pays - riches ou pauvres - ont pris conscience de la nécessité de préserver ces expressions authentiques de l'âme populaire de leurs pays respectifs.

Comme l'a si bien dit un grand Africain, qui a beaucoup contribué, au niveau du Conseil exécutif et de la Conférence générale de l'Unesco, à la promotion et à la revalorisation des traditions orales, j'ai nommé M. Hampaté Bâ, :

"Chaque fois qu'un vieillard meurt,
c'est une bibliothèque qui brûle."

Et j'aimerais ajouter :

"Essayons de sauver au moins quelques-uns de ces livres précieux, car ils n'appartiennent pas seulement au peuple qui les a créés mais à l'humanité entière."

ANNEX 2LIST OF PARTICIPANTSEXPERTS

<u>Name</u>	<u>Function</u>	<u>Mailing address</u>
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Yanfen QI	Permanent Delegation of the People's Republic of China to Unesco	
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SECRETARIAT

Henri LOPES	Assistant Director-General for Culture and Communication	
Maurice GLELE	Director Division of Studies and Dissemination of Cultures	
Birgitta LEANDER	Chief, Non-Physical Heritage Section	
Nagapattin KASI	Programme Specialist Division of Studies and Dissemination of Cultures	
Teresa WAGNER	Programme Specialist Section of Artistic Creation	
Aline SCAVONE	Secretary Non-Physical Heritage Section	
Isabel MOHEDANO	Trainee Non-Physical Heritage Section	

ANNEX 3AGENDA

1. Opening of the meeting
2. Election of the President and Rapporteur
3. Presentation and adoption of the agenda
4. Consideration of the problems raised by the need to inventory, collect and study the non-physical heritage (CC-87/CONF.609/3 - Guidelines) with respect to:

- (a) Elaboration of an international typology taking into account the studies by the Secretariat (based on works by Professors Lauri Honko, David Dunaway and Asen Balikci) entitled 'Towards a typology of the non-physical heritage' (CC-87/CONF.609/4 - document A) and by Professor Jocelyne Fernandez on 'Ethnolinguistic approach to the elaboration of a typology' (CC-87/CONF.609/5 - document B).

(The first of these studies (document A) includes a combined anthropological and folkloristic approach to the problem of typology which has been elaborated taking into account the two separate typologies suggested by representatives of these schools of thought at the Meeting of Experts to Draw up a Future Programme concerning the Non-Physical Heritage, in November 1984 (Guidelines - Annex II). The second study (document B), besides suggesting an additional approach to the problem of typology - an ethnolinguistic one - includes an indexation system for folklore archives used in the Nordic countries.)

- (b) Proposal of a plan of action, in the light of the studies by the Secretariat entitled 'Some components of a plan for the safeguarding of the non-physical heritage in the 1990s' (Guidelines - Annex V) and by Professor Alpha Oumar Konaré entitled 'For a strategy to safeguard the non-physical heritage. An African point of view' (CC-87/CONF.609/6 - document C).

(The first of these papers suggests some preliminary ideas to be included in a plan of action for the coming decade. The second study (document C), elaborated from a regional perspective, states some basic philosophical principles which might guide a new international strategy for the safeguarding of the non-physical heritage.)

5. Adoption of the final report by the Working Group
6. Closing of the meeting

ANNEX 4

Message sent to the Meeting of the Working Group
for the Preparation of a Plan of Action
to Safeguard the Non-Physical Heritage

from

Professor David Dunaway
University of New Mexico
Albuquerque, New Mexico
United States of America

Dear colleagues and friends assembled for deliberations on the section on non-physical heritage,

Three and one-half years ago, when I began preparing working documents for this project, I had no idea it would grow to include such an august body of experts and professionals. I applaud your efforts in taking time from your many projects to convene in service to Unesco. I am sorry that I am unable to attend and wanted to share some thoughts about our draft documents.

First, Annex V of the Secretariat's Guidelines are divided into non-verbal and semi-verbal traditions, oral traditions, and languages. The advantage to this form of organization is that we know at a glance which subjects/genres have received which levels of assistance. The disadvantage is that since there has never been an international effort of this magnitude on traditional culture, we must define our method as we go.

This difference can be illustrated by examining Figure 4, Modes of Promoting Popular Traditions of my original working document. This schema allows us to create a model of promoting popular traditions which cuts across genres (to be applicable to oral traditions, languages, etc.).

Once we move to direct action to preserve and promote traditional culture, we will want to think in terms of models in all the methodological areas (models of promotion, models of classification and research). I hope you will consider reinstating our earlier approach to structuring pilot projects, which has the advantage of not pitting oral traditions against semi-verbal ones, for example.

Second, from my experience working in folklore institutes in Kenya, Denmark and Colombia, I believe that one of the most long-lasting contributions which Unesco could undertake would be how-to kits which each nation's experts could localize and regionalize (corresponding to Professor Honko's level 3 classification).

What might this look like? We might have a kit on collecting folklore within a country: instructions for field workers, the guidebook mentioned Annex V, section 1, a questionnaire, and instructions in computer coding of the data received. In Promotion, my particular interest, such a kit might include models for educational programmes (in informal and formal settings) and sample scripts, plus video and audio cassettes describing step by step how traditional material can be made into media presentations. In Conservation, we could offer suggestions for the preservation of artefacts, the recording and maintenance of oral texts, and suggestions on integrating folk-cultural traditions into the mainstream of libraries and archives.

Finally, I would like to see such kits, based on the above-mentioned models, field-tested in many cultural regions through teams of experts (internationally selected) working alongside local experts. Workshops to adapt these kits to local circumstances might include educators, archivists and media producers.

Thank you for including me in the list of observers. You have a tiger by the tail, in the words of a traditional American saying, and I wish you luck in bringing it to bay.

ANNEX 5

Comments on Safeguarding the Non-Physical Heritage

**A paper presented to Unesco
In the Meeting of the Working Group for the Preparation
of a Plan of Action for Safeguarding the Non-Physical Heritage**

By

**Harihar P. Bhattarai
Tribhuvan University
Kathmandu, Nepal.**

Comments on Safeguarding the Non-Physical Heritage

1. Definition

As part of the concern for the universality of the non-physical heritage (hereafter NPH), we have to examine methods of inventorying, promoting, and safeguarding approach. I agree with the statement adopted by the experts at the first meeting held at Unesco in efforts to safeguard the non-physical heritage (Paris, November 28-30 1984) :

Cultural tradition share certain universal characteristics : a core structure traditional to a certain genre and group; in information formulaic and largely unwritten transmission; collective knowledge and majority participation in the traditions; a critical, inseparable linkage to the social life of the community.

2. Typology

There is no general agreement among scholars about the standard typology. The traditional typology of folklore is basically literary in approach. The final typology only can be achieved after the extensive field work. To develop the typology we have to consider the three levels of conceptualization (suggested by Professor Lauri Honko). To develop the typology we have to think both in terms of item of the tradition (forms or genres) from a folkloric view, and event of the tradition (context) from the anthropological view (the combined effort of Professor David Dunaway and Professor Asen Balikci). The ethnolinguistic approach which is suggested by Professor Jocelyne Fernandez- Vest also gives new direction in this regard.

To accomplish the present task of standard typology preparation, I propose to consider the type classification of folklore by Ralph Steele Boggs (in *Standard Dictionary of Folklore, Mythology and Legend*, London: New English Library, 1975). Although it will not satisfy our present task but it can help us to work in detail. The typology should be classified in the decimal system.

3. Inventory

An inventory should be like a data bank and based on the typology under the combined model and concepts. The task of inventory should also include finding out the institution and specialists working in the same area. The response which Unesco received in its questionnaire from the member countries is not sufficient (for instance, only two responses from Continental Asia), so this process should be continuous.

For the inventory the national level will be ideal. It should be in a uniform way. The sub-levels should be on an ethno-linguistic area. But in India where within the same ethno-linguistic area different religious belief systems exist, it can be modeled separately.

The questionnaire for the inventory should be formulated according to guide-lines proposed by Professor David Dunaway, Professor Lauri Honko, and Professor Asen Balikci. The index should be according to the Nordic countries system. As the purpose of the inventory is the maximum use of the users, so the information should be cross-listed, if it falls into different categories. The use of microcomputer is recommended in this regard.

4.a. Promotion and Preservation

I agree and support the proposals of Professor David Dunaway, Professor Lauri Honko, Professor Jocelyne Fernandez-Vest, and Professor Alpha Oumar Konare. As video can record all the linguistic, paralinguistic, and kenesic aspects of the event, I emphasize the use of this technology. The cost of video recorders is not expensive and I believe every project can afford it.

The use of micro-computers is also highly necessary. We can file our field notes, log into data system and can retrieve at any time. I know that the system will take a bit of getting used to, but I am confident that in the long run it will make it easier to create documents, as well as simplifying retrieval of the data. The exciting news in this context is the prospect of automatic voice encoding from the tape recording directly into the computer. Experts do predict that affordable voice-actuated systems will be on the market by the 1990s. These will be able to produce a rough draft of transcript (but it will probably require human intervention on homonym) and naturally saves our time in the process of analysis and interpretation.

4.b. Strategy for the Revitalization and Dynamization of Living Tradition

As already mentioned in the guideline our plan should be oriented not only towards documenting and archiving the folklore in "museographic" approach. In this regard the functional approach should be carried out. Every society has originated its folklore according to its sociological and ecological context. Performance is the event and we have to plan it for its continuity. For this purpose we can introduce modern notions into the established traditional genres.

This approach can raise a serious debate among the scholars. Some scholars might think this process as a distortion of the true traditional culture. If we analyse carefully, the traditional cultures of today were generated in the past to fulfill their current needs (for instance, in Asia we can see that myths, legends, ballads, songs are the record of the kings, nobles, and their houses and peoples). In this regard, the syncretism of belief systems among Hindu-Buddhist, Hindu-Islam, Islam-Sikh can be seen in India. So it seems natural to use NPH for the new notions and to integrate them into the mass media.

4.c. Integration of NPH into the Mass Media as a Strategy for the Revitalization and Dynamization of Living Tradition

NPH can provide a rich source of development-oriented programming for the mass media. There are three ways in which this process can help the revitalization and dynamization of living traditions :

(i) The recording (both audio and visual) of actual performances; these have the advantage of preserving the real contexts.

(ii) The studio recorded NPH genres which are usually more technically perfect than those of field recordings. However, they lack a natural context.

(iii) The creation of what is really a new art form using NPH themes, characters, music but adapting them for the mass media. An example would be of a folktale animated with appropriate atmospheric sounds and musical effects for radio, or the use of traditional characters from a play or puppet show as the basis for a series of programs. If handled with taste and delicacy this process introduces traditional culture to a much larger audience than is possible through live performances : they can also make mass-media programming more enjoyable and accessible to the people.

4.d. Mobilizing UN Agencies for the Revitalization and Dynamization of Living Tradition

One of the objectives of UN agencies is to promote social progress and better standards of life with larger freedom. To achieve this goal the agencies are using different methods and techniques to reach the common people. For this purpose NPH can be used as a powerful medium, when it is jointly used by mass media. Because it has been generated from the common people and its appeal can catch their sentiments. Unesco can coordinate such programs. On the one hand it will save costs; on the other it can also achieve the target goals of the both Unesco and the concerned UN agencies.

To achieve the projected objectives, for example the following UN agencies can cover the related areas. Most of these agencies can be cross listed.

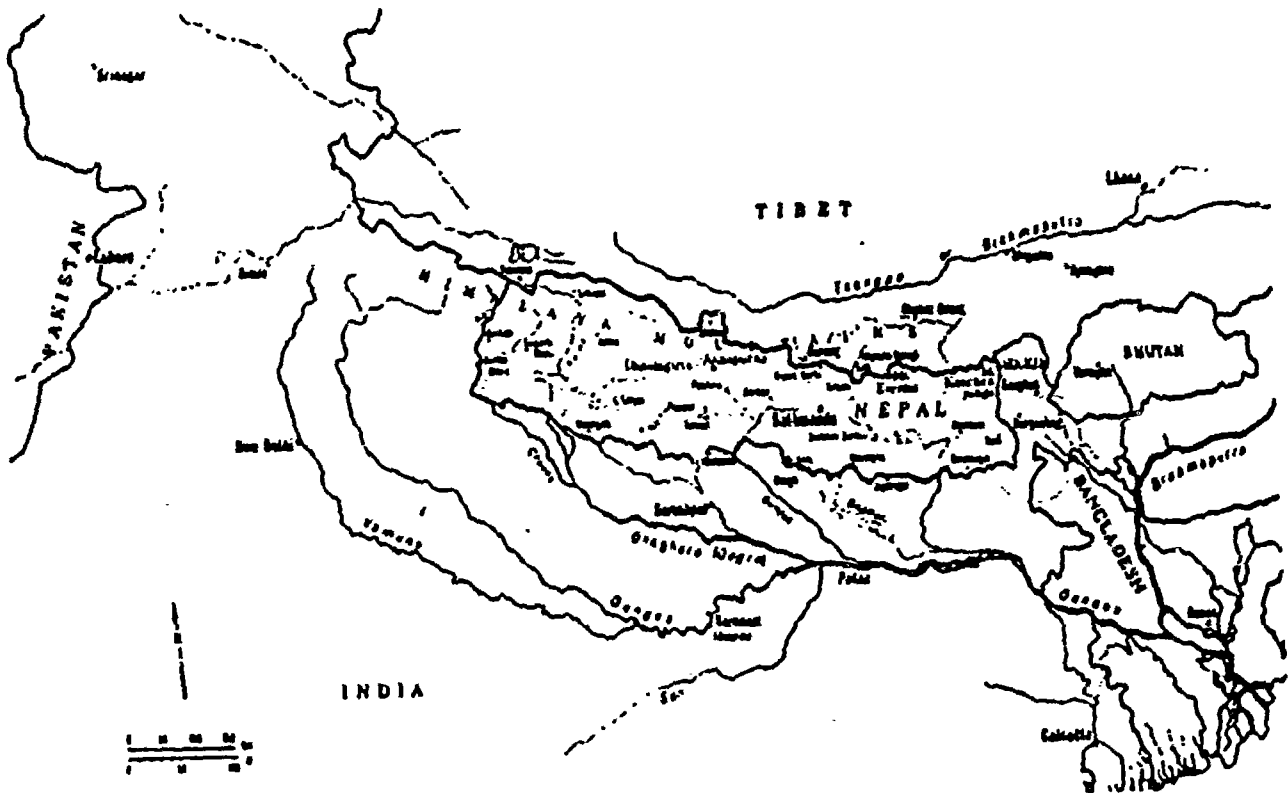
WHO	Medicine (Organic, Inorganic, Herbal, Animal), Health Belief Systems etc.
UNFPA	Social Belief Systems, Fertility, Mortality, Agricultural Production, Famine etc.
UNICEF	Folk Tales, Proverbs, Riddles, Puppetry, Child Rearing, etc.
FAO	Agricultural Beliefs, Fertility, Animal Husbandry, etc.
UNEP	Beliefs Related to the Nature, etc.
UNU	To include NPH Program Under UNU's Program Area : Human and Social Development
WORLD BANK	Promotion for Folk Arts and Crafts.

5. Proposed Pilot Project

As proposed by the meeting of the experts in 1984, India will be a site for a multi-year pilot project. India is a country of ethnic and linguistic pluralism, is a mosaic of different religions and belief systems. Even today, oral tradition is the main vehicle for transmission of knowledge and skills, where women play an important role as tradition bearers. But unfortunately the recent trends of migration and modernization have threatened the situation.

Most parts of India are heterogeneous, but for our present purpose I propose the Silgarhi-Darjeeling area of West Bengal as a site for the pilot project. The Silgarhi- Darjeeling area, due to its geo-political location, is comprised of Hindi, Bengali, Nepali, Urdu, Bhutanese and Tibetan language speaking ethnic groups. All these are Indian, but Nepali, Bhutanese, and Tibetan speaking ethnic groups share the same NPH of Nepal, Bhutan, and Tibet. The Bengali and Urdu speaking Muslims of this region also share the same heritage with those of the people of Bangladesh and Pakistan. So on one hand this pilot project will give practical experience in the study of NPH of the heterogeneous society of India. On the other hand this knowledge will be helpful to start an NPH project in other member countries : Bangladesh, Bhutan, Tibet Autonomous Region of People's Republic of China, Nepal and Pakistan. One further attraction of this project is that it will also be able to study the microcosmic societies of the Lepcha, Kocha, Meche, Santhal, and Jhangad people, whose cultures are in immediate danger of vanishing. Thus the study will cover the principal language families : Indo-European, Tibeto-Burman, Dravidian, and Astro-Asian.

This proposal looks ambitious, but it will be reshaped or limited according to the Unesco program permits. Methodology and time period will also be based on the final report of the meeting of the experts (Paris, October 5-8, 1987).



Outline map of the central Himalayas.



India c. 1980

ANNEX C

Guidelines
for a

TYPOLGY OF THE NON-PHYSICAL HERITAGE

(a combined folkloristic and anthropological approach)

Elaborated by
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University of New Mexico
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in collaboration with

Professor Asen BALIKCI
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GUIDELINES FOR A TYPOLOGY OF THE NON-PHYSICAL HERITAGE

(A combined folkloristic and anthropological approach)

The creation of a typology encompassing the whole world's non-physical heritage is approached warily. Two principal categories of problems in the creation of such a taxonomy are: (1) the inherent mismatch between a system of scientific classification based on the precepts of one culture and 'applied' in another; and (2) the inherent problems of creating any typology divorced from the flux, impounderability (to use Malinowski's term), and groundedness of daily life in a traditional culture.

Classificatory systems have themselves been debated widely within the disciplines of anthropology and folklore. Though the process of creating a typology has been a continuing fundamental task for generations of scholars, no single system has yet satisfied all the requirements, including the universal applicability and the translatability of forms across cultures.

As early as 1909, in Alfred Kroeber's 'Classificatory systems of relationship', anthropological schisms on terminology and standards for comparing societies was debated. The bedrock concept of culture - on which anthropology's systematic approach is based - can itself be approached from dramatically different directions. Clyde Kluckholm, in 'The concept of culture', lists explanatory, descriptive, functional and epistemological approaches.

The field of folklore employs typologies ranging from the Aarne-Thompson Tale-type index to Propp's Morphology of the folktale, to comparative indices of jokes, proverbs, etc. In anthropology, one central classificatory system is the Outline of cultural materials, originally developed by George Murdock and his associates at Yale University in 1937 and updated periodically (see Unesco document CLT-84/CONF.603, Annex IV). What these efforts have in common with the effort undertaken here is an attempt to reduce complex, multilayered cultural traits and events to a numerical coding to provide comparative data. The user of this and other typologies of traditional culture must approach them with care, for they may be more indicative of the Euro-American intellectual frame of reference than they are of a comprehensive description of any particular culture. Their function is to yield comparative data for scientists and researchers. No other claims may be made or understood.

Our second point is the imponderability and flux of traditional culture vis-à-vis the fixed classifications of any typology. Unfortunately cultural traditions do not occur with numbers attached. Ethnographers find no rules codified, because members of traditional societies do not themselves categorize their behaviour, and ethnographers bring the bias of their thinking and culture to their work.

Thus, any typology must necessarily begin from an outsider's (etic) point of view; in that sense most typologies - whether derived directly from field experience or from ethnographic literature - are induced - that is, a researcher abstracts patterns of behaviour from ethnographic observation. While this practice is fundamental to the analysis of traditional culture - and to any scientific ordering of human beliefs and behaviours - we must not lose sight that these external judgements are unable to evoke the depth and complexity of human interaction.

The typology which follows (see A below) then, is an abstraction of traditional culture, based on a history of such abstractions in two fields: anthropology and folklore. It is prepared not as an intellectual exercise but as a basis for programmatic decisions in the subprogramme on non-physical heritage of Unesco. It might, in the future, serve as the basis for a comprehensive questionnaire to provide data for an international inventory of popular cultural traditions. For the purpose of such a questionnaire, a number of sample question areas have been suggested (see B below).

The forms of traditional culture

This typology is discussed both in terms of the forms (genres) of tradition from a folkloristic view, and the contexts of tradition, from the anthropological view.

Material culture includes the structures, art, handicrafts, artifacts, and instruments created exclusively by traditional design or technique. Material culture objects illustrate and bear non-physical traditions, by example, as a carved bow displays the artistry and craft of the community's aesthetic conception even as it serves as a specific, non-artistic purpose. Included as material culture are forms of folk art and craft without verbal ritual (e.g. traditional painting or sculpture).

Non-material culture refers to cultural practices without primarily physical representations: all the customs, oral traditions and unwritten institutions of a people, together with techniques of traditional production and style. Non-material culture can be divided into three major categories: verbal traditions, semi-verbal traditions, and non-verbal traditions.

Verbal or oral tradition includes the various performed oral arts: oral traditional history, song, folk speech and dialect, and oral literature, including narrative forms (myth, legend, riddles, tale, proverb, joke, ballad texts, folk drama, epic) and non-narrative forms (sayings, charms, chants, blessings, curses, insults, tongue-twisters, folk poetry, greeting and leave-taking formulae) (see Figure I).

Semi-verbal traditions refer to areas of non-material culture which are primarily a combination of artefact and oral art: traditional medicine, cookery, ceremonies, rituals, festivals, etc. These practices include both verbal and material elements, such as the folk healer or witch doctor whose medicine depends on a combination of herbs and oral spells. Folk art and craft is included in this category when a verbal ceremony is part of its context or function (e.g. string games, graffiti, cartoons, etc.).

Non-verbal traditions include gestures, non-verbal customs, rituals, and beliefs, non-verbal music (instrument and vocable), and traditional dance.

Non-physical heritage excludes 'fine art' (opera, symphonic music, professional drama).

The contexts of traditional culture

The forms of traditional culture above classify expressed culture: those activities and beliefs derived and performed from a traditional world-view. Underlying these expressions of tradition are the contexts of these activities and beliefs: social, ecological and performance. No tradition occurs in isolation from the world-view in which it is embedded; no tradition exists independently of its social, ecological or performance contexts (see Figure II). The following categories were created on the basis of the discussions between Professor Dunaway and Professor Balikci:

A. THE TYPOLOGY

I. SOCIAL CONTEXT

The social context of traditional culture may be divided into three general groupings: marriage, family and kinship patterns; stratification and leadership; exchange and economy.

1. Marriage, family and kinship patterns

These subgroups refer to the bonding and basic social behaviour of groups, families, and larger kinship groupings, including tribes, subtribes, clans. This area includes marriage and sexual arrangements; friendship and etiquette; rules of descent and lineage; child-rearing and family and tribal life.

2. Stratification and leadership

This subcontext includes systems of social control and status within groups, including prestige, status in all forms, mobility within social groupings and stratification. This is also the system of distribution and maintenance of political and military authority, including decision-making, laws and mores, property-owning and succession. Also incorporated are systems of social control, including law-enforcement and adjudication, deviance and reform, health care and inheritance.

3. Exchange and economy

This context refers to the traditional distribution of goods and services within a community. This includes the economy and its secondary characteristics: markets, occupational modes, distributive and redistributive systems and forms of exchange: currency, trade, territoriality.

II. ECOLOGICAL CONTEXT

The ecological context of a traditional community refers to the effects of the environment on community organization: environment, subsistence and technology and settlement subcontexts.

1. Environment

This subcontext refers to background physical characteristics of the location of a traditional culture, including geographical details, the presence or absence of natural resources (water, soil, light, etc.); notable meteorological characteristics and other features which help determine the physical anthropology of a community.

2. Subsistence and technology

This subcontext concerns the basic processes a community uses to sustain itself: resource extraction, agricultural practice, husbandry, food practices, clothing, forces and relations of production, tools, instruments, weapons, vehicles, etc.

3. Settlement

This subcontext refers to the demographic distribution of traditional societies: their living, working and ceremonial spaces; their types of housing and housing arrangements, including co- and multiple habitation; their transportation patterns to and from work and recreation; community space and how this is apportioned and used; acculturation; cultural history and records.

III. PERFORMANCE CONTEXT

Understanding how, where and why a tradition is performed is critical to interpreting its meaning and function. The subcontexts of performance include: performance, transmission and function.

1. Performance

This subcontext includes the physical and metaphysical circumstances under which a tradition is performed; the traditional audience characteristics (age, sex, group membership); the degree and kind of audience participation (as co-performers, spectators, commentators); the mood of performer and audience (solemn to ecstatic); formulae and extemporaneity in a tradition's core structure and variants; rewards (penalties) for (in) correct rendering.

2. Function

This refers to the reasons why and how a tradition persists in a community, including the role and status of tradition-bearers, the commercial/non-commercial intent of tradition (for tourists? for an elect, religious or elite?); the role of the tradition in a community's belief system; and reported origins of the tradition.

3. Transmission

This refers to the ways a tradition is recreated and evolved by a community, including the selection of tradition-bearers and their training and resources; how a tradition's authenticity is evaluated; the degree of innovation or conservation allowed; and the vehicles for transmission (oral, aural, visual, written, electronic).

Transmission and origin

When, where and how was the tradition learned? From whom? At what age? Where, when and how did he or she learn it? Who created this tradition? When and how? What is it called, with alternate names?

Audience

For what audience is this tradition performed? What are their age, sex and group memberships? Is the tradition for insiders/outsideers? What does the audience do during the performance? What is their mood? Do some members participate more than others? Who in the community knows the tradition best?

Function

What is the purpose of tradition? Why perform it? When is the tradition appropriate/inappropriate? Why has this particular tradition survived? What is the effect of this tradition? Is it true/accurate/helpful?

Performance

Was this performance a good one? How can one distinguish an authentic performance from a poor one? What are the rewards (penalties) for a good (bad) rendition? In the past, who performed it differently? In exactly what ways? What are its important (traditional) parts? What formulas govern performance?

Additional considerations

Alongside gathering contextual information on the tradition surveyed or collected, additional considerations help fill in holes in the record. Among these are: noting gestures and facial expressions during the tradition's performance, gathering supporting documentation, including artefacts and photographs; asking and following up leads on other performers of this tradition; and writing up a set of field notes to provide qualitative information on the recording session or interview, with details of the interaction, mood and setting.

C. CONCLUSION

This annex has summarized approaches to classification systems of traditional culture, to prepare a typology joining anthropological and folkloristic approaches.

The typology has been broken down into sample question areas, to offer suggestions for international collection and manipulation of traditional cultural forms in context. The question areas provide a means of keying critical contextual information (social, ecological, performance) to the forms of traditional culture collected.

B. THE QUESTIONNAIRE

Sample question areas

The task of preparing a definitive questionnaire for collecting and standardizing data on the world's traditional culture is an enormous undertaking, which anthropologists and folklorists have worked on for nearly a century, dating back to the efforts of German scholars categorizing tales collected by the Grimm brothers and Finnish scholars analysing the Kalevala.

Among the key problems which must be resolved are: international, intercultural agreement on the definition of traditional forms - how to define a 'proverb' the same way in Ecuador as in Malta; creating a protocol for coding items and forms of folklore into a computer for central distribution and statistical manipulation; international agreement on the division of areas for the purpose of data organization and collection - by linguistic, geographic or world culture areas. Decisions of this sort can only be decided through polling leaders in the international ethnographic community and through consultations with experts experienced in the emergent field of computerized archiving of traditional culture.

We have derived from the above typology a series of question areas. These question areas include the basic essentials and questions necessary to provide cross-cultural data; they are broken down into sections roughly corresponding to the contexts of traditional culture described above.

Recording and documentation

This introductory section includes necessary information on the immediate circumstances of the tradition recorded: who made the recording; by what means (tape or video recording, notebook, etc.); on what date and location; how many tapes or notebooks were used; what was the relationship between the collector and the traditional informant.

1. Social context

This section describes the social situation of the informant; understanding which social groups - and the tradition - belong to is crucial. Specify family, age-group, clan, subtribe and tribe memberships; social-status distinctions in the informant's culture, and where he or she belongs; economic/class ranks in the society originating the tradition, and where the informant fits in this schema.

2. Ecological context

This section describes the physical surroundings and origins of the tradition and the tradition-bearer, including: addresses, place of birth, location and origin of family (and other social groupings); area of origin of the tradition; occupation and education of the tradition-bearer and his or her source; physical location where the tradition occurs, whether community or individual space.

3. Performance context

This section describes the transmission and origin, audience, function, and performance of the tradition.

FIGURE I
FORMS OF TRADITIONAL CULTURE

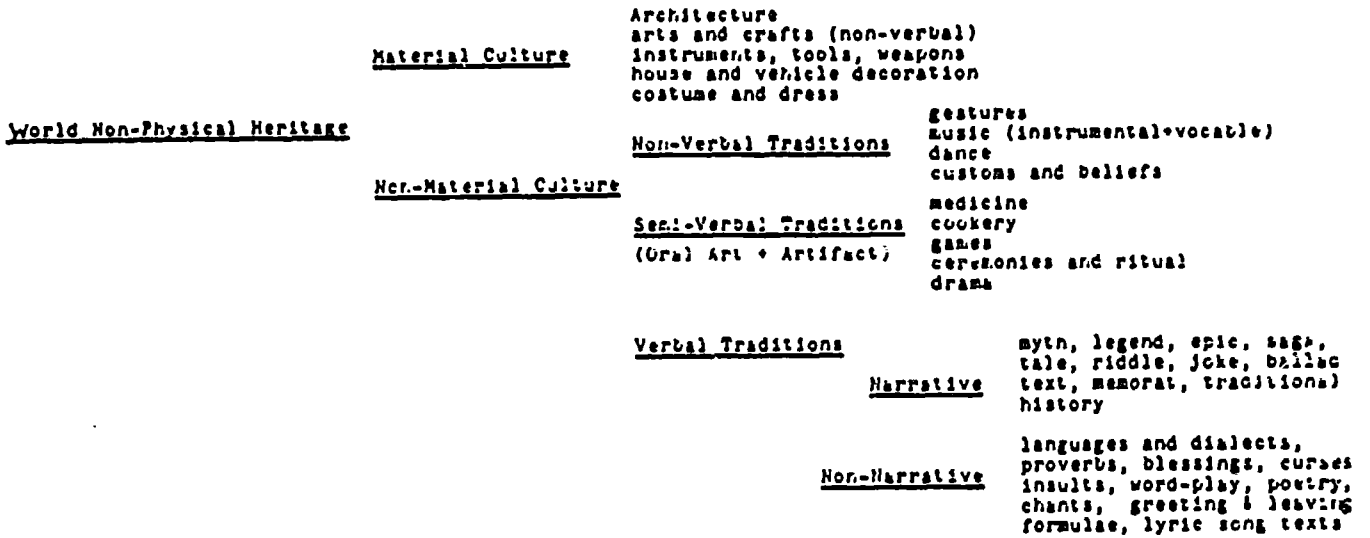


FIGURE II
FORMS AND CONTEXTS OF NON-PHYSICAL HERITAGE

		FORMS OF TRADITION		
		VERBAL TRADITIONS (+ LANGUAGES)	SEMI-VERBAL TRADITIONS (ORAL ART + ARTIFACT)	NON-VERBAL TRADITIONS
C O N T E X T S O F T R A D I T I O N	SOCIAL CONTEXT			
	ECOLOGICAL CONTEXT			
	PERFORMANCE CONTEXT			

ANNEX 7

Model for the elaboration

of a

GLOBAL CLASSIFICATION SYSTEM

FOR FOLKLORE AND FOLK-CULTURE

according to Professor Lauri HONKO
Director
Nordic Institute of Folklore
Turku, Finland

Considerable work remains for Unesco's subprogramme on non-physical heritage. Major task areas include the development of a draft questionnaire, in consultation with an international panel of experts in traditional culture and a consultant experienced in computerized archiving of traditions; circulation of this draft form to specialists in cultural traditions around the world to validate its cross-cultural applicability and refine the definition of categories of linguistic-geographic-cultural areas; field-testing of the questionnaire for use with collectors without ethnographic training; providing international workshops in the application of this questionnaire and in coding traditional culture patterns and traits to match standardized computer categories; the sophisticated tests of the system's ability to yield comparative, indexable data on traditional cultures; and the development of alternate output documents (documentaries, popular publications) to circulate information on tradition for those actually participating and producing that culture, to preserve and promote traditions where they occur.

The next step would be to adopt a global classification of folklore and folk-culture. There is extensive but uneven coverage of folk-cultural phenomena in the form of various type indices and catalogues. Various genres such as folktales and ballads have been thoroughly classified in a standard way in a large number of countries, and the results of classification have been published in Folklore Fellows' Communications (since 1910) and other folkloristic series. Some fields of material culture have been catalogued fairly systematically. In other words, the classification does not have to start from zero: using a cumulative computerized system to bring together existing registers of folk-culture in a fairly large number of countries, it would in certain fields of folklore be possible to achieve a very satisfactory level of identification. For those domains of folklore and folk-culture which lack a unified system of classification, the system could be created at the level of abstraction and itemization best serving the international co-ordination of identification. Member States of Unesco and various institutions in them could be encouraged, as recommended by the Paris meeting, to design and develop identification and registration systems. Ideally data systematization thinking would have to be introduced at all levels of the archiving process: fieldwork and collection, transcription and indexation. The way could be paved for international co-ordination of the work by recommending certain methods and means of standardization of folklore collecting and archiving. The hypothetical unit at Unesco could produce handbooks and leaflets in different languages for this purpose.

The main points are clear enough: previous work on classification must be made available by assembling existing outlines and catalogues into a computerized register, and information on the project of creating a global classification must be disseminated to interested institutions to create a favourable atmosphere for future co-operation.

Thus the standard typology must be conceived, presently at least, more as a dynamic project than as a list of items. Any idea that a kernel group of experts may be able to produce needs testing and marketing before it can be said to have attained validity. That is why the project must have at least some partners in the network of tradition archives around the world, not necessarily very many but genuinely interested and communicative. It must also have possibilities for field experiments, perhaps in co-operation with some institution carrying out fieldwork in an interesting environment. It must have access to the thinking of archives and archivists to be able to see what their actual and real problems in indexation are at present. If there appear common fields of interest between the 'Unesco project' and particular archives, parts of the project may be placed into those archives and a joint funding should be possible to create.

There could be three major levels of conceptualization and co-ordination in the standard typology, namely:

I. General outline of folklore, a transcultural, phenomenologically comparative set of categories of folklore and folkloric phenomena easily to be found in most cultures of the world, mainly for orientation purposes; this should be created anew, not using human relations area files, universal decimal classification, or other existing systems of classification as a frame solution, the material or physical aspect of folk-culture (objects, etc.)

being taken into consideration only as a manifestation of non-physical ideas, values, etc. i.e. rather as a supplementary dimension than as a primary object of research.

II. Comprehensive register of folklore, on a lower level of abstraction than the previous outline but still transcultural, comprising detailed information on the forms and types of folkloric products and phenomena, linking together selected items from existing catalogues and type systems but placing them into a new order and providing for a functioning bibliographical reference system.

III. Regional classifications of folklore, not necessarily transcultural but locally well descriptive systems of tradition, archival or natural, enabling the users to see the 'live' systems in tradition and the possibilities of linking them to internationally accepted classification systems; field experiments of the 'Unesco project' could begin from here.

Without knowing available resources and already accepted plans it is perhaps futile to recommend very concrete steps of action, but it seems to me that at least the following moves will have to be taken sooner or later:

1. a small working group of experts to discuss the units of classification at the various levels of analysis as indicated above, with the aim of coming to a first consensus on the nature and structure of a new general outline of folklore;
2. contracting of some person(s) and institution(s) to start inventorying at the level two, to secure the project an access to available classifications and outlines of folklore, with the aim of coming to grips with the problems of integration of existing inventories into a comprehensive register of folklore;
3. planning of field experiments in folklore classification in cooperation with interested institutions or scholars, with the aim of gaining first-hand information of the whole process of collecting and archiving in a contemporary milieu with emphasis on standardization of the process for training purposes.

ANNEX 8

CLASSIFICATION OF TRADITIONAL KNOWLEDGE

elaborated for the use of the
"Archive of Traditional Knowledge",
United Nations University
TOKYO, Japan

(This typology was sent by telefax
to the Meeting by :

Mr Walter Shearer
Senior Programme Officer
Development Studies Division
The United Nations University
Toho Seiniu Building
15-1 Shibuya - 2-Chome Shibuya-Ku
TOKYO 150 - Japan)

CLASSIFICATION OF TRADITIONAL KNOWLEDGE

A classification system that must cover diverse areas of knowledge in different cultures from a traditional point of view will be required to organize the material in the Archive. The delicate task of developing such a system will be attempted by correspondence with anthropologists, ethnologists and experts in the classification of knowledge in specific cultures. In the Archive, cross referencing using a modern classification system will ensure access to the material using conventional subject headings. Considerable staff effort will be required over a long period and perhaps some visits to relevant libraries and specialists.

Major categories

Operational knowledge

food
tools and machines
clothing, ornament and deformation
shelters and settlements
health
sex and reproduction
family (co-residential)
kinship (extra-residential)
political organization
travel and transport
civil engineering and public works
economy (social)
recreation and entertainment
goals, focus and values
conflict and resolution
records and maps
alcohol, drugs and trance
weights, measures and mathematics
language and communication
artistic techniques and materials
change and history
education and training
interaction with the environment
life cycle
yearly and other cycles
divination, sorcery and witchcraft
interpersonal relations

Observational knowledge (Ethnoscience)

animals
plants
earth and water
astronomy
atmosphere
social science
psychology
geography

FOOD

(Sources)

hunting
gathering
agriculture
pastoralism
domestic animals
cannibalism
marine mammals

(Processing)

preparation
cooking
preservation
consumption

TOOLS - MACHINES

(matrix: material, action, purpose)

(Material)

stone
bone
wood
shell
fibre
leather
pottery
metal

(Action)

cutting
drilling
abrading
piercing
chemical change
containing
hitting
mashing
boiling
grilling
baking
nailing
mixing
painting

dyeing
pressing
blowing

(Purpose)

agriculture
cooking
hunting
gathering
domestic animals
construction
manufacture
weaving
war

CLOTHING - ORNAMENT - DEFORMATION

(matrix: material, form, purpose)

(Material)

skin
woven fibre
felted fibre
leaf
feather
wood
metal
stone
bone and teeth
flowers
shell
dyes

deformations (skull, feet, etc.)
scarifications
amputations (finger, clitoris,
foreskin)
tatoo

(Form)

fitted
wrapped

(Purpose)

utilitarian
ceremonial
modesty
status

SHELTERS - SETTLEMENTS

(matrix: material, component, arrangement, purpose, duration)

(Material)

rock shelter
cave
wood
woven
thatch
stone
earth
skin
snow
bark
concrete
metal
shingle
tile

(Purpose)

funerary
meeting
work
eating
residential
bathing
storage
menstrual
excretion

(Duration)

temporary
permanent

(Component)

roof
wall
frame

(Arrangement)

grouping (row, circle)
utilities (especially water)

HEALTH

(Illness)

symptoms, cures and causes
specialists
pharmacopia
surgery
manipulation
psychological interactions
others (prayers, offerings)

(Health maintenance)

diet (hot - cold)
behaviour (tabu and exercise)
psychological aspects

SEX - REPRODUCTION

general attitude and restrictions
partners
stimulation
practices
conception control
abortion and infanticide
homo- and bi-sexuality
alternatives (hand and animals)
age of readiness

pre-natal care
birth
infant care and nursing

FAMILY (co-residential)

spouse selection
marriage
children and child rearing
adoption
co-residential persons (kin and servants)
roles
estate
divorce
plural spouses
extra-marital unions
problems

KINSHIP (extra-residential)

kinship system
kinship groups
roles
estate
co-ordinated activities
maximum number of persons per unit

POLITICAL ORGANIZATION

maximum number of persons
system of organization
direction - leadership
membership
maintenance
purpose - rationale

TRAVEL - TRANSPORT

(matrix: carrier, road, purpose)

(Carrier)

human
animal
wheels
boat
sled and toboggan
rollers

routing, scheduling and organization
post house and inns
relays

(Road)

path
road
bridge
canal
pipe

(Purpose)

hunting
nomadism
commerce
visiting
agriculture
war
distance
containers
maps

CIVIL ENGINEERING - PUBLIC WORKS

roads
canals
bridges
forts, walls and moats
wells
mines
dams
tunnels
monuments
observatories
light houses
watch towers

ECONOMY (social)

production
exchange and distribution
ownership
finance

RECREATION - ENTERTAINMENT

(matrix: agents, timing, activities)

(Agents)

solitary or group
contest or no contest
audience or no audience

(Timing)

rest days and holiday
evenings

(Activities)

verbal
counters
athletics
musical instruments
wagers
dance
pets

GOALS - FOCUS - VALUES

mental states
behaviour
objects
status
present or future or after-life
method of obtaining
universal or particular
fears and avoidances

CONFLICT AND RESOLUTION

(matrix: offence, resolution, size)

(Offence)

Offence against life
" " the person
" " property
" " the State
" " religion
" " society

non-feasance
war

(Resolution)

imposed
mediated agreement
self help

(Size)

inter-personal
inter-family
inter-clan
inter-tribe
inter-ethnic group
inter-nation

RECORDS - MAPS

(matrix: system, material, subject, management)

(System)

counters
representational drawings
hieroglyphs, ideographs
syllabary
alphabet

(Material)

paper
cloth
stone
wood
leather
shell and bone
clay
metal

(Subject)

census
provisions
administration
history
religion
legal
accounting

(Management)

preservation
organization
control

ALCOHOL - DRUGS - TRANCE

(matrix: means, purpose, number)

(Means)

alcohol
tobacco
drugs
physical (drugs, hyperventilate)
auto-meditation (concentration)

(Purpose)

recreation
religion
performance enhancement
altered states of perception

(Number)

individual (shaman)
group

WEIGHTS - MEASURES - MATHEMATICS

weights
measurement
standards
time
musical scales
temperature
mathematics

LANGUAGE - COMMUNICATION

vocabulary and dictionary
grammar
dialect
usage
gestures (body language)
signs
transmission
dissemination
drum
art

ARTISTIC TECHNIQUES AND MATERIALS

recitation
song
music
painting and engraving
sculpture
dance
literature
decoration
graphic design

CHANGE - HISTORY

oral
written
material evidence
attitude
predestination and mission
decline

EDUCATION - TRAINING

specialists
subjects
criteria
pupil selection
educational materials
library organization

INTERACTION WITH THE ENVIRONMENT

exploitation
control
disasters
 forecasting
 reaction

LIFE CYCLE

birth
infant
youth
adolescent
adult
old age
death
euthanasia
markers and ceremonies
roles
transitions

YEARLY AND OTHER CYCLES

seasonality
activities (hunting, planting)
lunar and tidal
astronomical
mythical

DIVINATION - SORCERY - WITCHCRAFT

rationale for divination and/or sorcery
operator
technique
requestor
rationale for witchcraft
witch identification
action against

INTERPERSONAL RELATIONS

(ideal type of personality)

passive or aggressive
group or individual
egalitarian or authoritarian
sacred or profane
compulsive or spontaneous
contest or co-operation
past or present or future orientation

ANNEX 9

TYPE CLASSIFICATION OF FOLKLORE

(Numeric index)

Elaborated by
Ralph Steele Boggs

(from Standard Dictionary
of Folklore, Mythology and Legend
London : New English Library, 19

The classification of types of folklore offered here is designed for those whose special interest is in folklore. Furthermore, library classifications usually are designed with the particular problems offered by printed materials in mind. The classification given here also has in mind problems in grouping manuscript materials, cards, pictures, phonographic or sound recordings, museum objects and other forms of documentation of folklore data. It is hoped that this list of folklore types may serve as a kind of questionnaire, to remind the collector of the different kinds of material he should ask for. This classification tries to provide a place, too, for various types of background data the folklorist cannot ignore about the region and people among whom he collects his folklore. It even takes some cognizance of the relation of folklore to other fields, for there are more people interested in folklore as it relates to some other field in which they specialize than there are folklorists, who are interested in folklore simply as folklore.

From major to minor importance, the different ranks of headings used here are called groups (designated by capital letters A to Z), categories (designated by hundred numbers 000-900), types (the ten numbers 00-90), forms (unit numbers 0-9), divisions (the tenth decimals 0-9), and subdivisions (the hundredth decimals .00-.90). Further subdivisions can be made by using the thousandth decimals (.000-.999), and even by introducing a second decimal point with its tenths, hundredths, and thousandths, and a third and so on (A 000.000.000.000, etc.).

A GENERAL FOLKLORE

- A 200 Bibliography
- A 300 Organizations and Their Publications
- A 400 Individual Publications
- A 500 Background and Environmental Factors
- A 600 Collection and Classification of Materials
- A 700 Science
- A 800 Value Use Application

B PROSE NARRATIVE

- B 200 Myth
- B 400 Legend
- B 600 Tale

C BALLAD SONG DANCE GAME MUSIC VERSE

- C 200 Ballad
- C 300 Song
- C 400 Dance
- C 500 Game Pastime Sport
- C 600 Music
- C 700 Verse Without Music
- C 800 Verse in Other Group of Folklore

D DRAMA

- D 200 Religious
- D 400 Secular
- D 600 Puppet
- D 800 Shadow Pantomime

F CUSTOM FESTIVAL

- F 500 Custom
- F 600 Festival

G GEOGRAPHY (for subdivisions)

L LANGUAGE (for subdivisions)

M ART CRAFT ARCHITECTURE

- M 200 Art Craft
- M 800 Architecture

N FOOD DRINK

- N 200 Food
- N 400 Drink
- N 800 Special Form and Purpose Object of Bodily Consumption

P BELIEF

- P 200 Mythology
- P 400 Legend
- P 500 Custom
- P 600 Magic of Speech, Sign, Color
- P 700 Medicine
- P 800 Prediction Divination

S SPEECH

- S 200 Phonology Phonetics
- S 300 Morphology
- S 400 Syntax
- S 500 Vocabulary Lexicography
- S 600 Gesture
- S 700 Extra-Corporal Means of Communication

V PROVERB

- V 200 Proverbial Metaphor
- V 300 Proverbial Apothegm Maxim
- V 400 Blason Populaire
- V 500 Wellerism
- V 600 Proverbial Phrase
- V 700 Proverbial Comparison

W RIDDLE

- W 200 True Riddle
- W 400 Riddle Question

ANNEX 10

SUMMARY ANALYSIS of the REPLIES
by MEMBER STATES of UNESCO
TO THE QUESTIONNAIRE on the WORLD NON-PHYSICAL HERITAGE

carried out by Unesco in 1986

I. THE QUESTIONNAIRE AND THE REPLIES : THE FIGURES

Almost three-quarters of the countries did not reply to the questionnaire sent to them in connection with the world survey of the non-physical heritage.

Having divided the world into 5 geographical groups (8 with their respective sub-groups), it is useful (see tables) to indicate the countries which have replied, those whose replies appear to be inadequate and, naturally, those which did not reply at all.

A. EUROPE

- i) Western Europe and Canada : Ten full replies as against 14 non-replies
- ii) Eastern Europe : three full replies, one inadequate reply, seven non-replies.

B. THE ARAB STATES

Four full replies, two inadequate replies, 15 non-replies.

C. AFRICA

Eight full replies, 35 non-replies.

D. LATIN AMERICA AND THE CARIBBEAN

- i) The Caribbean : one full reply, one inadequate reply, 16 non replies.
- ii) Latin America : seven full replies, 10 non-replies.

E. ASIA AND THE PACIFIC

- i) Non-continental Asia and the Pacific : five full replies and six non-replies
- ii) Continental Asia : two full replies, thirteen non-replies.

Summary

The overall figures are : 41 replies, 4 inadequate replies and 115 non-replies. This means that only about 27 per cent out of all the member countries of the Organization replied and, consequently, that a further questionnaire will probably be necessary. Any serious assessment of countries' urgent needs with regard to the preservation of the non-physical heritage clearly requires a more comprehensive basis than that obtained through this survey.

Percentage of replies by regional group :

A. Europe

- i) Western Europe and Canada : 40 per cent
- ii) Eastern Europe : 30 per cent

B. The Arab States : 25 per cent

C. Africa : 17 per cent

D. Latin America and the Caribbean

- i) The Caribbean : 8 per cent
- ii) Latin America : 40 per cent

E. -Asia and the Pacific

- 1) Non-continental Asia and the Pacific : 40 per cent
- ii) Continental Asia : 18 per cent

UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

QUESTIONNAIRE
ON THE WORLD'S NON-PHYSICAL HERITAGE

If this questionnaire contains questions which you have already answered in another Unesco survey, please attach a copy of your answer or, if this is not possible, give the name of the department or person to whom you sent your answer.

If necessary you may use additional pages of the same size, clearly marked with the paragraph to which they refer.

It would perhaps be preferable for the questions in Part II to be answered directly by a body responsible for folklore or popular traditions, possibly referred to under A.1.

IMPORTANT : If you know one of Unesco's working languages (English or French), we should be grateful to receive your answers in one of these languages.

PART I

A. INFRASTRUCTURE

1. What specialized institutions in your country study the various aspects of the non-physical heritage (living traditional heritage) : traditional dance and music, rites and ceremonies, traditional medical and dietary knowledge, oral traditions, autochtonous languages, especially non-written languages? What are the addresses of these institutions ?

.....
.....
.....

2. What are the fields of activity of these institutions ?

.....
.....

- list the main past and current projects concerning the living heritage :

.....
.....

- list the researchers specializing in this field and give their addresses :

.....
.....

B. METHODOLOGY

1. Does your country have a general plan for the protection of the non-physical heritage ? If so, please include copies of any legislation and practical action programmes relating to the preservation of the living heritage.

.....
.....

2. What system of classification does your country use to list the various components of the non-physical heritage? (Please attach an outline of the system, if possible).

.....
.....

3. What steps in your country, leading to the protection of the non-physical heritage, are taken :

a) for its inventorying ?

.....
.....

b) for its collection ?

.....
.....

c) for its study ?

.....
.....

d) for its preservation ?

.....
.....

e) for its promotion ?

.....
.....

4. Of the steps mentioned above, which do you feel needs to be improved ?

.....
.....

PART II

C. NON-VERBAL TRADITIONS

1. What of your country's non-verbal traditions are in greatest danger of disappearing? Give :

a) the names of the traditional dances in greatest danger

.....
.....

b) the types of music at risk

.....
.....

c) the traditional rituals and ceremonies which are in danger of disappearing

.....
.....

2. What is being done to try to protect these traditions ?

.....
.....

3. What still remains to be done ?

.....
.....

D. ORAL TRADITIONS

1. What are the place and function of oral traditions in your country ?

.....
.....

2. What (if any) minority cultures are there in your country whose traditions are particularly at risk ?

.....
.....

3. Are there any other groups in your society (women, young immigrants, groups of craftsmen or professional groupings) with their own traditional codes ? Give some examples :

.....
.....

4. What is being done to protect these traditions ?

.....
.....

5. What still remains to be done ?

.....
.....

E. LANGUAGES

1. What languages in your country (especially non-written, little-known, minority or endangered languages) are in danger of dying out or of being much less frequently used ?

.....
.....

2. What is being done to try to protect these languages ?

.....
.....

3. What still remains to be done ?

.....
.....

ANNEX 11

Statement by Mrs Arlet Bon
Deputy Secretary-General
International Dance Council (CID)

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIS POUR L'EDUCATION,
LA SCIENCE ET LA CULTURE

OBJET : Groupe de travail pour la préparation d'un plan de travail
pour sauvegarder le patrimoine non physique

Sauvegarde du Patrimoine.

En 1983, une Conférence Générale de l'UNESCO, avait décidé de lancer un nouveau sous-programme intitulé : Inventaire, Collecte, Etude du Patrimoine non physique pour répondre à la nécessité croissante de sauvegarder les différentes formes de traditions et de coutumes folkloriques qui actuellement, risquent de se perdre et de s'altérer dans nombre de régions du monde.

Différents projets visant à sauvegarder le patrimoine ont été soutenus en Afrique et dans le Pacifique, en Amérique Latine et dans les Caraïbes, ainsi que dans certains pays d'Europe. Une enquête a été réalisée auprès des Etats Membres afin de déterminer la situation de leur patrimoine, ainsi que les actions de sauvegarde les plus nécessaires. Le Conseil International de la Danse attentif à la préservation des danses traditionnelles avait tenu un important colloque à Montevideo, organisé par sa Secrétaire Générale Susana Frugone de Basualdo, qui réunit plusieurs pays d'Amérique Latine et des Caraïbes et à l'issue duquel on a pu réunir de nombreuses informations. Des projets ont été établis et certains ensuite réalisés.

.../...

Afin de poursuivre cet aspect prioritaire de son action, le C.I.D.D. participera à la réunion d'experts qui se tiendra à l'UNESCO du 5 au 8 octobre 1987, organisée par Mme LEANDER, Chef de la Section du Patrimoine non physique, afin d'établir les bases d'un plan d'action à la lumière des études réalisées par le Secrétariat sous le titre : "Eléments d'un plan pour la sauvegarde du patrimoine non physique dans les années 90" et par le professeur Alpha Konaré (Mali) sous le titre : "Autour d'une stratégie de sauvegarde du patrimoine non physique - Vision à partir de l'horizon africain", qui énonce certains principes philosophiques fondamentaux, dont on pourrait s'inspirer pour l'élaboration d'une nouvelle stratégie internationale de la sauvegarde.

A la lecture de ce document qui semble un modèle dans le genre par sa haute compétence, la clarté de son énoncé et la franchise de ses points de vue, nous avons relevé des passages qui convergent parfaitement avec les préoccupations du Conseil International de la Danse en matière de sauvegarde :

1°) La sauvegarde du Patrimoine est devenue une nécessité impérieuse, tant le processus de dégradation s'accélère.

Parmi les causes : l'aspiration à un modèle de développement qui rompt avec le passé historique, qui déplace les valeurs élaborées par les ancêtres (et cela est valable pour tous les continents).

2°) Les traditions se perpétuent encore en milieu rural, "aucune forme traditionnelle ne peut être dissociée de la vision du monde dans laquelle elle s'enracine" (annexe 1 p. 3). Parmi les cultivateurs, les éleveurs, les pêcheurs, les artisans se trouvent des médecins, des philosophes, des historiens des prêtres qui ont été formés à l'école des traditions. Ils représentent le pays réel. Une stratégie de sauvegarde des traditions culturelles devrait s'appuyer sur eux.

.../...

3°) Il est nécessaire de prendre en compte les diversités culturelles : chaque groupe ethnique a une vitalité différente. M. LOPES, soulignait que chaque région requiert des solutions originales et particulières, d'où l'intérêt de travailler avec les "enfants du pays".

4°) Il convient également de sauvegarder la signification, l'histoire de chaque élément de la tradition, son sens profond, et d'orienter son évolution pour qu'il n'y ait pas, selon les mots de M. LOPES, "de modernisation démesurée sans contrôle", mais il faut également éviter le conservatisme culturel, que le Professeur TRAN VAN KHE désignait comme : préservation passive, celle qu'on enferme dans les musées, et qui pourrait bloquer l'évolution des cultures vers une tradition vivante.

5°) Quels doivent être les partenaires ? : Pour la plupart des pays, le partenaire principal de la sauvegarde est l'Etat, ensuite les Institutions Nationales, les associations nationales et régionales, les organisations non gouvernementales, les institutions publiques et privées. C'est avec elles, que des actions doivent être entreprises pour permettre d'avoir des archives écrites, filmées, sonores, des publications diverses et qui doivent être rapidement réalisées dans les zones menacées sur le plan culturel.

6°) Parmi les activités proposées dans l'annexe II du document du Secrétariat, ainsi que dans l'étude du Professeur KONARE, une place prioritaire est donnée à l'Inventaire, qui devrait être réalisé par une équipe compétente sur le plan historique, sociologique, folklorique, sans en exclure les gens du pays, afin de gagner aussi la confiance de la population.

7°) Pour la Collecte, les deux grands moyens de témoignage semblent être la prise de notes et l'enregistrement vidéo.

La prise de notes semble aussi le moyen le plus efficace et le moins coûteux, de complément et d'ajustement de l'enregistrement vidéo.

Les services de télévisions doivent aussi offrir une excellente collaboration sur le plan technique, comme cela a été le cas pour un des derniers projets réalisés par le C.I.D.D. avec l'aide de la section du patrimoine non physique, pour la "filmation" de trois danses de la région de la Cordillère des Andes et pour laquelle la télévision argentine a offert sa collaboration.

8°) Les véhicules de traditions, sont évidemment les livres, les festivals, les musées, dont il serait souhaitable souvent de renouveler la conception ; la radio, la télévision. Mais dans tous les cas, ces véhicules doivent avoir un grand souci de qualité et d'authenticité, afin d'éveiller les sensibilités.

Nous rejoignons donc la promotion, pour conclure le 9° point de cette analyse du document de base de cette réunion, où le Professeur KONARE souligne qu'elle devrait être liée à une pédagogie nouvelle. Nous pensons également que c'est dans l'éducation que doivent s'insérer les bases de la sauvegarde, la modification du comportement pour une appréciation qui valorise le patrimoine traditionnel créant les conditions d'un engagement, d'une solidarité, d'une prise de conscience pour une sauvegarde active, comme le souhaite le Professeur TRAN VAN KHE : une révolution mentale.

Pour répondre à l'invitation de participer à cette réunion d'experts, le Conseil International de la Danse a fait parvenir, à ses comités nationaux une circulaire d'information, les priant d'établir un bilan de leur activité dans le domaine de la sauvegarde.

Nous pensons qu'il est intéressant de vous communiquer quelques unes des réponses qui nous sont parvenues :

SUEDE : Le "Dance Muséum de Stockholm" est le centre de responsabilité de la sauvegarde en matière de danse. Le musée de la danse concentre les vidéos, ainsi que les notations : les danses traditionnelles sont filmées et enregistrées par une équipe de chercheurs et un certain nombre d'amateurs volontaires qui reçoivent au musée, une formation spéciale.

Le système de Labanotation a été simplifié pour transcrire les danses traditionnelles, cette modification a été mise au point par A.K. STAHLÉ, publiée par le musée et peut être diffusée aux intéressés. Les vidéos peuvent être montrées aux visiteurs individuels ou par groupes et envoyées à la demande, dans le pays.

Un caméraman, travaille à plein temps pour le musée, spécialisé dans les danses. Il se trouve en ce moment en Angola où il filme des danses traditionnelles pour le musée.

Sur le plan international le musée de la danse continue d'enrichir la collection de films de danse de l'UNESCO de nouvelles vidéos cassettes. M. TEGEDER, membre du C.I.D.D. et cinéaste de danse renommé, se trouve en ce moment à Stockholm où il prépare l'édition d'un important matériel collecté dans plusieurs pays et tout particulièrement en Inde.

GRECE : Le Ministère de la Culture a une section spéciale de Traditions Populaires de la Grèce, dont les activités sont multiples :

- Il subventionne les organisations qui travaillent pour la conservation des traditions en général et des danses folkloriques en particulier : 600 groupes.

- Il a fait l'inventaire écrit et filmé en vidéo, de 366 danses nationales.

- Il aide à la reconstruction de célèbres Noces Paysannes, de Crète, de Thèbes et de Macédoine ainsi à celle de divers carnavaux au nord de la Grèce, à Thessalonique et à Nousse, dans lesquels les participants portent des masques traditionnels et des costumes très originaux.

..../...

Afin toujours de revitaliser les traditions, le Ministère de la Culture aide l'organisation de certains rituels très anciens comme " l'Anasteria", où les adeptes passant en dansant au dessus d'un feu de braises, en état de transes et après avoir prié au son d'une musique répétitive.

Il s'intéresse enfin à tous les aspects de la sauvegarde du patrimoine et cherche le moyen de les aider.

ROUMANIE : En Roumanie, c'est l'Institut Ethnographique et Dialectologique de Bucarest qui forme les chercheurs spécialisés dans la collecte des matériaux folkloriques, ceux-ci se trouvent dans les régions rurales et réussissent parfois depuis un millier d'années à se perpétuer jusqu'à nos jours, par voie orale ou littéraire. Les amateurs locaux ont parfois des enregistrements ou des documents filmés.

La tradition en Roumanie est très vivante et se maintient grâce à des cercles ou associations d'amateurs qui assurent la continuité éthnochorégraphique qui représente un trésor régional, par la beauté des pas et des mouvements d'ensemble, les costumes et la musique. L'Institut conserve une importante documentation de photos et de films, qui trouve son complément dans les archives de la télévision, qui a réalisé une émission sous le titre de "Trésor Folklorique".

Chaque région possède donc des groupes de danse et de musique traditionnelle, fréquentés par des enfants, des jeunes et des adultes ... Tous les ans, des Festivals les réunissent créant ainsi une émulation dans l'authenticité, qui aboutit à une vraie revitalisation culturelle.

.../...

GABON : Enfin, pour le Gabon, l'action de sauvegarde est menée par le Ministère de la Culture, des Arts et de l'Education Populaire, qui a entrepris de restructurer son Théâtre National, dont la section de Danse effectue un Recensement afin d'établir un répertoire des troupes locales, d'en vérifier la qualité, l'authenticité et de choisir les danseurs les plus représentatifs de chaque région, pour constituer la troupe du Ballet National.

- Parmi ses projets : l'enregistrement vidéo, afin d'étudier les transformations des danses dans différents districts.

- La réalisation d'émissions éducatives de télévision en utilisant le matériel collecté.

- La diffusion de la danse gabonaise dans les écoles, grandes entreprises et enfin,

- l'organisation du prochain Festival de Théâtre et de Danse qui aura lieu en 1988 à Libreville.

ARLET BON
SECRETARE GENERAL ADJOINT DU CIDD

ANNEX 12

Statement by Professor Enrico Fulchignoni
President of the
International Council for Film, Television
and Audiovisual Communication (CICT)

CICT
IFTC



CONSEIL INTERNATIONAL DU CINEMA
DE LA TELEVISION
ET DE LA COMMUNICATION AUDIOVISUELLE

INTERNATIONAL COUNCIL FOR FILM
TELEVISION
AND AUDIOVISUAL COMMUNICATION

UNESCO

DOC. 1118

le Président

Le C.I.C.T., CNG de rang A dans le secteur Culture-Communication, désire informer officiellement le groupe de travail pour la préparation d'un plan d'action pour sauvegarder le patrimoine non physique que, dans son programme présenté au Secteur dans le cadre de la Décennie du développement culturel, il a prévu des démarches consacrées particulièrement à la sauvegarde du patrimoine non physique dans le domaine des images :

1) Les Anthologies filmées à réaliser avec toutes les sources historiques, publiques ou privées. Des extraits de courte durée des films les plus significatifs illustrant l'évolution des films d'une nation donnée seraient réunis.

Ce corpus d'extraits de films concernant l'ensemble des oeuvres qui caractérise la croissance et l'évolution du cinéma national doit être une contribution fondamentale à l'histoire des media.

2) La création d'une collection systématique des classiques de l'écran sous forme de cassettes audiovisuelles. En URSS, on vient de sortir une série de cassettes audiovisuelles contenant les principaux classiques du cinéma soviétique. Cette collection est l'équivalent audiovisuel des grands classiques imprimés. En effet, il est possible actuellement, grâce aux progrès offerts par la technique, d'arriver à une réalisation extrêmement modérée d'une qualité exceptionnelle et ne dépassant pas le prix d'une édition imprimée.

3) Une rencontre biennale des films et des programmes de télévision axés sur l'Identité culturelle. Le thème de l'Identité Culturelle, qui est présent dans des lieux multiples du programme de l'Unesco, trouverait une confrontation périodique tous les deux ans en vue de réaliser une confrontation parmi toutes les stations de télévision et d'offrir des programmes particulièrement dédiés dans les nations émergentes à des sujets se rapportant à l'Identité Culturelle.

4) La publication d'un volume contenant l'ensemble des rapports des colloques tenus à Ouagadougou en 1985 et 1987 sous les auspices de l'Université du Bénin en collaboration avec l'Unesco. Ces rapports existent sous forme dactylographiée et pourrait faire l'objet d'une publication de très haut niveau scientifique puisqu'ils ont été rédigés par les plus grands experts africains dans

Le domaine de la Tradition Orale.

Il s'agirait d'apporter : 1. une finition des commentaires
2. des notes
3. une introduction et des conclusions

Le C.I.C.T. en collaboration avec le FESPACO serait en mesure de réaliser ce travail de mise au point au cas où il lui serait donné la possibilité de publication de la part d'un éditeur.

Nous voudrions connaître, de la part des représentants du Groupe de travail, en quelles mesures il nous serait possible de faire avancer ce projet.



Prof. Enrico Fulchignoni
Président du CICT

ANNEX 13

ALTERNATIVE PLAN OF ACTION
for the Protection of Folklore

presented by
Professor Lauri HONKO
Director
Nordic Institute of Folklore
Turku, Finland

Preamble

Unesco's work in the safeguarding of the Non-Physical Heritage during 1990-95 requires reallocation of funds and clear priority given to the most important projects. Some of the presently ongoing projects must be discontinued to provide space in the budget for new projects specified below. It is better to concentrate on key projects and carry out them efficiently than to distribute limited funds to large number of topics. Projects in "Group 1" should be conducted with substantial aid from Unesco and under supervision of experts selected by Unesco. Their results should be evaluated at the end of each biennial period by an international group of experts who would have the authority to suggest improvements of strategy. Funds should be made available for quick dissemination of project results, partly during the completion of the work and partly after it. For this purpose a suitable form of publication, a bulletin or newsletter would have to be designed.

Since there will be more project ideas than Unesco can sustain with its own funds, some activities ("Group 2") would have to be based on joint funding in collaboration with national and regional institutions as well as international non-governmental organisations. Unesco would not be able to give more than symbolic financial support, but activities qualified for this category would be able to elicit the necessary funding partly by referring to the participation in Unesco's overall program for the safeguarding of Non-Physical Heritage.

Finally there would be activities ("Group 3") to which Unesco could give only moral support at their initial phase, but which might at a later stage, when need arises and budget allows, qualify for economic support from Unesco funds. These projects would be given space in the information bulletin to provide a full picture of works in progress in the field of the safeguarding of Non-Physical Heritage.

GROUP 1

A. Actions susceptible to be divided into two-year periods

1. Survey and information network

1990-91 Finalize inventory of institutions and specialists dealing with NPH; publish two first issues of information bulletin (or yearbook ?); send out a questionnaire on the State of Safeguarding Work.

1992-93 Publish the inventory (above); publish two issues of information bulletin; analyze and prepare for publication the results of the questionnaire (above).

1994-95 Publish the results of the questionnaire, two issues of information bulletin; draw conclusions for future work.

2. Handbook

1990-91 Draft a handbook for the entire process of safeguarding NPH (discovery, collection, archiving, analysis, publication); first field-tests of the book in local pilot projects.

1992-93 Further test and applications of the handbook in concrete situations; audiovisual aids and other supplementary materials; final draft of the handbook.

1994-95 Publication.

3. Typology of NPH

1990-91 a) Appoint permanent working group for steering typological work and for elaborating general outline of folklore; 1-2 meetings of the group to draft the first version of the GOF; information on the work and call for ideas through the information bulletin.

b) Create (or contract) a unit to compile a comprehensive register of folklore possibly in the form of a data base (2-3 persons full-time); draft the principles and methods of the work; call for copies of existing taxonomies of folklore (including unpublished material) through the information bulletin.

c) Select 1-2 field projects for the experimentation with regional classification; explore the possibility of using materials of already completed field projects for the same purpose.

1992-93 a) Finalize the draft of the GOF; invite a conference of experts to discuss its applicability and recommend improvements; final editing.

b) Continue work according to plan; decide on the form of the comprehensive register as it is made available for users.

c) 1-2 more projects with regional classification; evaluation of the work carried out so far.

1994-95 a) Publication of the GOF.

b) Conclude the work with the comprehensive register and make the result available in a suitable form.

c) Publish report on experimental regional classification and relate the results to the other taxonomic works (above).

B. Actions demanding occasional support and recognition by Unesco

- Individual action in the safeguarding of endangered tradition; creation of methodology of such action.

- Training courses, preferably in field-work or archive context, for young scholars likely to be involved in the safeguarding of NPH.

- Evaluation of various attempts to revitalize traditions already dying out; support and publish case-histories on such activities.
- Support dissemination of the safeguarding ideology by way of occasional papers at conferences, in journals, etc.
- Encourage regional cooperation in the field of the safeguarding of NPH.
- Encourage contacts between Unesco and NGOs in the field of traditional heritage.
- Support the establishment of a World Folklore Council; could be an evaluative body for the projects also.

GROUP 2

1. Cooperation in the field of publishing monographies on the treasures of NPH.
2. Cooperation in the field of audio-visual archiving of NPH.
3. Cooperation in the field of women studies on the basis of NPH.
4. Cooperation in the field of applied use of NPH in various folklore festivals with special reference to folk music, dance and theatre.
5. Cooperation in the field of radio and TV presentation of NPH with special view to the authentic presentation of folkloric performances.

GROUP 3

- New initiatives from the Member States, NGOs, regional and national institutions to be included in the overall program of Safeguarding of NPH, at this point, for information purposes.