

Hundred and fifty-fifth Session

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**REPORT BY THE DIRECTOR-GENERAL
ON THE PRECISE CRITERIA FOR THE SELECTION OF CULTURAL
SPACES OR FORMS OF CULTURAL EXPRESSION THAT DESERVE
TO BE PROCLAIMED BY UNESCO TO BE MASTERPIECES OF
THE ORAL AND INTANGIBLE HERITAGE OF HUMANITY**

SUMMARY

Pursuant to 154 EX/Decision 3.5.1, following consultation with all the regions, the Director-General submits to the Executive Board the present document containing:

- (i) a revised proposal concerning the precise criteria for the selection of cultural spaces or forms of popular and traditional cultural expression that might be proclaimed 'Masterpieces of the oral and intangible heritage of humanity';
- (ii) a detailed selection procedure and funding methods.

All the opinions expressed during the discussions of the Programme and External Relations Commission of the Executive Board, at its 154th session, have been taken into account in Annex IV of this document.

Decision required: paragraph 4.

INTRODUCTION

1. In accordance with resolution 23 adopted by the General Conference at its 29th session, and in line with the provisions of the Recommendation on the Safeguarding of Traditional Culture and Folklore (the text of which is reproduced in Annex I of this document) and with decision 5.5.5 relating to living human treasures adopted by the Executive Board at its 142nd session (the text of which is reproduced in Annex II of this document), the Director-General submitted to the Executive Board, at its 154th session, a proposal concerning the criteria for the selection of cultural spaces - in the anthropological sense of the term - or of forms of popular and traditional cultural expression that might be proclaimed by UNESCO to be 'masterpieces of the oral heritage of humanity'. In the discussions of the PX Commission concerning document 154 EX/13, the speakers emphasized the exceptional importance of the oral heritage for the cultural identities of the peoples of the whole world, in particular those regions where a very large part of the cultural heritage is based on the oral heritage. It was stressed that the oral heritage, by virtue of its diversity and its intercultural nature, possessed universal value. At the same time, the Executive Board made a point of emphasizing that the oral heritage could not be dissociated from the intangible heritage, and accordingly requested that the words 'and intangible' be added between 'oral' and 'heritage' in the title of the distinction to be accorded. Following the discussions, the Executive Board accepted the principles formulated in document 154 EX/13 relating to the creation of an international distinction to be entitled 'masterpieces of the oral and intangible heritage of humanity'.

2. Several speakers nevertheless called for detailed information on certain features of this project, whose underlying concept is a complex one. The clarifications requested were of two kinds: conceptual and operational. Many speakers illustrated the notion of oral heritage by citing examples drawn from their own countries, and asked for the title to be broadened, as mentioned in paragraph 1. The definition of cultural spaces, as propounded in document 154 EX/13, met with general acceptance. As regards the comments of an operational nature, it was stressed that the means of funding, the human resources and the selection procedure should be defined more precisely. Several speakers voiced differing opinions regarding the definition of the selection criteria.

3. Consequently, the Executive Board decided to invite the Director-General to establish, in consultation with all the regions, precise criteria for choosing cultural spaces or forms of cultural expression (with a view to their being proclaimed 'masterpieces of the oral and intangible heritage of humanity') and to define a detailed selection procedure and funding methods, taking into account the opinions expressed in the discussions of the Programme and External Relations Commission of the Executive Board at its 154th session, with a view to their submission to the Board at its 155th session (154 EX/Decision 3.5.1, the text of which is reproduced in Annex III of this document).

4. If the Executive Board were to approve the new draft Regulations, as proposed in Annex IV of this document, it might wish to adopt the following draft decision:

The Executive Board,

1. Taking into account the provisions of the Recommendation on the Safeguarding of Traditional Culture and Folklore, adopted in 1989 by the General Conference at its 25th session, and the guide on Living Human Treasures,

2. Having regard to 29 C/Resolution 23, and to decision 3.5.1 adopted by the Executive Board at its 154th session,
3. Having examined the draft Regulations relating to the proclamation by UNESCO of ‘masterpieces of the oral and intangible heritage of humanity’, annexed to document 155 EX/15,
4. Invites the Director-General to establish procedures for the proclamation by UNESCO of ‘masterpieces of the oral and intangible heritage of humanity’, taking all necessary steps to implement the above-mentioned Regulations and, if appropriate, in association with certain aspects of the Memory of the World programme linked to the oral heritage;
5. Invites the Director-General to seek public or private donors in order to obtain extrabudgetary resources which will serve to encourage, in the form either of a prize or a subvention, the work of safeguarding, protecting and revitalizing cultural spaces or forms of cultural expression once they have been proclaimed ‘masterpieces of the oral and intangible heritage of humanity’.

ANNEX I

Recommendation on the Safeguarding of Traditional Culture and Folklore

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Paris from 17 October to 16 November 1989 at its 25th session,

Considering that folklore forms part of the universal heritage of humanity and that it is a powerful means of bringing together different peoples and social groups and of asserting their cultural identity,

Noting its social, economic, cultural and political importance, its role in the history of the people, and its place in contemporary culture,

Underlining the specific nature and importance of folklore as an integral part of cultural heritage and living culture,

Recognizing the extreme fragility of the traditional forms of folklore, particularly those aspects relating to oral tradition and the risk that they might be lost,

Stressing the need in all countries for recognition of the role of folklore and the danger it faces from multiple factors,

Judging that the governments should play a decisive role in the safeguarding of folklore and that they should act as quickly as possible,

Having decided, at its 24th session, that the safeguarding of folklore should be the subject of a recommendation to Member States within the meaning of Article IV, paragraph 4, of the Constitution,

Adopts the present Recommendation this fifteenth day of November 1989:

The General Conference recommends that Member States should apply the following provisions concerning the safeguarding of folklore by taking whatever legislative measures or other steps may be required in conformity with the constitutional practice of each state to give effect within their territories to the principles and measures defined in this Recommendation.

The General Conference recommends that Member States bring this Recommendation to the attention of the authorities, departments or bodies responsible for matters relating to the safeguarding of folklore and to the attention of the various organizations or institutions concerned with folklore, and encourage their contacts with appropriate international organizations dealing with the safeguarding of folklore.

The General Conference recommends that Member States should, at such times and in such manner as it shall determine, submit to the Organization reports on the action they have taken to give effect to this Recommendation.

A. Definition of folklore

For the purposes of this Recommendation:

Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or 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.

B. Identification of folklore

Folklore, as a form of cultural expression, must be safeguarded by and for the group (familial, occupational, national, regional, religious, ethnic, etc.) whose identity it expresses. To this end, Member States should encourage appropriate survey research on national, regional and international levels with the aim to:

- (a) develop a national inventory of institutions concerned with folklore with a view to its inclusion in regional and global registers of folklore institutions;
- (b) create identification and recording systems (collection, cataloguing, transcription) or develop those that already exist by way of handbooks, collecting guides, model catalogues, etc., in view of the need to co-ordinate the classification systems used by different institutions;
- (c) stimulate the creation of a standard typology of folklore by way of: (i) a general outline of folklore for global use; (ii) a comprehensive register of folklore; and (iii) regional classifications of folklore, especially field-work pilot projects.

C. Conservation of folklore

Conservation is concerned with documentation regarding folk traditions and its object is, in the event of the non-utilization or evolution of such traditions, to give researchers and tradition-bearers access to data enabling them to understand the process through which tradition changes. While living folklore, owing to its evolving character, cannot always be directly protected, folklore that has been fixed in a tangible form should be effectively protected.

To this end, Member States should:

- (a) establish national archives where collected folklore can be properly stored and made available;
- (b) establish a central national archive function for service purposes (central cataloguing, dissemination of information on folklore materials and standards of folklore work including the aspect of safeguarding);
- (c) create museums or folklore sections at existing museums where traditional and popular culture can be exhibited;

- (d) give precedence to ways of presenting traditional and popular cultures that emphasize the living or past aspects of those cultures (showing their surroundings, ways of life and the works, skills and techniques they have produced);
- (e) harmonize collecting and archiving methods;
- (f) train collectors, archivists, documentalists and other specialists in the conservation of folklore, from physical conservation to analytic work;
- (g) provide means for making security and working copies of all folklore materials, and copies for regional institutions, thus securing the cultural community an access to the materials.

D. Preservation of folklore

Preservation is concerned with protection of folk traditions and those who are the transmitters, having regard to the fact that each people has a right to its own culture and that its adherence to that culture is often eroded by the impact of the industrialized culture purveyed by the mass media. Measures must be taken to guarantee the status of and economic support for folk traditions both in the communities which produce them and beyond. To this end, Member States should:

- (a) design and introduce into both formal and out-of-school curricula the teaching and study of folklore in an appropriate manner, laying particular emphasis on respect for folklore in the widest sense of the term, taking into account not only village and other rural cultures but also those created in urban areas by diverse social groups, professions, institutions, etc., and thus promoting a better understanding of cultural diversity and different world views, especially those not reflected in dominant cultures;
- (b) guarantee the right of access of various cultural communities to their own folklore by supporting their work in the fields of documentation, archiving, research, etc., as well as in the practice of traditions;
- (c) set up on an interdisciplinary basis a national folklore council or similar co-ordinating body in which various interest groups will be represented;
- (d) provide moral and economic support for individuals and institutions studying, making known, cultivating or holding items of folklore;
- (e) promote scientific research relevant to the preservation of folklore.

E. Dissemination of folklore

The attention of people should be drawn to the importance of folklore as an ingredient of cultural identity. It is essential for the items that make up this cultural heritage to be widely disseminated so that the value of folklore and the need to preserve it can be recognized. However, distortion during dissemination should be avoided so that the integrity of the traditions can be safeguarded. To promote a fair dissemination, Member States should:

- (a) encourage the organization of national, regional and international events such as fairs, festivals, films, exhibitions, seminars, symposia, workshops, training courses, congresses, etc., and support the dissemination and publication of their materials, papers and other results;
- (b) encourage a broader coverage of folklore material in national and regional press, publishing, television, radio and other media, for instance, through grants, by creating jobs for folklorists in these units, by ensuring the proper archiving and dissemination of these folklore materials collected by the mass media, and by the establishment of departments of folklore within those organizations;
- (c) encourage regions, municipalities, associations and other groups working in folklore to establish full-time jobs for folklorists to stimulate and co-ordinate folklore activities in the region;
- (d) support existing units and the creation of new units for the production of educational materials, as for example video films based on recent field-work, and encourage their use in schools, folklore museums, national and international folklore festivals and exhibitions;
- (e) ensure the availability of adequate information on folklore through documentation centres, libraries, museums, archives, as well as through special folklore bulletins and periodicals;
- (f) facilitate meetings and exchanges between individuals, groups and institutions concerned with folklore, both nationally and internationally, taking into account bilateral cultural agreements;
- (g) encourage the international scientific community to adopt a code of ethics ensuring a proper approach to and respect for traditional cultures.

F. Protection of folklore

In so far as folklore constitutes manifestations of intellectual creativity whether it be individual or collective, it deserves to be protected in a manner inspired by the protection provided for intellectual productions. Such protection of folklore has become indispensable as a means of promoting further development, maintenance and dissemination of those expressions, both within and outside the country, without prejudice to related legitimate interests.

Leaving aside the 'intellectual property aspects' of the protection of expressions of folklore, there are various categories of rights which are already protected and should continue to enjoy protection in the future in folklore documentation centres and archives. To this end, Member States should:

(a) regarding the 'intellectual property' aspects:

call the attention of relevant authorities to the important work of UNESCO and WIPO in relation to intellectual property, while recognizing that this work relates to only one aspect of folklore protection and that the need for separate action in a range of areas to safeguard folklore is urgent;

(b) regarding the other rights involved:

- (i) protect the informant as the transmitter of tradition (protection of privacy and confidentiality);
- (ii) protect the interest of the collector by ensuring that the materials gathered are conserved in archives in good condition and in a methodical manner;
- (iii) adopt the necessary measures to safeguard the materials gathered against misuse, whether intentional or otherwise;
- (iv) recognize the responsibility of archives to monitor the use made of the materials gathered.

G. International co-operation

In view of the need to intensify cultural co-operation and exchanges, in particular through the pooling of human and material resources, in order to carry out folklore development and revitalization programmes as well as research made by specialists who are the nationals of one Member State on the territory of another Member State, Member States should:

- (a) co-operate with international and regional associations, institutions and organizations concerned with folklore;
- (b) co-operate in the field of knowledge, dissemination and protection of folklore, in particular through:
 - (i) exchanges of information of every kind, exchanges of scientific and technical publications;
 - (ii) training of specialists, awarding of travel grants, sending of scientific and technical personnel and equipment;
 - (iii) the promotion of bilateral or multilateral projects in the field of the documentation of contemporary folklore;
 - (iv) the organization of meetings between specialists, of study courses and of working groups on particular subjects, especially on the classifying and cataloguing of folklore data and expressions and on modern methods and techniques in research;
- (c) co-operate closely so as to ensure internationally that the various interested parties (communities or natural or legal persons) enjoy the economic, moral and so-called neighbouring rights resulting from the investigation, creation, composition, performance, recording and/or dissemination of folklore;
- (d) guarantee Member States on whose territory research has been carried out the right to obtain from the Member State concerned, copies of all documents, recordings, video-films, films and other material;

- (e) refrain from acts likely to damage folklore materials or to diminish their value or impede their dissemination or use, whether these materials are to be found on their own territory or on the territory of other states;
- (f) take necessary measures to safeguard folklore against all human and natural dangers to which it is exposed, including the risks deriving from armed conflicts, occupation of territories, or public disorders of other kinds.

ANNEX II

142 EX/Decision 5.5.5

5.5.5 Establishment of a system of ‘living cultural properties’ (living human treasures) at UNESCO (142 EX/18 and 142 EX/48)

The Executive Board,

1. Recalling that the General Conference adopted a Declaration of the Principles of International Cultural Co-operation at its 14th session, on 4 November 1966, and a Recommendation on the Safeguarding of Traditional Cultures and Folklore at its 25th session, in November 1989, in which it urged Member States to adopt various ways and means of preserving folklore in their respective countries,
2. Being mindful that the preservation of folklore is essential to the enrichment of the cultural heritage of humankind and the protection of cultural identities,
3. Convinced that Member States can better promote mutual understanding of each other’s way of life and create a culture of peace through international cultural exchanges and co-operation,
4. Invites Member States to establish where appropriate a system of ‘living cultural properties’ (living human treasures) in their respective countries, and to submit the list of ‘living cultural properties’ to the UNESCO Secretariat;
5. Invites the Secretariat to compile a list of the ‘living cultural properties’ (living human treasures) submitted by Member States and to make it available to Member States at their request;
6. Expresses the hope that if the national list proves successful UNESCO could, as a next step, institute a world list of ‘living cultural properties’ (living human treasures).

ANNEX III

154 EX/Decision 3.5.1

3.5.1 Proposal by the Director-General concerning the criteria for the selection of spaces or forms of popular and traditional cultural expression that deserve to be proclaimed by UNESCO to be masterpieces of the oral heritage of humanity (154 EX/13 and 154 EX/52)

The Executive Board,

1. Recalling Article I of the Constitution of UNESCO,
2. Considering that the Convention for the Protection of the World Cultural and Natural Heritage (Paris, 1972) refers only to monuments, groups (of buildings) and sites (works of man or combined works of nature and man) and that it is not applicable to the intangible heritage,
3. Taking into account the provisions of the Recommendation on the Safeguarding of Traditional Culture and Folklore, adopted by the General Conference at its 25th session in 1989, and the guide on Living Human Treasures,
4. Considering the oral and intangible heritage, composed of different traditional and popular forms of cultural expression produced and/or transmitted orally, as defined in paragraph A of the above-mentioned Recommendation on the Safeguarding of Traditional Culture and Folklore, to which should be added, among the examples, traditional forms of communication and information,
5. Recognizing that the oral and intangible heritage is for many communities the essential source of an identity having its roots deep in history,
6. Concerned at the fate of the oral and intangible heritage and stressing the need in all countries for recognition of the role of that heritage in the present social context,
7. Convinced of the need to make governments, non-governmental organizations, and above all the communities concerned aware of the value of their oral and intangible heritage and of the urgency and importance of safeguarding and revitalizing it,
8. Having regard to 29 C/Resolution 23,
9. Having examined document 154 EX/13 and, in particular, the draft Regulations relating to the proclamation by UNESCO of masterpieces of the oral heritage of humanity, contained in Annex III thereof,
10. Approves the principles set out in document 154 EX/13 concerning the creation of an international distinction entitled masterpieces of the oral and intangible heritage of humanity;

11. Invites the Director-General to establish, in consultation with all the regions, precise criteria for choosing cultural spaces or forms of cultural expression and to define a detailed selection procedure and funding methods, taking into account the opinions expressed in the discussions of the Programme and External Relations Commission of the Executive Board at its 154th session, with a view to their submission to the Board at its 155th session;
12. Further invites the Director-General to study means of disseminating, preserving and protecting these immaterial or intangible cultural spaces for the benefit of the communities of origin;
13. Invites also the Director-General to seek public or private donors for the creation of a prize that would be awarded by UNESCO in order to ensure the preservation and promotion of cultural spaces or forms of oral cultural expression proclaimed masterpieces of the oral and intangible heritage of humanity.

ANNEX IV*

Regulations relating to the proclamation by UNESCO of *masterpieces of the oral and intangible heritage of humanity*

1. Objective

- (a) The purpose of these Regulations is to pay tribute to outstanding masterpieces of the oral **and tangible** heritage of humanity, which would be cultural spaces or forms of popular or traditional cultural expression and which would be proclaimed *masterpieces of the oral and intangible heritage of humanity*.
- (b) The aim is also to encourage governments, NGOs and local communities to identify, preserve and promote their oral **and intangible** heritage, **considering this to be the depository and collective memory of peoples, which alone can ensure the survival of distinctive cultural characteristics**. The Proclamation is also intended to encourage individuals, groups, institutions and organizations to make outstanding contributions to managing, preserving, **protecting** and promoting the oral **and intangible** heritage in question, in accordance with UNESCO's objectives, and its programme in this area, in particular as regards following up the *Recommendation on the Safeguarding of Traditional Culture and Folklore* (1989).
- (c) **For the purpose of these Regulations the anthropological concept of a cultural space shall be taken to mean a place (or 'physical space') in which popular and traditional cultural activities are concentrated, but also a time (or 'temporal space') generally characterized by a certain periodicity (cyclical, seasonal, calendar, etc.) or by an event. Finally, this temporal and physical space should owe its existence to the cultural activities that have traditionally taken place there.**
- (d) The term '*oral and intangible heritage*' is defined in the *Recommendation* mentioned above, as follows: '*Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or 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*'. **In addition to these examples, account will also be taken of traditional forms of communication and information.**
- (e) UNESCO will endeavour to set aside budgetary resources and to seek **extrabudgetary funds that will serve to encourage, in the form either of a prize or a subvention**, action taken to safeguard, **protect** and revitalize the heritage, which will be

* All the changes made to these draft Regulations since the 154th session of the Executive Board are printed in bold type in this document. These changes take account of the opinions expressed during the discussions of the PX Commission and of the amendments requested by Member States following the consultation organized by the Secretariat (late June-early July 1998).

proclaimed a *masterpiece of the oral and intangible heritage of humanity*. **The Organization might also provide assistance in the form of human resources and know-how.**

- (f) **The Director-General will communicate periodically to Member States and to any other party referred to in Article 1, paragraph (b), at their request, a list of ‘masterpieces of the oral and intangible heritage of humanity’ already so proclaimed, indicating the communities from which they emanate.**

2. Title

Examples of the oral **and intangible** heritage which meet the criteria set out in these Regulations may be proclaimed *masterpieces of the oral and intangible heritage of humanity*.

3. Interval between proclamations

- (a) Masterpieces of the oral **and intangible** heritage of humanity will be proclaimed by the Director-General every two years, on the recommendation of a jury, at a public ceremony at UNESCO Headquarters in Paris, or any other location chosen by the Director-General.
- (b) The jury may reserve the right to make no recommendation if, in its opinion, none of the examples submitted meets the criteria defined in Article 6 of these Regulations.

4. Evaluation procedure

- (a) The task of choosing the example of oral **and intangible** heritage to be proclaimed a *masterpiece of the oral and intangible heritage of humanity* **will be entrusted to a jury of a maximum of eight members designated by the Director-General of UNESCO, in consultation with Member States, ensuring a balance:**
- **between creative workers and experts,**
 - **in geographical distribution,**
 - **in the representation of women and young people,**
 - **between the disciplines represented, such as music, oral literature, popular theatre, rites, languages and the skills involved in crafts and traditional architecture.**
- (b) **Taking account of the selection criteria mentioned below, the jury will prepare draft rules of procedure, which will be submitted to the Director-General for approval.**
- (c) In carrying out its mandate, the jury will take no account of the nationality, ethnic origin, sex, language, profession, ideology or religion of the individuals involved. **However, the jury may call for the participation or opinion of recognized depositaries of the oral and intangible heritage.**

- (d) **The jury shall recommend to the Director-General a list of a minimum of six and a maximum of ten examples submitted for the award.**

5. Submission of examples

Examples of oral **and intangible** heritage that could be proclaimed masterpieces may be submitted to the Director-General of UNESCO by:

- (a) governments of Member States **and of Associate Members**,
- (b) intergovernmental organizations, in consultation with the National Commission for UNESCO of the country concerned, or
- (c) non-governmental organizations (NGOs) having formal relations with UNESCO, in consultation with the National Commission for UNESCO of their country.

Each Member State may submit a single example every two years. Examples of the oral and intangible heritage involving several Member States will be taken into consideration in addition to the quota defined above.

6. Criteria

Masterpieces of the oral and intangible heritage of humanity will be proclaimed by the Director-General on the recommendation of the jury, which, in its evaluation of the examples submitted, will take into account *two groups of criteria of equal importance*:

- cultural criteria, and
 - organizational criteria.
- (i) *Cultural criteria*: the space or form of cultural expression proclaimed a *masterpiece of the oral and intangible heritage of humanity* must be of outstanding value in that it represents:
- (a) either a strong concentration of intangible cultural heritage of outstanding value; or
 - (b) a popular and traditional cultural expression of outstanding value from a historical, artistic, ethnological, sociological, anthropological, linguistic or literary point of view.

In assessing the value of the heritage in question, the jury shall take into account the following criteria:

1. its *outstanding value as a masterpiece of the human creative genius*,
2. its *roots in the cultural tradition or cultural history of the community concerned*,
3. **its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchange and as a means of bringing**

peoples or communities closer together, its contemporary *cultural and social role* in the community concerned,

4. **excellence in the application** of the *skill and technical qualities* displayed,
 5. **its value as a unique testimony of a living cultural tradition**,
 6. **the risk of its disappearing** due either **to the lack of means of safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.**
- (ii) *Organizational criteria*: the submission of examples of spaces and forms of cultural expression to be proclaimed *masterpieces of the oral and intangible heritage of humanity* must be accompanied by:
- (a) a *plan of action* that is appropriate to the cultural expression in question, listing the **legal and practical** measures to be taken over the next decade for the preservation, **protection**, support and promotion of that oral **and intangible** heritage. The plan of action will provide a detailed description of the measures proposed and of their implementation;
 - (b) details of the *compatibility* of the plan of action with the measures outlined in the *Recommendation on the Safeguarding of Traditional Culture and Folklore*, as well as with UNESCO's goals;
 - (c) details of the measures to be taken to *involve the communities* concerned in preserving and promoting their own oral **and intangible** heritage;
 - (d) names of competent members of the community and/or the government concerned, who will guarantee the state of the oral **and intangible** heritage in the future, which must remain in conformity with the state described in the submission.

In order to evaluate the appropriateness of the plan of action, the jury will take into account:

1. the *mandate* of the public authorities or NGOs as regards guaranteeing **the safeguarding, preservation, legal protection, transmission and dissemination** of the cultural values in question;
2. **the existence of appropriate administrative machinery and of effective mechanisms for supervising the implementation of the initial planning procedure that are respectful of local and national traditions;**
3. the measures taken to *raise awareness in the individual members of the community concerned* of the value of the heritage and of the importance of preserving it;
4. the role and **the benefit** *accorded to the community* concerned;
5. the *role accorded the bearers* of the heritage in question;

6. the measures taken:
 - (a) *within the local community* to preserve and promote this heritage;
 - (b) *to record* the traditions in order to enable researchers at the national and international level to access the information;
 - (c) in relation to the bearers of the heritage *to further develop the relevant skills*, techniques and cultural expressions;
 - (d) in relation to the bearers of the heritage, in order *to transmit* the skills, techniques and cultural expressions to apprentices and/or young people in general.

7. Monitoring

Since the Proclamation is based, at least in part, on a *plan of action*, it is essential to ensure that this plan of action is followed up. This should involve:

- a **firm** commitment to that effect by the prizewinner, **who shall report to UNESCO every two years concerning the implementation of the plan of action**;
- *revocation* of a proclamation if the basic elements of the **plan of action** are not respected.

8. Administration

The jury will be assisted by a member of the UNESCO Secretariat designated for that purpose by the Director-General. The secretariat of the ‘Proclamation of masterpieces of the oral and intangible heritage of humanity’ will be responsible, under the authority of the Director-General, for implementing these Regulations and, in particular, for carrying out the following tasks:

- (a) **inviting the submission of examples,**
- (b) **registering the files relating to the examples submitted,**
- (c) **submitting the files to the jury after consultation with NGOs specializing in the field of the intangible heritage,**
- (d) **organizing the jury’s meetings,**
- (e) **monitoring the implementation of the plan of action concerning the spaces that have already been proclaimed masterpieces,**
- (f) **promotional activities relating to the ‘Proclamation of masterpieces of the oral and intangible heritage of humanity’ project designed to alert public opinion to the importance of safeguarding the intangible heritage,**
- (g) **raising extrabudgetary funds needed to help the winners to undertake safeguarding action.**

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ADDENDUM AND CORRIGENDUM

SUMMARY

This document proposes changes in Annex IV to document 155 EX/15: 'Regulations relating to the proclamation by UNESCO of masterpieces of the oral and the tangible heritage of humanity'.

1. The information meeting held on 21 September 1998 at UNESCO Headquarters with the Permanent Delegations, regarding the new UNESCO project 'Proclamation by UNESCO of masterpieces of the oral and intangible heritage of humanity', gave rise to an exchange of views in which some delegates made observations that need to be taken into account in Annex IV to document 155 EX/15. This Annex, which contains the *Regulations relating to the proclamation by UNESCO of masterpieces of the oral and intangible heritage of humanity*, was amended following a consultation conducted by the Secretariat with all the regions in June-July 1998. It sets forth the precise criteria for the selection of cultural spaces or forms of cultural expression with a view to their proclamation as '*masterpieces of the oral and intangible heritage of humanity*'.
2. In order to be able to obtain the greatest possible number of opinions from Member States for reflection in the proposed regulations, the Secretariat arranged a second consultation from 30 September to 9 October 1998.
3. As a result, the following text replaces Annex IV to document 155 EX/15.

ANNEX IV*

Regulations relating to the proclamation by UNESCO of *masterpieces of the oral **and intangible** heritage of humanity*

1. Objective

- (a) The purpose of these Regulations is to pay tribute to outstanding masterpieces of the oral **and tangible** heritage of humanity, which would be cultural spaces or forms of popular or traditional cultural expression and which would be proclaimed *masterpieces of the oral **and intangible** heritage of humanity*.
- (b) The aim is also to encourage governments, NGOs and local communities to identify, preserve and promote their oral **and intangible** heritage, **considering this to be the depository and collective memory of peoples, which alone can ensure the survival of distinctive cultural characteristics**. The Proclamation is also intended to encourage individuals, groups, institutions and organizations to make outstanding contributions to managing, preserving, **protecting** and promoting the oral **and intangible** heritage in question, in accordance with UNESCO's objectives, and its programme in this area, in particular as regards following up the *Recommendation on the Safeguarding of Traditional Culture and Folklore* (1989).
- (c) **For the purpose of these Regulations the anthropological concept of a *cultural space* shall be taken to mean a place (or 'physical space') in which popular and traditional cultural activities are concentrated, but also a time (or 'temporal space') generally characterized by a certain periodicity (cyclical, seasonal, calendar, etc.) or by an event. Finally, this temporal and physical space should owe its existence to the cultural activities that have traditionally taken place there.**
- (d) The term '*oral **and intangible** heritage*' is defined in the *Recommendation* mentioned above, as follows: '*Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or 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*'. **In addition to these examples, account will also be taken of traditional forms of communication and information.**
- (e) UNESCO will endeavour **to set aside budgetary resources and to seek extrabudgetary funds that will serve to provide Member States with assistance for the preparation of files for the submission of examples and to cover the cost of the evaluation of submissions by the jury. After the Proclamation the award of a prize or the granting of financial assistance could enable UNESCO to encourage action taken to safeguard, protect and revitalize the cultural spaces or forms of cultural expressions**

* The changes, in bold print, made to these draft Regulations since the 154th session of the Executive Board take account of the opinions expressed during the discussions in the PX Commission and of the amendments requested by Member States following the consultation organized by the Secretariat (late June-early July 1998). The changes underlined relate to the second consultation.

concerned. **The Organization might also provide assistance in the form of human resources and know-how.**

- (f) **The Director-General will communicate periodically to Member States and to any other party referred to in Article 1, paragraph (b), at their request, a list of ‘masterpieces of the oral and intangible heritage of humanity’ already so proclaimed, indicating the communities from which they emanate.**

2. Title

Examples of the oral **and intangible** heritage which meet the criteria set out in these Regulations may be proclaimed *masterpieces of the oral and intangible heritage of humanity*.

3. Interval between proclamations

- (a) Masterpieces of the oral **and intangible** heritage of humanity will be proclaimed by the Director-General every two years, on the recommendation of a jury, at a public ceremony at UNESCO Headquarters in Paris, or any other location chosen by the Director-General.
- (b) The jury may reserve the right to make no recommendation if, in its opinion, none of the examples submitted meets the criteria defined in Article 6 of these Regulations.

4. Evaluation procedure

- (a) The task of choosing the example of oral **and intangible** heritage to be proclaimed a *masterpiece of the oral and intangible heritage of humanity* **will be entrusted to a jury of a maximum of eight members designated by the Director-General of UNESCO, in consultation with Member States, ensuring a balance:**
- between creative workers and experts,
 - in geographical distribution,
 - in the representation of women and young people,
 - between the disciplines represented, such as music, oral literature, the performing arts, rites, languages and the skills involved in crafts and traditional architecture.
- (b) On the basis of the general selection criteria set out below, the jury will prepare two documents which it will submit to the Director-General: (i) draft rules of procedure; (ii) a guide to the preparation of files for the submission of examples setting out the detailed selection criteria.
- (c) In carrying out its mandate, the jury will take no account of the nationality, ethnic origin, sex, language, profession, ideology or religion of the individuals involved. **However, the jury may call for the participation or opinion of recognized depositaries of the oral and intangible heritage.**
- (d) **The jury shall recommend to the Director-General a list of a minimum of six and a maximum of ten examples submitted for the award.**

5. Submission of examples

Examples of oral **and intangible** heritage that could be proclaimed masterpieces may be submitted to the Director-General of UNESCO by:

- (a) governments of Member States **and of Associate Members**,
- (b) intergovernmental organizations, in consultation with the National Commission for UNESCO of the country concerned, or
- (c) non-governmental organizations (NGOs) having formal relations with UNESCO, in consultation with the National Commission for UNESCO of their country.

Each Member State may submit a single example every two years. Examples of the oral and intangible heritage involving several Member States will be taken into consideration in addition to the quota defined above.

6. Criteria

Masterpieces of the oral and intangible heritage of humanity will be proclaimed by the Director-General on the recommendation of the jury, which, in its evaluation of the examples submitted, will take into account *two groups of criteria of equal importance*:

- cultural criteria, and
 - organizational criteria.
- (i) *Cultural criteria*: the space or form of cultural expression proclaimed a *masterpiece of the oral and intangible heritage of humanity* must be of outstanding value in that it represents:
 - (a) either a strong concentration of intangible cultural heritage of outstanding value; or
 - (b) a popular and traditional cultural expression of outstanding value from a historical, artistic, ethnological, sociological, anthropological, linguistic or literary point of view.

In assessing the value of the heritage in question, the jury shall take into account the following criteria:

1. its *outstanding value as a masterpiece of the human creative genius*,
2. its *roots in the cultural tradition or cultural history of the community concerned*,
3. **its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchange and as a means of bringing peoples or communities closer together**, its contemporary *cultural and social role* in the community concerned,

4. **excellence in the application** of the *skill and technical qualities* displayed,
 5. **its value as a unique testimony of a living cultural tradition,**
 6. *the risk of its disappearing* due either **to the lack of means of safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.**
- (ii) *Organizational criteria*: the submission of examples of spaces and forms of cultural expression to be proclaimed *masterpieces of the oral and intangible heritage of humanity* must be accompanied by:
- (a) a *plan of action* that is appropriate to the cultural expression in question, listing the **legal and practical** measures to be taken over the next decade for the preservation, **protection**, support and promotion of that oral **and intangible** heritage. The plan of action will provide a detailed description of the measures proposed and of their implementation, taking account of endogenous mechanisms for the transmission of traditions;
 - (b) details of the *compatibility* of the plan of action with the measures outlined in the *Recommendation on the Safeguarding of Traditional Culture and Folklore*, as well as with UNESCO's goals;
 - (c) details of the measures to be taken to *involve the communities* concerned in preserving and promoting their own oral **and intangible** heritage;
 - (d) names of competent members of the community and/or the government concerned, who will guarantee the state of the oral **and intangible** heritage in the future, which must remain in conformity with the state described in the submission.

In order to evaluate the appropriateness of the plan of action, the jury will take into account:

1. *the mandate* of the public authorities or NGOs as regards guaranteeing **the safeguarding, preservation, legal protection, transmission and dissemination** of the cultural values in question;
2. **the existence of appropriate administrative machinery and of effective mechanisms for supervising the implementation of the initial planning procedure that are respectful of local and national traditions**;
3. the measures taken to *raise awareness in the individual members of the community concerned* of the value of the heritage and of the importance of preserving it;
4. the role and **the benefit** *accorded to the community* concerned;
5. *the role accorded the bearers* of the heritage in question;
6. the measures taken:

- (a) *within the local community* to preserve and promote this heritage;
- (b) to *record* the traditions in order to enable researchers at the national and international level to access the information, and in order to encourage scientific research as a means of preserving this heritage;
- (c) in relation to the bearers of the heritage *to further develop the relevant skills*, techniques and cultural expressions;
- (d) in relation to the bearers of the heritage, in order *to transmit* the skills, techniques and cultural expressions to apprentices and/or young people in general.

7. Monitoring

Since the Proclamation is based, at least in part, on a *plan of action*, it is essential to ensure that this plan of action is followed up. This should involve:

- a **firm** commitment to that effect by the prizewinner, **who shall report to UNESCO every two years concerning the implementation of the plan of action**;
- *revocation* of a proclamation if the basic elements of the **plan of action** are not respected.

8. Administration

The work of the jury will be facilitated by a member of the UNESCO Secretariat designated for that purpose by the Director-General. The secretariat of the ‘Proclamation of masterpieces of the oral and intangible heritage of humanity’ will be responsible, under the authority of the Director-General, for implementing these Regulations and, in particular, for carrying out the following tasks:

- (a) **inviting the submission of examples,**
- (b) **registering the files relating to the examples submitted,**
- (c) **submitting the files to the jury after consultation with NGOs specializing in the field of the intangible heritage,**
- (d) **organizing the jury’s meetings in accordance with its rules of procedure,**
- (e) **monitoring the implementation of the plan of action concerning the spaces that have already been proclaimed masterpieces,**
- (f) **promotional activities relating to the ‘Proclamation of masterpieces of the oral and intangible heritage of humanity’ project designed to alert public opinion to the importance of safeguarding the intangible heritage,**
- (g) **raising extrabudgetary funds needed to help the winners to undertake safeguarding action.**