



UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANIZATION

**INTERNATIONAL CONSULTATION ON NEW PERSPECTIVES FOR
UNESCO'S PROGRAMME : THE INTANGIBLE CULTURAL HERITAGE**

UNESCO Headquarters, 16-17 June 1993

FINAL REPORT

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I. INTRODUCTION

1. The international consultation on new perspectives for UNESCO's programme: the intangible heritage was organized at UNESCO Headquarters on 16 and 17 June 1993 (see agenda - Annex I). The purpose of this consultation was twofold: firstly, to advise the Organization on the new directions which might be taken by its programme to safeguard and enhance the intangible cultural heritage; secondly, to consider five pilot projects whose launch was envisaged by UNESCO. These projects would be largely funded by extra budgetary resources. Eighty-one persons (experts, representatives of research institutions, private foundations and observers) from some thirty different countries attended the consultation (see list of participants - Annex II) and six documents prepared by the Secretariat (see list - Annex III), together with 19 information documents (received by the Secretariat before the meeting opened)(see list - Annex IV) were circulated to the participants.

2. This meeting was financed jointly by UNESCO and the funds placed in trust with UNESCO by the Japanese Government for the preservation and promotion of the intangible cultural heritage.

3. The consultation was opened by Mr H. Lopes, Deputy Director General for Culture (see full text of his address - Annex V). He pointed out that the intangible heritage had played a role that was just as important for the memory of civilization as the tangible heritage, especially in Africa. He drew attention to the growing interest shown by the Member States in safeguarding and promoting their intangible heritages.

Mr Lopes stressed UNESCO's role as a catalyst and expressed the hope that the proceedings of this consultation would help not only to identify the priority and

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urgent actions with which UNESCO might become associated (either financially or by granting its patronage), but also to formulate arguments designed to elicit financial support for projects from the fund providers. Finally, he announced that the Japanese Government had made 250,000 US\$ available to UNESCO as funds-in-trust for the intangible heritage programme. He thanked the Japanese authorities and congratulated them on this valuable initiative.

4. In his address, Mr Georges Condominas, who was presiding over the consultation in an honorary capacity (Annex VI) responded very favourably to the remarks by Mr Lopes on the Organization's role as a catalyst and laid stress on the dynamism inherent in the "UNESCO" quality label. Calling attention to the importance and fragile nature of the spoken word as compared with written documents, he welcomed the fact that UNESCO was paying increasingly sustained attention to intangible culture, and in particular to the oral traditions. He hoped that all possible efforts would be made in favour of training and dissemination. With that end in view, and in the context of the pilot projects, he proposed the creation of small training centres and the drafting of a collection manual for use by non-specialists (see Annex VI bis).

Mr Condominas also drew attention to the need for a greater awareness of the new phenomena associated with the growth of vast conurbations and the existence of a cultural "melting pot".

5. The participants elected Mr Mahaman Garba of Niger as Chairman, Mrs Manuela Carneiro da Cunha (Brazil), Mr Jack Goody (UK), Chérif Khaznadar (France) and Junzo Kawada (Japan) as Vice-Chairmen. Mr Serge Gruzinski (France) was appointed rapporteur.

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6. Mrs Madeleine Gobeil, Director of the Division of the Arts and Cultural Life, reminded the meeting that UNESCO was an intergovernmental organization in the service of its Member States. She outlined the position of the intangible heritage in relation to the UNESCO Programme as a whole and went on to introduce the new strategy defined by the Secretariat for the intangible heritage programme as such (see Annex VII).

Mrs Gobeil also informed the participants that the Secretariat had recently set up a data base on research institutions in the area of the intangible heritage which might prove valuable for the creation of networks of specialized institutions. She went on to point out that UNESCO was looking into the possibility of creating computerized archives of oral epics at an institution in a Member State and that the Secretariat was studying the proposal put forward by Ambassador Park (Republic of Korea) for the compilation of a list of "living treasures", i.e. actors and exponents of the great intangible heritages. The purpose of this list was to encourage the transmission of these heritages to future generations.

II. NEW PROSPECTS

A. The role of UNESCO

7. All the participants stressed the moral influence of UNESCO and its role as a catalyst and creator of an awareness of the need to safeguard the intangible heritage. Some experts expressed the hope that UNESCO would also act as a clearing house for information on the work done by the Member States in this area.

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B. Areas of UNESCO action and priorities

8. The proposal by UNESCO that priority should be given in the short term to music, dance, the theatre, oral traditions and languages, was received favourably. A number of experts expressed the view that craft techniques formed part of the intangible heritage and hoped that traditional handicrafts - which were often on the point of disappearance - might be included among the activities for preservation as a matter of priority.

9. The participants recognized the fact that a tradition or a culture was never static and that it would be pointless to attempt to preserve a denatured and mummified heritage. The essential task was felt to reside in transmission of the heritage to the younger generations which must be effectively motivated. Some urban pre-industrial cultures, especially in Asia, raised problems of the religious aspect, the secularization of mixed cultures and syncretism. Some participants recognized the emergence of new popular cultures of a hybrid type, born out of the presence of groups of migrants and the encounter between local forms of expression and the process of modernization, especially in the urban environment. However, they expressed the fear that this phenomenon might in the long run lead to the disappearance of the traditional and popular cultures of the rural areas. One expert from South East Asia pointed out that popular art in the rural world was more likely to disappear from his own region than court art in the towns. With a view to halting this process, the participants called upon UNESCO to give priority in the short term to the preservation of the traditional and popular cultures of the rural regions. The issue of preservation of the syncretic cultures could be dealt with in the medium term.

However, some experts felt that the rapid process of industrialization and mass circulation of culture was not resulting in the disappearance of the traditional cultures,

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e.g. in Mexico and Brazil. On the other hand, they regretted that fact that UNESCO was not giving priority to the phenomena associated with the dynamism of these new hybrid cultures.

Finally, some experts wanted UNESCO to make a more detailed study of the effects of tourism on traditional cultures.

10. Among the various areas of action proposed by UNESCO - safeguarding, revitalization, regulatory action and diffusion - many of the participants wanted priority to be given to revitalization.

11. On the subject of safeguard actions, several experts felt that UNESCO should record the intangible heritages as a matter of urgency before moving on to any other form of action. Others felt that safeguard actions should be entrusted to the Member States and that UNESCO should direct its efforts primarily to the archiving of documents which had already been collected.

12. Several participants expressed the hope that UNESCO would give particular attention to the intangible heritages of the minority cultures which are often threatened with disappearance.

C. The principle of intervention

13. Most of the participants drew attention to the need for the creation, under the aegis of UNESCO, of regional or inter-regional networks of specialized institutions in order to coordinate actions, promote international cooperation and exchange information and experience. The emphasis was placed on the strengthening of cooperation between the institutions of the North and those of the South via such networks.

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14. Several participants expressed the hope that UNESCO would undertake actions in partnership with other organizations or institutions.
15. One expert proposed the setting up of machinery for the definition of small-scale safeguard actions, particularly among the minority groups, which might be supported by UNESCO.

D. Criteria for selection

16. The "criterion of urgency" and the "criterion of excellence" chosen by UNESCO in its document were the subject of some discussion. The participants wondered what would be the qualifications of the persons who awarded the "criterion of excellence." Several participants believed that only the inhabitants of the locality concerned, the artists and their audience, were able to pass such a judgment.

One expert stressed the importance of the "criterion of excellence" as the only way of creating the motivation necessary for the transmission and revitalization of the traditional and popular cultures. Others drew attention to the importance which must also be accorded by UNESCO to scientific criteria.

17. In conclusion, the consultation recommended that UNESCO should take account of both scientific and artistic criteria which were not necessarily incompatible with each other.

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E. Modes of action

18. Many participants stressed the need to organize training courses in the field covering techniques for recording, analysis and archiving of the intangible heritage; they also felt that a manual should be drawn up for this purpose for use by non-specialists.

19. Several participants drew attention to the central role of school education in the transmission of the intangible heritages to future generations. They therefore recommended that the Education and Culture Sectors of UNESCO should coordinate their efforts with a view to the preparation within the Member States of school programmes, including elements of the traditional and popular cultures.

20. Many participants felt that UNESCO should encourage all kinds of action to create an awareness among the exponents of the intangible heritages of the value of their culture and of the need to safeguard its existence and ensure its revitalization. Suitable actions might consist in the organization of competitions and festivals, the publication of the oral traditions in the national and vehicular languages and the circulation of these publications. Several experts pointed out that the official recognition of certain leading exponents of the intangible heritages could make a valuable contribution to the revitalization of those heritages. With that end in view, Ambassador Park (Republic of Korea) had submitted a proposal to UNESCO for the compilation of a list of "living human treasures".

21. Other participants expressed the view that the best way of defending the interests of the exponents of the intangible heritage was to help them to find their place in the process of cultural modernization.

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22. A majority of the participants called attention to the extent to which the intangible heritage was adversely affected by the development of tourism. Examples of "decontextualization" and "loss of artistic quality" as a result of excessive commercialization, were mentioned.

While stressing the importance of tourism as a factor of economic development and the need for the Member States to pursue their efforts in this area, some participants highlighted the importance of minimizing its negative effects.

23. After deploring the abusive use that was often made of the intangible heritage, several participants called upon UNESCO to define regulatory instruments capable of protecting the intellectual rights of the exponents of this heritage.

F. Special precautions

24. The participants advised UNESCO to exercise caution on the following points :

- i) the safeguarding and revitalization process must take account of the inherent nature of the intangible heritage which is in a state of "perpetual evolution", unlike the tangible heritage ;
- ii) "culture-products" must not be extracted from their original contexts, as happens with the phenomenon of "folklorization"; on the contrary, steps must be taken to safeguard the entire socio-cultural structure to which the heritage belongs. Some experts consider that it is wrong to attempt at all costs to revitalize certain cultural elements which no longer have any real function ;

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- iii) care must be taken to avoid imposing the Western notion of specific disciplines, e.g. "music", on the study of the cultures of other civilizations, such as the African cultures which are expressed by sounds ;
- iv) the specific nature of each culture must be borne in mind in every action ;
- v) priority must be given to the opinions of the exponents and audience of the intangible heritage in the countries concerned when revitalization actions are undertaken ;
- vi) attention must be given to the obstacles which may obstruct the survival of certain intangible heritages such as manipulation for political, religious or commercial purposes etc. ;
- vii) a close link must be established between the actions taken to collect the intangible heritages and those pursued for their revitalization and circulation.

25. In addition, each participant reported on his or her experience and outlined the problems encountered in their respective actions to safeguard and revitalize the intangible heritages.

Pilot projects (to be financed by extra-budgetary resources)

26. Mrs Noriko Aikawa, responsible for the intangible heritage programme in the Division of the Arts and Cultural Life, informed the participants that these five pilot projects had been prepared at the request of UNESCO by specialized institutions on all five

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continents. These projects provided a practical illustration of the new prospects for the UNESCO programme and more particularly of the types of action which it regarded as meriting priority. The cost of each project ranged from about US\$ 200,000 to US\$ 50,000 and their duration from 2 to 4 years. UNESCO would arrange for the initial financing of the pilot projects by providing "seed money" under the programme and budget for 1994-1995 and would also seek partners and extra-budgetary resources.

27. The five pilot projects presented below were all received very favourably by the participants. Emphasis was placed on the specific character of each of them and some practical proposals for cooperation were advanced by the representatives of the institutions.

A. The pilot project "Protection, conservation and revitalization of the intangible cultural heritage of the Hué region" prepared by the Ministry for Culture and Information of the Socialist Republic of Vietnam and by the Vietnamese National Commission for UNESCO, was presented by Mr Dao Viet Trung, secretary of the Vietnamese National Commission. This project had several goals: the study and revitalization of traditional cultures including the performing arts of the Royal Court; the restoration of villages specializing in handicrafts and the study of the traditional educational system. This was the first time that a project dealing with the intangible cultural heritage had been designed in close liaison with a UNESCO campaign for safeguarding the heritage and with projects for the development of tourism implemented as part of the World Cultural Development Decade.

The participants highlighted the historical and cultural importance of the region of Hué as the former capital of Vietnam. One expert called attention to the originality of this project which consisted in the study of urban cultures of a particular type, and

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suggested that this project might serve as a model for the study of other similar urban cultures, especially in Asia. The need to organize training courses specifically designed to meet the needs of the culture of the Hué region was mentioned. One expert also stressed the extent to which tourism could contribute to the economic development of Vietnam and proposed that a case study be made of this aspect. In addition, an ethnomusicologist stressed the need to include all types of music of this region - popular, Buddhist, court and processional music - in the action designed to safeguard and revitalize musical expression. Finally, one participant pointed out that the presentation of the project budget was not detailed enough.

The representative of SRAFA (Scamco Regional Centre for Archeology and Fine Arts) mentioned the fact that his organization was willing either to receive Vietnamese trainees at the courses which it organizes on the subject of recording the intangible heritage or to send experts to Vietnam.

B. The pilot project: "Safeguarding and revitalization of traditional musics in Niger" had been prepared by the El Hadj Taya Musical Training and Promotion Centre and was presented by its two directors, Mr Mahaman Garba and Mr Dominique Pagani. The authors of this project were alarmed by the banalization of traditional musics, deflection from their original purpose and the sidelining of their producers; they proposed strategies for revitalization which might have an incentive effect on the surrounding African countries. The Taya Centre was operating successfully thanks to financial assistance from the European Community and combined three functions: education, research and promotion, backed by the innovative search for plurality and open repertoires.

The ultimate aim of this project which was to promote the cultural industry of African musics, was particularly well-received by the participants.

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One expert called attention to the need to avoid the negative phenomenon of "acculturation" which influenced the process of creation of "neo-traditional" musics. Another mentioned the need to identify the strategic region before embarking upon a safeguarding action.

Representatives of the African musical institutions asked for the El Hadj Taya Centre to organize a forum, as part of the pilot project, for all the African musical institutions in order to enable them to coordinate their activities and exchange information and experience.

The representatives of Western institutions such as the Musée d'Ethnographie of Neuchâtel (Switzerland), the Musée de l'Homme of Paris and the Deutsche Forschungsgemeinschaft had proposed their scientific and technical cooperation and were prepared to receive African trainees in their institutions. The representative of the Commission of the European Community emphasized the importance of cooperation between UNESCO and the EEC with a view to the implementation of this promising pilot project. The other participants pointed out that the Niamey Centre project could be regarded as a model for the creation of similar institutions elsewhere in Africa.

C. The pilot project: "Creation of a network of research institutions for the safeguarding, revitalization and dissemination of the traditional and popular cultural heritage in the sub-region of Central and Eastern Europe", had been prepared by the Ministry of Culture and Education of Hungary and the Hungarian National Commission for UNESCO, and was presented by Mrs Ilona Nagy, Director of the Ethnographic Institute at the Hungarian Academy of Sciences.

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The purpose of the project was to enable the institutions in the countries of Central and Eastern Europe which specialized in this area, to find joint solutions to their shared problems of restructuring in the present context of far-reaching change following the recent political upheaval. It would enable them to develop a new strategy and methodology and to coordinate their actions in favour of "folklore."

One participant referred to the work of the great artists of this region such as Bartok and Kodaly who had turned to traditional and popular music as their sources of inspiration. He also reminded the meeting of the unfortunate "manipulation of folklore" which had been experienced under the communist regime.

The representatives of the Canadian Museum of Civilizations and the Musée de l'Homme of Paris presented their own respective projects for multi-media information centres, with an electronic link-up to other institutions, and offered to cooperate on this particular project.

The representative of the Norwegian Council for Folklore, Music and Dance drew attention to the great tradition and high level of research in the area of folklore in Hungary and offered the cooperation of his own institution, together with that of other institutions in the Scandinavian countries and of the CIMT (International Council for Traditional Musics), on this project.

D. The pilot project: "Collection, training in collection techniques and revitalization of traditional music and dance in Tunisia" had been prepared and was now presented by Mr Hatem Touil, head of the Tunisian National Sound Library at the Centre for Arab and Mediterranean Musics.

The host structure for this project was an institution that had been set up recently. It

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was a unique example in the Arab region. The emphasis was placed on the revitalization of traditional musics and dance through public education and the media.

Some participants wondered whether the partners for the actions proposed in this project, such as the national radio and television network and the Ministry of National Education etc. had really given their agreement to play an active part. Others called attention to shortcomings of the project from the ethnomusicological and ethnographic angles. A proposal was made to widen the project so as to create in future a network of musical institutions of the Arab countries comprising the Centres in Oman and Qatar, the Centre for Popular Tradition in Egypt etc.

E. The pilot project on "The intangible urban heritage of the historic centre of Mexico City (1940-1990). Documentation and promotion" was presented by Mr Néstor García Canclini, professor in the department of anthropology at the Universidad autónoma metropolitana de México. It consisted of two sections: documentation and promotion. The participants pointed out that this venture which was particularly original and could serve as an example for future UNESCO projects touching on the new area of the big cities in the developing countries all over the world which were undergoing extremely fast population growth and rapid cultural change. The creation of an awareness among persons in positions of responsibility, the training of cultural promoters and the creation of archives capable of being used for a whole range of purposes were some of the facets of this pilot project whose bold methodological and practical approach was emphasized. The study of the creative urban and popular imagination, the interest given to fragile and ephemeral materials and the very scale of the intervention - which was not concerned this time with a village or with an isolated community - were all challenges which anthropologists and sociologists would have to take up and would become still more important in the 21st century.

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28. An ambitious project by the CIPSH (International Council for Philosophy and the Human Sciences), The red book of endangered languages, was presented by Mr Stephen Wurm, former President of the CIPSH. The purpose of this project was to survey and study all the endangered languages throughout the world. Its first phase consisted in the creation of a data bank containing information on research carried out in this area. Here, UNESCO was negotiating with the Japanese authorities for the creation of a data bank of this kind in Tokyo.

Several speakers pointed out that both the agencies directly concerned and UNESCO were confronted with growing demands in Africa for intervention relating both to languages that were threatened with disappearance and to everyday languages; language was perceived in Africa as a vital means of asserting cultural identity. Other participants pointed out that the role of speakers of these languages who wished to leave audio-visual and written records deserved particular attention.

V. CONCLUSION

The consultation closed in an atmosphere of consensus after two days during which many topics were broached in a constructive and pragmatic manner. Mrs Gobeil wound up the proceedings by thanking everyone who had helped to prepare the meeting. UNESCO undertook to act as a catalyst and coordinator. The Organization expressed the hope that the participants would give it their active support through their institutional networks and help to advance the cause of the safeguarding of the intangible heritage by making representations to research establishments, governments and delegations.

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VI. RECOMMENDATIONS

Recommendations to UNESCO

1. Early organization of an inter-African meeting for the creation of a network of solidarity and exchange of experience, as a means of fighting more effectively for the survival of the intangible culture of Africa.
2. Compilation of interdisciplinary encyclopedias of the knowledge of traditional societies.
3. Creation of an international fund of intellectual property of the traditional populations, paying due tribute to the biological and scientific contribution of the traditional societies and to their contribution to the local conservation of bio-diversity.
4. Provision of material assistance to certain groups of artists when the lack of equipment (masks, musical instruments etc.) prevents all development or revitalization of a performing art which has previously been abandoned.
5. Provision of financial and moral support for national and international competitions in the traditional arts (music, dance, performing arts).
6. Creation of a diploma of honour and an international award for the leading exponents of artistic or craft traditions (on a proposal from the Member States and by decision of an international selection board which would meet once each year).

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7. Creation of a prize or distinction for "masterpieces of the universal heritage" which would be awarded each year by a selection board; this distinction would no doubt help some authorities to become more aware of the cultural treasures which are still alive on their territory and consequently to help to safeguard or revitalize them.
8. Systematic archiving: this archiving should be based on written documents (manuscripts, drawings and paintings), photographs and above all on the collection of living images, i.e. film or video.
9. In the area of sound archives, assistance with
 - i) the training of archivists ;
 - ii) the organization of regional seminars on archive management ;
 - iii) the creation and management of local, national and regional audio-visual archives.
10. Assistance with the definition of specific standards for the classification of Arab musical documents.

Recommendations to the Member States:

1. Preparation of legislation on the safeguarding of national phonographic heritages and, in particular, constitution of structures for the management and application of such legislation.
2. Definition and notification to UNESCO of the goals and, above all, of the appropriate mechanisms of national policy designed to protect the traditional intangible cultures against uncontrolled and excessive commercial exploitation.

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3. Formulation of cultural policies in such a way as to encourage the participation of a large number of non-governmental agencies.
4. In so far as possible, rather than simply arranging the systematic collection of traditional musics, an endeavour will be made to keep alive the underlying *raison d'être* of this music. The creation of folklore for tourists is to be avoided.
5. Recognition of the fact that the intangible cultures of their ethnic minorities are worthy of interest since, like monuments or works of the plastic arts, they form part of the national heritage (and of that of all mankind). Contrary to the belief held by certain politicians, they do not present a threat to national unity (cf. example of Switzerland). They only become dangerous when an attempt is made to suppress their existence.
6. Inclusion of teaching of the traditional arts in the syllabus of general education.
7. Tribute to, and recognition of, the great masters of the traditional arts.
8. Assistance to researchers and research institutes by providing equipment and seconding personnel.
9. Development of a national awareness of the value of archives of audio-visual recordings for the safeguarding and revitalization of the traditional cultures and facilitation of the creation of such archives.
10. Action to ensure that the national Commissions play a more active and responsible role.

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Recommendations to the research institutions

1. Coordination of their activities at regional and international level and creation of networks with a view to the promotion of exchanges of information and experience.
2. Broadening of research in the areas of ethno-linguistics and ethno-pedagogics, so contributing to the enhancement of the action taken by UNESCO to safeguard and enrich the intangible heritage.
3. Help individual countries to determine priorities for safeguard actions; national and ethnic susceptibilities must be treated with respect and tact; as a general principle, direct intervention must be avoided.
4. Preparation of a preliminary inventory of priority research.
5. Ensure the quality of training of researchers and make sure that volunteer workers are given correct training.
6. Listen to the wishes of the minorities to whom instruments for popular collection should be made available (familiarization with phonetic transcription, course in anthropology, personalized manuals for collection purposes).
7. Encourage cooperation between the possessors of a culture and the users for the purpose of preserving this culture.
8. Show great respect at all times towards the actors and exponents of the intangible heritage.

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9. Be more active in the search for partners - exchange of information bulletins and publications - and develop joint programmes.

Recommendations to the actors and exponents of the intangible heritage:

1. Ensure the careful preservation of traditional musical structures by refusing to endorse the standardization generated by the influence of the West and the "worldisation" of music.
2. Identify the institutions which might work together and establish contact with them (present projects and find a working framework).
3. Facilitate the study of the intangible cultural heritage by serious researchers to whom appropriate information should be provided.
4. Avoid "selling their soul to the devil", i.e. mass tourism and international showbiz.

Recommendations to the disseminators of the intangible heritage :

1. Circulate works in their authentic form and do not convert them for circulation on the pretext of making them more readily "understandable " to tourists.
2. Take due precautions to avoid privileging a particular genre which might prove destructive of other genres.
3. Respect authors' rights when they are known.

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4. Accompany publications of sound recordings by adequate and detailed explanations and notes.
5. Give priority to circulation of the sound recording heritage on cassettes in the third world.
6.
 - (1) specialists should write in a manner which is more readily accessible to the general public ;
 - (2) film producers should make films that are more popular.



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**INTERNATIONAL CONSULTATION ON NEW PERSPECTIVES FOR
UNESCO'S PROGRAMME : THE INTANGIBLE CULTURAL HERITAGE**

UNESCO Headquarters, 16-17 June 1993

AGENDA

1. Opening of the meeting by Mr Henri Lopes, Assistant Director-General for Culture
2. Election of the Chairman, Vice-Chairmen and Rapporteur
3. Anthropology and the safeguarding of intangible cultures : problematics and reflections on the role of UNESCO, by Mr Georges Condominas
4. Presentation by Mrs Madeleine Gobeil, Director of the Division of Arts and Cultural Life :
 - i) New perspectives for UNESCO's programme on intangible cultural heritage
 - ii) Draft programme and budget for 1994-1995 (to be submitted in November 1993 to the 27th session of the UNESCO General Conference)

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5. Participants' interventions :
 - i) Comments on UNESCO's document "New Perspectives"
 - ii) Reports on problems of safeguarding and revitalization of the intangible cultural heritage in the region concerned
6. Discussion
7. Presentation of five pilot projects to be financed from extra-budgetary resources :
 - i) Protection, conservation and revival of the intangible cultural heritage in the region of Hue (Viet Nam), by Mr Dao Viet Trung
 - ii) Safeguarding and revitalization of traditional musics in Niger (Niger), by Mr Mahaman Garba
 - iii) Safeguarding, revitalization and diffusion of traditional and popular cultural heritage for the Eastern and Central European subregion : establishment of a network of research institutions (Hungary), by Mrs Ilona Nagy
 - iv) Collection, training course on the collection and revitalization of traditional music and dance in Tunisia (Tunisia), by Mr Hatem Touil
 - v) The intangible urban heritage of the Historic Centre of Mexico city - 1940-1990 : promotion and dissemination (Mexico), by Mr Néstor García Canclini
8. Progress report on the preparation of the project : "Red book on endangered languages" by Mr Stephen A. Wurm
9. Conclusion



ORGANISATION DES NATIONS UNIES
POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

UNITED NATIONS EDUCATIONAL, SCIENTIFIC
AND CULTURAL ORGANIZATION

**CONSULTATION INTERNATIONALE SUR LE PROGRAMME DE L'UNESCO:
PATRIMOINE IMMATERIEL - NOUVELLES PERSPECTIVES**

(Siège de l'UNESCO, 16-17 juin 1993)

**INTERNATIONAL CONSULTATION ON NEW PERSPECTIVES FOR
UNESCO'S PROGRAMME : THE INTANGIBLE CULTURAL HERITAGE**

(UNESCO Headquarters, 16-17 June 1993)

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANIZATION

**INTERNATIONAL CONSULTATION ON NEW PERSPECTIVES FOR
UNESCO'S PROGRAMME : THE INTANGIBLE CULTURAL HERITAGE**

UNESCO Headquarters, 16-17 June 1993

List of documents

1. New Perspectives
2. 27 C/5 Draft Programme and Budget for 1994-1995 (Intangible Heritage)
3. Recommendation on the Safeguarding of Traditional Culture and Folklore
4. The evolution of anthropology today and the appropriate role for UNESCO in relation to research establishments and universities in the area of the intangible cultural heritage by Mr Georges Condominas
5. Protection of the intangible cultural heritage : survey and new prospects by Mr Serge Gruzinski
6. Preliminary List of the Institutions in the field of the Intangible Cultural Heritage
7. Sauvegarde des langues à l'UNESCO : bilan d'une expérience (1978-1992)
8. Pilot project : Protection, conservation and revival of the intangible cultural heritage in the region of Hue by the Ministry of Culture and Information of the Socialist Republic of Vietnam and the Vietnamese National Commission for UNESCO

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9. Pilot project : Safeguard and revitalize the African musical heritages by Messrs Mahaman Garba and Dominique Pagani of the El Hadj Taya Musical Training and Promotion Centre in Niamey
10. Pilot project : Establishment of a network of research institutions in the field of safeguarding, revitalization and diffusion of traditional and popular cultural heritage for the Eastern and Central European subregion by the Ministry of Culture and Education of the Hungarian Republic and the Hungarian National Commission for UNESCO
11. Projet pilote : Collecte, formation en matière de collecte et revitalisation de la musique et de la danse traditionnelles en Tunisie par M. Hatem Touil, responsable de la Phonothèque nationale tunisienne au Centre des Musiques Arabes et Méditerranéennes
12. Pilot project : The intangible urban heritage of the historic centre of Mexico city - 1940-1990 - promotion and dissemination by Mr Néstor García Canclini
13. The Red Book of Languages in Danger of Disappearing by Mr Stephen A. Wurm
14. Press release
15. UNESCO catalogue of traditional musics



ANNEX/ANNEXE IV

UNITED NATIONS EDUCATIONAL SCIENTIFIC
AND CULTURAL ORGANIZATION

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

**International consultation on new perspectives for UNESCO's programme :
the intangible cultural heritage (UNESCO Headquarters , 16-17 June 1993)**

**Consultation internationale sur le programme de l'UNESCO :
patrimoine immatériel - nouvelles perspectives
(Siège de l'UNESCO 16-17 juin 1993)**

INFORMATION DOCUMENTS

DOCUMENTS D'INFORMATION

Title/Titre	Name/Nom
Intangible cultural heritage : problems of safeguarding and revitalization	Ayo Bamgbose
Patrimoine immatériel - nouvelles perspectives	François Borel
Quelques propositions sur les perspectives de l'UNESCO pour la conservation et la promotion du patrimoine immatériel	Jacques Brunet
Commentaires sur le document de l'UNESCO : le patrimoine immatériel : nouvelles perspectives ainsi que sur les documents annexes	Manuela Carneiro da Cunha

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Comments on UNESCO's document	Chua Soo Pong
Comments on UNESCO's document	Dao Viet Trung
The classification and preservation of the traditional cultural heritage among the Jinuos, and ethnic minority in Yunnan, China	Du Yuting
Sauvegarde et revitalisation du patrimoine culturel immatériel - rapport sur l'Italie	Clara Gallini
Préambule pour introduire aux discussions sur les patrimoines immatériels	Mahaman Garba
Safeguarding the intangible cultural heritage	Jack Goody
Commentaires sur la recommandation sur la sauvegarde de la culture traditionnelle et populaire et sur le texte "The intangible heritage : New Perspectives"	Néstor García Canclini
Problèmes de sauvegarde et de revitalisation du patrimoine culturel immatériel au Burkina Faso	Oger Kabore
Commentaires sur les nouvelles perspective de l'UNESCO pour la conservation et la promotion du patrimoine immatériel	Junzo Kawada
Le patrimoine culturel immatériel, sauvegarde de la culture traditionnelle et populaire	Laboratoire d'Ethnologie du Musée de l'Homme
International Centre for African Music and Dance	J.H. Kwabena Nketia
Recording and dissemination of traditional music Perspectives from Africa	J.H. Kwabena Nketia
A propos des "Nouvelles perspectives" du programme de l'UNESCO : patrimoine culturel immatériel	Diana Rey-Hulman
Reconnaissance de l'art carnavalesque comme patrimoine de l'immatériel	Annie Sidro
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Neo-Athom and problems of recreating a lost language	Barend Jan Terwiel



ANNEX V

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANIZATION

ADDRESS BY MR LOPES
Assistant-Director General for Culture

**International consultation on new perspectives for
UNESCO's programme : the intangible cultural heritage**
UNESCO Headquarters, 16-17 June 1993

Your Excellencies the Ambassadors and Permanent Representatives,
Ladies and Gentlemen,
Dear Participants,

As you can imagine, it is a great pleasure for me to receive you here in the name of the Director General and to welcome you on this first day of the consultation on the new prospects for the UNESCO programme in the area of what we have agreed to call the intangible heritage.

May I begin by thanking all the researchers, academics and specialists in the traditional arts, languages and artists who have come here either as participants or as observers. I should like to thank them not only for having taken up the invitation issued by our Director General but also, in many cases, for having contributed to the preparation of our proceedings. A number of you are friends and colleagues whom I might even describe as members of the UNESCO family; among them, I wish to single out Professor Georges Condominas for a personal tribute. As I came into the conference room just now I had occasion to tell him that I knew him already without knowing him personally, because he is one of those prominent figures whom the teachers which it was my good fortune to have in this country used to quote to us, in particular because of his book Nous avons mangé la forêt (We have destroyed the forest), published over thirty years ago now. Georges

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Condominas is a prestigious ethnologist who has managed, to a greater extent than others, to further our understanding of the fact that an endeavour to comprehend the way of life of others holds the key to an understanding of our own culture. I should like to thank him for helping us to prepare these proceedings. There are some experts here with whom I feel a special affinity: Jacques Goody, a specialist in the populations of Ghana; Professor Nketia whom it is my pleasure to meet here again and who is, I believe, the leading expert in African music, my friend Memel-Foté (perhaps I should refer to him not as my friend but rather as my elder because we were young students when he was completing his studies under difficult and heroic conditions that I shall refrain from recalling here so as not to embarrass his modesty); Jacques Brunet who has brought us splendid music and pictures of traditional artists and is involved in another of our major projects in South East Asia; Chérif Khaznadar who has been familiarizing us with traditional artistic creation throughout the world for over twenty years; Professor Wurms who is unstinting in his efforts to call our attention to the endangered languages; and Diana Rey-Hulman who has produced a fine study of the intangible heritage in the Caribbean region. I know them all well and share their attachment to the symbolic and recreational facet of human creation. But, ladies and gentlemen, I should really prefer to mention every one of you by name. Please do not hold it against me if I do not read the list of participants through to its end. I would not wish to tire you.

Nor is there any need for me to remind you of the role of the oral tradition. Had you not been convinced of its importance, you would not have come here or decided to stay with us for two days. Perhaps interest in the oral tradition can be traced back to a time some thirty years ago when the history of Africa came to attract growing and unprecedented attention. Up to then African history had essentially been a colonial history. And in their search for sources in the late fifties, observers realized that the first-hand sources which we possessed were in fact of colonial origin. There was thus a European vision, sometimes impartial, interesting and sympathetic to the peoples of Africa, but we still lacked the African viewpoint. It was then that a number of anthropologists emphasized the role of the oral tradition as a means of throwing greater light on history. On this subject, the work of

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Vancina and his publication De la tradition orale (On the oral tradition) cannot pass unmentioned; in its day this book was considered as an essential reference for historians who wished to renew the vision of African history. Since then, our horizons have broadened and, in the case of UNESCO at least, the notion of the intangible heritage is only recent. It was surely in these same buildings that another African, and you will have expected me to mention or at least refer to him, Amadou Hampaté Ba, launched his famous saying which I shall refrain from repeating to an audience such as this; you would certainly feel such repetition to be an example of facile bad taste.

UNESCO has gained attention first and foremost for its work in the area of preservation and for the importance which it has attached to the physical heritage which is today arousing growing interest in public opinion and among the population of every continent. The attention given to the intangible heritage for its part is relatively recent. But for some cultures and civilizations, this is the most important facet. I hope you will bear with me if I refer yet again to Africa. I do so not from chauvinism but from a perfectly natural concern: I am convinced that what distinguishes the African continent South of the Sahara from all other cultures and traditions is that these countries with an oral tradition possess very few, if any, monuments, while their written archives are extremely sparse except in the Ethiopian area. Elsewhere they date from the arrival of the Muslim religion. Some examples, such as the Veï of Liberia and the Bamouns in Cameroon tend to be cited. But on the whole (and I do not believe that this is a weakness or negative point by comparison with other cultures, merely a particular trait of our civilization) our concern is to preserve a different equilibrium which has an important bearing on the social dynamic. For peoples who have no monuments and few archives it is therefore important for the rest our creation and the rest of our memory to be preserved: they consist in essence of our intangible heritage. I have spoken of Africa and made reference to UNESCO. In recent years, we have come to realize that other continents have gradually begun to recognize the fact that just as action was being taken to preserve the intangible heritage of Africa, they too had a precious intangible heritage of their own. Emphasis was first placed on this point in Asia, followed by Latin America and of late, to an increasing degree, in Europe. You will be
.../...

aware that we in UNESCO also view North America as an extended part of Europe where the memory of the indigenous peoples resides precisely in this intangible heritage. Today it is Central and Eastern Europe which are in their turn laying emphasis on the value of this sector. In the past decade, the Member States of UNESCO, faced with the upheaval in the structures of economic production, the sudden change in ways of life and social transformations of the developing countries in particular, have gained an increasing awareness of the fact that certain authentic intangible manifestations of cultures in the world were on the point of disappearing. These intangible heritages are indeed more fragile than the monuments and sites which you know, as I said a moment ago, that we are trying to safeguard. I might add that in the search for new resources, the Director General has only recently invited a group of permanent representatives of the Organization, above all in their personal capacity, to make suitable proposals to him. That is why I welcome their presence here and perhaps one of them will be addressing your gathering. They include Ambassador Angremy, better known under his pen name, Pierre-Jean Rémy, who takes a close interest in these matters, Ambassador Messan of Niger who is also present among us, Ambassador Dan Haulica of Romania and Ambassador Park of Korea who is in a sense the originator of this initiative. At the UNESCO Secretariat, in preparation for this meeting, we entrusted Mr Serge Gruzinski, a director of research at the CNRS, last year with the task of making a scientific evaluation of all the activities pursued by UNESCO in the sphere of the intangible cultural heritage during the last two decades. I should like to take this opportunity to thank him for the work of great intellectual rigour produced by him which will serve as the basis for your proceedings on this occasion. This evaluation also includes a technical and scientific assessment made by Mr Jacques Brunet, an ethnomusicologist and professor of cinematography at the University of Paris VII, of the audio-visual productions of UNESCO over the past twenty years. His assessment has shown that this period could be regarded as the first phase of the programme in which the actions pursued by UNESCO successfully focussed on activities in the area of theoretical and methodological studies; the time has now come for UNESCO to embark on the second phase of its programme by undertaking operational activities. We have the impression that in the past two decades, although UNESCO has devoted some resources to the intangible heritage, it has done so

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in a manner which was too widely dispersed and the limited resources of the Organization which are never equal to our ambitions have, if I may use a rather trivial image, been "sprinkled" over sectors which are excessively varied without any particular order of priority. We have touched on languages, oral traditions, traditional knowledge, techniques, games, rituals, music, dance, the theatre, sometimes directly and sometimes through certain non-governmental organizations and it would be most unfair if I were not to mention here the International Council for Philosophy and the Human Sciences.

What do we expect of you? Mrs Gobeil will shortly be outlining the programme that we envisage for the next two years and intend to present to the general Conference.

We hope that you will be able to subscribe to this programme without too much difficulty.

Definitions of the intangible heritage already exist and have been set out. Would it not be appropriate in the next two days for you to agree, having regard to the different schools of thought which may exist and to which you may either belong or have yourself established, on a definition which will be flexible enough to enable international reflection on our future action to begin ?

The second thing which we expect of you would not be to make a survey of all the actions that should be undertaken but rather to help us to identify areas on which UNESCO should concentrate. We cannot take over the role of research institutes: our resources are too limited for that. We must therefore make a choice and we hope that you will advise us on the areas of action which seem to you urgent and deserving of priority. That is what we are expecting of you. Not a survey but a selection; we willingly recognize the fact that there will be a thousand, ten thousand, a hundred thousand important things which other bodies may achieve while some actions on the other hand can only be carried though by UNESCO or with the assistance or patronage of UNESCO. On occasion we shall have to give our support, but more often than not we shall act as a catalyst and mobilize resources.

.../...

Finally, I should like to draw your attention to the physical heritage which is recognized as one of the greatest of UNESCO's achievements, together perhaps with the fight against illiteracy. I should like to point out that in all the major campaigns which have brought renown to UNESCO, the actions to safeguard Nubia or the temple of Borobodur and all the programmes which followed, most of the resources deployed were supplied in the first instance by the country concerned. Solidarity has been an additional factor which is often all the more important as the national political determination was clear to the outside world. Here again we must identify the actions which might persuade non-specialists to bring us additional resources for safeguard campaigns in the areas in which you specialize.

In conclusion, I should like to say a word for the benefit of your colleagues who are not here with us. I hope they will bear with us. Their expertise is unquestionable but it was impossible for us to invite every specialist. They will realize, however, that our dialogue is only just beginning and we shall have occasion to call upon them in the course of the implementation of our future actions.

In conclusion, a word of special thanks are due, via the researchers from Japan, to the Japanese authorities who were the first to provide extra-budgetary resources and have recently made \$US 250,000 available to us in the shape of what we call funds-in-trust. Part of that sum has been used to prepare this meeting. I wish to place on record the great interest which the Japanese government pays to this area of action. It is at present looking into the possibility of making a still greater effort for coming years. We thank Japan and hope that its example will be followed by other countries. And so on behalf of the Director general and of all the participants gathered here today, I should like to thank the Japanese authorities and congratulate them on this initiative.

Ladies and Gentlemen, this time I assure you I have reached the end of my address. In the oral tradition of my own country, I might say "Abuu Bia" which, in many forms of oral tradition, means "I have spoken". I declare this international consultation on the intangible heritage open and wish you every success because it is in our joint interest for your proceedings to prove a success. Thank you.



UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANIZATION

ADDRESS BY MR GEORGES CONDOMINAS

**International consultation on new perspectives for
UNESCO's programme : the intangible cultural heritage**
UNESCO Headquarters, 16-17 June 1993

Deputy Director-General,

Madam Director,

Your Excellencies, the Ambassadors and their representatives,

Ladies and Gentlemen,

Today's international consultation marks a turning point in the activities and projects of UNESCO. The previous consultations (November 1984, January 1985 and October 1987) were occasions for technical and methodological discussions on a very high level, bringing together specialists on matters of definitions and typologies, classification of the gathering of material and archiving. Another fact which underlines this difference is the background to all this work, especially the two last points which presupposed the existence of fairly considerable financial resources. The funds available to UNESCO today have been reduced substantially. In those earlier days, it was already possible to observe the effects of the second world war and the conflicts and confrontations which followed on population movements and the positive and negative consequences of the considerable progress made by science and technology on the daily life, leisure and recreational activities of peoples. Today an awareness of the true situation is causing widespread anxiety: the flight from the land has become a migratory movement towards urban centres with the creation of the megalopolis in which populations are crowded together with a density that was

.../...

inconceivable even fifty years ago. Not only is this a process of internal flight from the land but also massive migration of a variety of populations towards the more developed countries and cities in the industrialized countries. This has created a melting pot of cultures and mixed cultural. These cultures must of course be made the subject of study, but the complexity of the way in which they have come about and of their sociological context call for resources which UNESCO does not yet have at its disposal. Be that as it may, I should like to take this opportunity to welcome the Mexican project which seems to me to have an assured future, based as it is on an extremely detailed preliminary study. It is becoming increasingly apparent that the younger members of these populations are the most prone to emigrate, so cutting themselves off from their sources of traditional knowledge and therefore preventing its transmission, since in many cases the traditions are oral. If there is nobody to receive the spoken word, the tradition will be lost. And that is a serious loss. I had intended to quote Amadou Hampaté Ba, but the Deputy Director-General did so before me. However, given the number of Asians present here today, and I am one myself, I should like to remind you of the saying that "an old man who dies is a library gone for ever". I should just like to make two comments on the words of Hampaté Ba and of the use that he made of the word "library". Firstly, its use in the context of the oral traditions underscores their living character but also reveals the complex that has existed for decades if not centuries, in favour of the written word. There is a terrifying superiority complex on the part of cultures with a written tradition against those which had no such tradition and an inferiority complex on the part of those which knew only the spoken word. Today things have changed and rightly so, because if we look at the culture which nowadays has the widest influence in the world through its technology and science, I refer to the culture of the industrialized countries and of the West, that culture is itself based on two works which are the written transcript of a spoken or oral body of knowledge, namely the Iliad and the Odyssey on the one hand and the Bible on the other. These are oral works which were later transmitted in writing. Even if the transition from the oral to the written mode involved certain changes, these works which are the cornerstones of Western culture, are works in the oral tradition. I thought it important to draw attention to that fact.

.../...

As I was saying earlier, population trends and movements threaten to bring about the disappearance of the oral traditions which have themselves evolved and changed. That is why UNESCO has now set itself the task of safeguarding these impalpable treasures as a matter of priority. They are impalpable to the hands and eyes and are received by hearing alone. I have in mind first and foremost the oral traditions, but also the traditional theatre which embodies some oral elements. When you consider a Laotian bard, the **mo lam**, he speaks and sings and expresses himself orally but there is a link with writing because a little summary will be found in the pagoda. If you take up that summary you will find that it has nothing in common with the magnificence of the **mo lam**'s song which is altogether exceptional. It is that richness which we must gather up and pass on to others because it is the very foundation of our humanity. Take any people in a distressed situation, after a war or famine. What will you find? You will find that this people on the very verge of death resists and survives through poetry. Poetry is as essential to life as bread or rice. I see this as a source of encouragement in our work. Often when people have asked me "but when it comes down to it, what is the point of what you are doing?", I have answered "there is no point". By those words I was simply expressing the extent to which I was shocked to see that some people are incapable of grasping the imponderable, the weight of the unsayable, which sets mankind apart.

I have referred to impalpable treasures but there are also the material aspects of immaterial culture, for example weaving. If you take the weaving of the Mnong or Rhades of central Vietnam or if you take the fabrics woven by the people of the Andes or their wickerwork artefacts, you will find that all of these are masterpieces which have as much value as any work of a contemporary artist. But these masterpieces are disappearing under the impact of the vertiginous expansion of low cost manufactured products. We therefore have a duty to safeguard these works made of perishable materials. Sometimes you will find in a remote hut a piece which is already nearly in shreds and in two or three years time will have disappeared altogether.

.../...

As to the second point, the reduction of our resources, the deputy director-general has already explained the problem and I shall not revert to it here. However, I do want to stress the importance which the UNESCO label can bring to a venture. I see this as a source of encouragement to the producers and actors of these works. We do not intend to perfect the university training of people who are already specialists but what are we to do? The number of specialists worldwide is very small while the number of works, these impalpable and evanescent works, to be collected, is very large. We must therefore take advantage of the fund of good will - admittedly sometimes with ulterior motives, but no matter - of all the people who take a passionate interest in research of this kind. I have come across them everywhere in the field. The risk of course is that people who have been lucky enough to acquire a tape recorder or video recorder will begin to film and record anything and anyhow. They will be taking a well trodden path and missing the real point. What is important today is not so much to train new students of ethnology or folklore who will sadly find fewer and fewer professional outlets, but to help those who already have a profession and are keenly interested in this research; they must be given a framework and documentary assistance.

I also believe that UNESCO must not scatter its resources widely as used to be its practice, but should instead concentrate on certain areas and contribute to the implementation of pilot projects which will involve small training centres, as an ancillary feature if you like. To my mind the important need is to train people who will take a passionate interest in their work and whose profession will oblige them to spend a number of months or even years in a particular sector. Their interest in what is happening in a wider context will also need to be aroused. In the colonial era and the same holds good today), there were people who lived in their own little corner and did not know that they were surrounded by treasures. Others on the contrary did know and their works are real treasures for professional researchers even if they pretend to despise and disdain them. Here there is a major fund of knowledge. The persons concerned must therefore be trained and guided, shown what is interesting and taught the basic techniques. We have therefore had the idea of creating

.../...

a manual which will not be intended for university staff but which they will, I hope, use when they go out into the field. This manual will be designed on the contrary for local schoolteachers, for priests or monks of the different religions, for forest engineers or quite simply for educators in the town centres and suburbs. The manual will be their guide and will enable them to collect substantial treasures.

Returning to my first point, namely the theoretical and methodological debate among scientists, you will have noted that the semantic field of our particular sector is less easy to grasp than in the case of monuments. And this semantic field has imprecise limits as is only natural for an intangible culture. There are things which we might like to include but cannot. Take the word folklore for example: it was made fashionable by international tourism whose main interest was to satisfy Western tourists in search of the exotic, which unfortunately all too often turns out to be a tinsel exoticism. Or certain forms of national tourism which try to fill in the leisure time of a majority of the local population. Both these forms of tourism trample unwritten culture underfoot. Our project is not a "drag" to use the language of students. We shall not attempt to create "reservations" of a new kind. But there are treasures of traditional cultures, technical treasures, treasures of creation and assembled data which are unknown to our conventional cultures. They are extremely fragile and it is our duty to preserve them. We must combat all the effects of tourism, the authoritarian attitude of some governments or actors in the cultural world who give priority to all forms of Western culture and want to force their own cultural assets into the Western mould at all costs by naturalizing them and dressing them up in borrowed clothing. There is a vital need to collect this intangible data together. In the past there has been considerable borrowing, for example by Debussy, Bartok, Messian or Kodaly, on occasion from their own culture and sometimes from the cultures of different countries. These borrowings may be made from the learned music of the Far East or Indonesia but also from popular, Amerindian, Afro-American or Central Asian sources as in the case of Dvorak, Milhaud, Gershwin or Borodine. In future our research will be able to encourage the creative work of other researchers, those of our own generation and those of generations to come.

.../...

Dissemination also plays a very important role. It will make the indigenous actors and creators aware of the value of what they are doing and of the interest aroused by their works in the outside world. Dissemination must be a two-way process. We must give back the items that we have collected in their more sophisticated form (composition, work, thesis etc.), but nevertheless containing the original text for example of the epic which is the subject of the new study. In that way, we can save an intangible popular creation and at the same time respect the rights of the creator who was inspired by it. All too often at university level people return home bearing important data which they never return. Behaviour of that kind poses ethical problems which I would ask you to consider. The task which we have to accomplish is particularly demanding, because regardless of what some people who are against the spoken word may claim, words and language are the essence of human communication and that, after all, is a central area of UNESCO's work.



UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANIZATION

International consultation on new perspectives for
UNESCO's programme : the intangible cultural heritage
UNESCO Headquarters, 16-17 June 1993

DRAFT ETHNOGRAPHIC MANUAL
FOR USE BY COLLECTORS OF EXAMPLES OF INTANGIBLE CULTURE

Preliminary remark

Our aim is not to produce yet another manual for the training of specialists at universities.

The manual will in principle be intended for persons who take an interest in the culture (or cultures) of countries in which they have resided for some time for professional reasons (schoolteachers and educators, priests or monks of different religious persuasions, engineers etc.) or to pursue leisure activities. It should serve as a guide for field studies by non-university personnel enrolled in the training centres which may or may not be associated with a pilot project.

We shall provide a few additional bibliographic references for persons who might later wish to perfect their knowledge of anthropology and folklore.

The manual must therefore be practical (with suitable illustrations) and written in a clear and straightforward style. It will comprise a glossary explaining the unavoidable technical terms without superfluous jargon.

1. Introduction

- 1.1 Definition of the scope of the study: explanation of the meaning of the term "intangible culture."
- 1.2 Value of research of this kind.
- 1.3 Need to collect data in their ethno-sociological context.
- 1.4 Obligation to respect the formulation chosen by other people which must not be disfigured by applying the researcher's own standards.

2. Tools used by the researcher

- 2.1 Writing and drawing.
- 2.2 Measuring instruments.
- 2.3 Still cameras.
- 2.4 Tape recorders.
- 2.5 Video cameras.

Note: The use of sophisticated equipment (video cameras etc.) does not dispense with the need for more rudimentary methods: drawing remains useful alongside photography; the written notation of words is still necessary to transcribe and interpret the spoken or sung documents which are tape recorded.

The fact that an object has already been described or a story recorded at one place does not make a repetition of the same operation elsewhere superfluous. Stress the scientific importance of variants.

The place at which every collection was made must be indicated and its date noted.

3. Regional frame and context of the study

- 3.1 Geographical situation and communications network.
- 3.2 The ethnic environment: autonymous and exonymous; frontiers.

4. Language and verbal communication

Basic familiarization with the International Phonetic Alphabet (IPA).

- 4.1 List of basic words and examples of sentences.
- 4.2 Language levels (including court language where applicable).

- 4.3 Poetic language.
 - 4.4 Secret languages or languages used in entertainments.
 - 4.5 Semantic data.
 - 4.6 Multilingual systems.
 - 4.7 Other ethnolinguistic data.
5. Literature(s)
- 5.1 Oral and written literatures.
 - 5.2 Literary genres (indigenous concepts).
 - 5.3 Forms of prosody.
 - 5.4 Poetry and music.
6. Musical arts
- 6.1 Song.
 - 6.2 Instruments.
 - 6.3 Performances.
 - 6.4 Influence of external forms of music.
 - 6.5 Indigenous ideas of aesthetics.
7. Body and gestural techniques
- 7.1 In daily life.
 - 7.2 In games and art forms:
 - 7.2.1 Children's games.
 - 7.2.2 Training for sports.
 - 7.2.3 Training in the musical and choreographic arts.

7.3 Beauty and ornamentation.

8. Dance

8.1 Genres.

8.2 Aesthetic concepts and attitudes to foreign dance forms.

9. Knowledge of the milieu and relationship with the environment: ethno-sciences

9.1 Ethno-biology.

9.2 Ethno-zoology.

9.3 Ethno-mineralogy.

9.4 Ethno-ecology.

10. Relations with space and time

10.1 Types of space

10.1.1 Inhabited - cultivated - utilized space.

10.1.2 Mythical space and its imprint on geographical space.

10.1.3 Knowledge of the world outside.

10.2 Time cycles:

10.2.1 Brief lapses of time.

10.2.2 The day: day and night.

10.2.3 The lunar month (or solar month, or association of the two) and its subdivisions.

10.2.4 The year.

10.2.5 Other time cycles.

11. Technology and aesthetics - tools, handicrafts, plastic arts, culinary art
 - 11.1 Traditional techniques which still survive and techniques which have disappeared.
 - 11.2 Specialists.
 - 11.3 For each object or instrument:
 - 11.3.1 Manufacture and determination of its sale or exchange value.
 - 11.3.2 Use.
 - 11.3.3 Repair.
 - 11.3.4 Discarding.
 - 11.4 The notion of beauty and elegance.
 - 11.5 Foreign objects and instruments which have been adopted and attitudes to modern techniques.
12. Social organization
 - 12.1 Social groups.
 - 12.2 Relatives and neighbours.
 - 12.3 Power and hierarchy.
 - 12.4 Economic relations:
 - 12.4.1 Types of trade.
 - 12.4.2 Currency(ies).
 - 12.4.3 Trade networks and markets.
 - 12.5 Inter-ethnic relations.
 - 12.6 The administrative framework.
13. Performing arts
 - 13.1 Genres.

13.2 Places and decors.

13.3 Actors.

13.3.1 Professional actors: statute, earnings...

13.4 Occasions on which performances are given.

14. Religious systems

14.1 Description of the mythical space (cf. 10.1.2):
sanctuaries and religious points in space.

14.2 For each ritual:

14.2.1 Where? When? For how long (in the past
and today)?

14.2.2 Who? For whom? By whom? With whom?

14.2.3 Settings and instruments.

14.3 Categories of ritual:

14.3.1 The stages in life and rites of passage.

14.3.2 Medical practices (and ideas on healing).

14.3.3 Magic and religious rites.

14.4 The specialists

14.4.1 Categories of healers.

14.4.2 Shamans.

14.4.3 Priests and monks.

14.4.4 Other performers.

14.5 Contacts and syncretism between systems of belief.

15. Biographies

Glossary of technical terms

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ANNEXE VII

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND
CULTURAL ORGANIZATION

**THE INTANGIBLE HERITAGE
NEW PERSPECTIVES**

**International consultation on new perspectives for
UNESCO's programme : the intangible cultural heritage
UNESCO Headquarters, 16-17 June 1993**

I - INTRODUCTION

Of all the activities engaged in by UNESCO, operational action in the area of safeguarding of the cultural heritage, such as the International Safeguarding Campaigns to save the Nubian Temples and Borobodur, certainly attracts the widest media attention and general public interest today, and has given the Organization a particularly favourable image. However, this programme was for a long time confined to the "preservation and enhancement of the tangible heritage: monuments and natural sites."

In the past twenty years, and especially in the last decade, the Member States of UNESCO have gradually become aware of the fact that certain authentic manifestations of world culture are disappearing under the impact of the transformation of the structures of economic production and the sweeping changes in lifestyles and society, especially in the developing countries. Moreover, the development of means of communication is tending to impose a uniform cultural model throughout the world. This phenomenon may of course permit the creation of a new type of syncretic culture. But it may equally well lead to the complete disappearance of the original forms of cultural expression. The intangible heritage is after all even more fragile than monuments and sites because of its non-physical nature and because its safeguarding is dependent on transmission by oral means or by gestures and movement.

.../...

This programme was launched on a smaller scale than the programme designed to protect the physical heritage.

II. THE ACHIEVEMENTS OF TWO DECADES, THE SEVENTIES AND EIGHTIES : DEFINITIONS AND TYPOLOGIES

In the context of this programme, the procedures and principles for the preservation of the intangible heritage raised in the first instance a whole series of questions to which the Organization sought answers by convening meetings of committees of experts, engaging in theoretical debate and developing action in many different areas.

Definitions of the non-physical or intangible heritage have been put forward and a series of increasingly precise typologies drawn up.

The Recommendation on the "Safeguarding of traditional culture and folklore" was adopted by the General Conference at its 25th meeting in November 1989, when the following definition was proposed:

"Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group of individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts."

Surveys conducted in the Member States have enabled information to be gathered on the situation of the cultural heritage in some of these countries.

For all these reasons, it may be assumed that this initial phase of reflection has now been completed with valuable outcomes.

.../...

In parallel, projects designed to safeguard languages and oral traditions and to disseminate traditional forms of music have achieved initial results which highlight the quality and vigour of these actions.

However, recent scientific evaluation of the two decades of existence of this programme has shown that the action taken by UNESCO was too widely dispersed and that the limited resources of the Organization were scattered between too many disparate actions :languages, oral traditions, traditional knowledge, techniques, games, rituals, music, dance, theatre etc. with no fixed order of priority. The evaluation also shows that some attempts to set up overambitious federating projects such as the "compilation of a world inventory of the non-physical heritages" or the "Stages of life" made it more difficult to launch the second (operational) phase of the programme.

III. A NEW ENVIRONMENT

What is more, a process of far-reaching political and cultural change has transformed the world scene in recent years.

The upheavals experienced by many of the former communist countries and the emergence in many parts of the world of the search for a true identity, are making it essential for UNESCO to redefine its cultural policy and find a new dimension for its action.

Moreover, the Organization cannot disregard the emergence of new popular cultures.

These new forms have several distinctive features:

- they flourish in urban areas, especially in the conurbations of the developing countries into which a growing share of the population is migrating from the countryside ;
- they assume hybrid and syncretic forms to the extent that they are the outcome of an encounter between traditional local forms of expression and modernization;

.../..

- they are sometimes associated with diasporas from the developing countries which have settled in the industrialized nations;
- they are constantly evolving with no possibility of laying down lasting roots as they have no territory of their own: in the long run, their fragility will necessitate a multiplicity of interventions.

Finally, the role of UNESCO should be changed to enable it to become the catalyst and coordinator of the actions which need to be undertaken by or in the Member States, the NGOs and specialized institutions.

This new environment and the outcomes of the programme evaluation lead us on to the definition of a new perspective and a new mode of intervention by UNESCO.

IV. NEW PERSPECTIVES

1. Areas of action by UNESCO

Following an initial phase devoted largely to theoretical reflection UNESCO must, in conformity with its mission, pursue a pragmatic policy of systematic intervention in its operational phase. That intervention involves, first and foremost, the definition of a **rigorous order of priorities**. UNESCO would therefore propose to intervene within the framework of the intangible heritage programme in **clearly defined areas**; its interventions would serve as models and should enjoy maximum visibility. **Music, dance, the theatre, oral traditions and languages could be the priority areas** on which the Organization might focus its action in an initial phase. Other sectors might be envisaged later as the second stage.

In this first phase, UNESCO might confine its action to **rural cultures dating from the pre-industrial era** and associated with a particular territory; the chosen cultures should be

.../...

outstanding for their originality and contribution to the heritage of mankind. In the second phase, UNESCO might extend its actions to the new cultures referred to above (see III - A new environment) which are tending increasingly to proliferate.

i) Safeguarding traditional cultures

The action of UNESCO might concentrate on the protection of the traditional cultures which are most at risk and most fragile.

The traditional cultures could therefore be the subject of urgent intervention and short and medium-term actions.

ii) Support granted for the revitalization and transmission of traditional cultures

The action and material support of UNESCO could therefore be more effectively concentrated, through the national authorities of the Member States, on the populations, groups and individuals who produce or reproduce cultural forms at local level so as to revitalize them and facilitate their transmission to the rising generation.

Priority could be given to measures designed to promote activities which enable the traditional heritages to be revitalized, e.g. the production of films about traditional cultures or the organization of folklore fairs and festivals and their transmission, for instance by organizing training courses.

iii) Protection: normative action

UNESCO, in cooperation with the Member States, cultural actors, producers and creators, could reflect firstly on the protection of their rights and secondly on the ways in which traditional forms might be integrated into world culture. The excesses of "World Music", the demands of production companies and a steadily growing interest in traditional forms of culture, all make this process of reflection particularly urgent.

.../...

iv) Dissemination

UNESCO could place emphasis on the **dissemination** of forms of cultural expression to the general public in such a way as to arouse an interest in cultures which are different and have remained little-known up to now.

In parallel, the Organization might seek to preserve the vitality and creativity of these manifestations of the heritage of mankind. Actions in favour of the new popular forms of culture referred to above might also be undertaken by enhancing their dissemination.

2. Principles of intervention by UNESCO

Experience acquired over the past two decades and the need to meet the urgent requirements that exist today, make it essential to better define the respective responsibilities of UNESCO and of its potential partners. It has become imperative to increase the effectiveness of the actions which are undertaken and to make sure that they have the widest possible medium and long term repercussions.

i) A new division of responsibilities

Although UNESCO continues to attach the greatest possible importance to its cooperation with scientific institutions, it might be preferable to leave these scientific bodies the responsibility for conducting theoretical and field research into traditional cultures, and, more specifically, for putting together working instruments - linguistic studies, dictionaries, lexicons, manuals etc. - and data banks.

In the industrialized countries, these institutions have at their disposal sufficient financial and human resources to be capable of performing highly specialized tasks. UNESCO for its part would be willing to give them its moral support whenever their action is likely to contribute to a better understanding of the intangible heritage.

.../...

UNESCO could promote by all possible means exchanges and scientific cooperation between research establishments in the industrialized countries and their counterparts in the developing world.

Its **major task** in this area could consist in creating and coordinating networks for cooperation and exchanges between the Member States, research institutes and the private funds which may be deployed in favour of its actions.

The creation of an effective **network** first at regional and later at international level, and the multiplication of **partnerships**, could be a central concern of decision-makers within the Organization.

ii) Criteria for making choices

UNESCO might target its interventions and take concrete and pragmatic action in the field at the request of the Member States concerned. It could apply three main criteria:

- a. safeguarding the forms of expression which are in danger of extinction or irremediable disappearance ;
- b. representative or exceptional nature ;
- c. the quality of performance of the particular form of cultural expression.

The Organization could intervene whenever cultural forms seem to be in the process of disappearance, as a result of the lack of natural channels of transmission or because of the harsh impact of modernization.

To the criteria of safeguarding and representativeness, UNESCO could add a third criterion to set it apart from the actions pursued by other institutions. It could pay privileged attention to the most outstanding artists, troupes, works or forms of cultural expression which are the most likely to arouse the interest of people today.

The choices made by UNESCO could be guided by the criteria of urgency and excellence.

3. Implementing procedures

The areas of action and principles of intervention could guide the Organization which might in future focus its efforts on pilot projects in the following areas with the help of extra-budgetary resources :

i) Safeguarding

a) Identification

(1) The Organization could set up working groups at regional level to target its interventions and establish the network of institutions (Member States, national and international research institutes, private funds, patrons, production companies etc.) which could be given responsibility for collecting, analysis and archiving.

(2) The working groups could set up a team consisting of recording technicians and experts from the research institution which has been selected to cooperate in the safeguarding action.

(3) Via the authorities of the countries concerned, the specialists, technicians and representatives of UNESCO could establish contact locally with the cultural actors and, in consultation with them, determine the procedures (sound and/or audiovisual recording), the area and scale of their intervention (music, theatre, dance, oral traditions and languages).

b) Recordings, analysis and archiving on the basis of the regional networks of established institutions :

(1) Adaptation of the collecting manual to the regional situation.

.../...

(2) Training courses in the recording of traditional heritages so as to make sure that they are able to gradually take over responsibility for recording their own heritage.

(3) Making available study grants to the future experts who would be responsible for the recording, analysis and archiving of traditional cultures.

(4) After making the recordings in the field, the team set up for the purpose of identification (para. i) a)):

- could transcribe and analyse these recordings, and
- classify and archive them.

(5) The recordings that are made could be archived as a matter of priority by the institutions of the Member States and by the research establishments which have taken part in the safeguarding action. Copies could be made available to the audiovisual cultural actors.

ii) Revitalization and transmission of traditional and popular cultures

At the local level, the action of UNESCO could provide the necessary means of reproduction and renewal for the relevant forms of cultural expression under the most favourable possible conditions.

While avoiding all interventionism or paternalism, and acting at the express request of the Member States, the Organization could endeavour to make sure that the creators of traditional cultures themselves accept responsibility for the conservation of their heritage and take independent care of its evolution and transmission.

a) UNESCO could organize training courses of all kinds to promote the transmission of the traditional cultures to the future generations.

.../...

b) UNESCO could take steps to ensure that the cultural actors and creators - musicians, composers, dancers, story tellers etc. - play a dynamic role in the national economy and culture by defining procedures which are capable of preserving their creativity. It could advise the parties concerned through the intermediary of the authorities of the Member States and help them to preserve their traditional heritage from unbridled commercialization or excessive tourist exploitation which might deflect these forms of expression from their initial objectives.

To that end, it could make available to the interested parties at least two experts (in the economics of tourism, communication and the protection of rights) who have been suitably trained in this type of action and could advise the local authorities on the creation of a suitable infrastructure to permit the revitalization and transmission of traditional cultures. The Organization could also help Member States to set up centres or schools of traditional music and dance, or traditional music and dance classes in existing school establishments.

c) The worldwide dissemination and valorization of their creations through the intermediary of UNESCO could clearly constitute one of the outstanding means of integration of the populations involved. With the support of the States concerned, UNESCO could encourage radio and television broadcasting of traditional and popular forms of expression, such as performances of the Balinese Shadow Theatre. The organization of festivals of the traditional performing arts might also be encouraged in the same context.

iii) Normative action: protection

UNESCO could continue to encourage the Member States to implement the "Recommendation on the Safeguarding of Traditional Culture and Folklore". In addition, the Organization could see to it that the legitimate interests of the actors and performers of traditional and popular cultures are protected by continuing the work undertaken in cooperation with WIPO in the area of the protection of intellectual property.

.../...

iv) Dissemination

UNESCO could encourage by all possible means (publication of books and audiovisual production) the dissemination of the forms of cultural expression which have attracted its attention, whenever their nature and quality lend themselves to such promotional measures. UNESCO could therefore take steps to make available to the widest possible audience the music, images and texts which it has decided to publish.

In addition to its collection of **Traditional Music of the World**, the Organization could develop the new video collection of **Masterpieces of the world performing arts** and another video collection devoted to **minority cultures**. Works on languages and oral traditions could be published in cooperation with specialized institutions.

This major activity - dissemination and distribution - could help to bring into international cultural circulation old or unpublished forms which, by their very existence, contribute to the enrichment of exchanges and creation throughout the world.

This action of popularization and awareness-creation - and hence of international valorization - could also constitute one of the most effective defences and safeguards that can be offered to cultures which have been rendered fragile by modernization or marginalization.