

UNITED NATIONS YEAR FOR CULTURAL HERITAGE
ANNÉE DES NATIONS UNIES POUR LE PATRIMOINE CULTUREL
AÑO DE LAS NACIONES UNIDAS DEL PATRIMONIO CULTURAL
سنة الأمم المتحدة للتراث الثقافي
ГОД КУЛЬТУРНОГО НАСЛЕДИЯ ОРГАНИЗАЦИИ ОБЪЕДИНЕННЫХ НАЦИЙ
联合国文化遗产年



INFORMATION KIT
KIT D'INFORMATION



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UNITED NATIONS YEAR FOR CULTURAL HERITAGE (2002)

|| Summary

INFORMATION KIT

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The Cultural Heritage: Riches and Diversity

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ACTING TOGETHER

THE ACTORS

EVENTS



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



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LE PATRIMOINE CULTUREL : RICHESSES ET DIVERSITÉ
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MESSAGE FROM THE DIRECTOR-GENERAL OF UNESCO ON THE OCCASION OF THE UNITED NATIONS YEAR FOR CULTURAL HERITAGE



Above the door of the Kabul Museum, ravaged by more than 20 years of warfare, this maxim was posted up by persons unknown a few days ago: "A nation is alive when its culture is alive". This symbolic gesture gives a deeper meaning to the resolution adopted by the United Nations General Assembly on 21 November 2001 proclaiming 2002 "United Nations Year for Cultural Heritage".

The cultural heritage of a people is the memory of its living culture. It takes many different forms, both tangible (monuments, landscapes, objects) and intangible (languages, know-how, the performing arts, music, etc.). The origins of this heritage are multifarious, too. In retracing its own cultural lineage, in recognizing the many different influences that have marked its history and shaped its identity, a people is better able to build peaceful relations with other peoples, to pursue what is often an age-old dialogue and to forge its future.

To value the cultural heritage and to care for it as a treasure bequeathed to us by our ancestors that it is our duty to transmit as wholly as possible to our children, is a sign of wisdom. That is why we must pursue our standard-setting action and design instruments like the Convention for the Protection of the World Cultural and Natural Heritage, whose thirtieth anniversary is being celebrated this year, able to give effective protection to all cultural heritage.

Today, the biggest challenge facing UNESCO, designated lead agency for this Year by the United Nations, is to make the public authorities, the private sector and civil society as a whole realize that the cultural heritage is not only an instrument for peace and reconciliation but also a factor of development. There are numerous examples in which a new approach to the management of the cultural heritage has promoted economic growth by creating employment opportunities for local populations, whether through crafts, cultural tourism and the emergence of new trades or through new forms of activity.

We must therefore encourage each member of society to become actively involved in the conservation and enhancement of the heritage of humanity. It is through the heightening of public awareness and increased mobilization and action in favour of heritage values, involving young people in particular, that the year 2002, United Nations Year for Cultural Heritage, will acquire its full significance.

Hence the importance of associating cultural heritage with development policies and also the importance of demonstrating, as in the case of Bosnia and Herzegovina, the Caucasus and Cambodia, how much this powerful symbol of a people's identity can become a unifying factor for national reconciliation – provided, that is, it is revitalized in people's minds not only as the mark of a common acknowledged past but also as the foundation of a shared future.

Koïchiro Matsuura





WHY A YEAR FOR CULTURAL HERITAGE?

|| Key Elements

The Context

By its resolution 56/8, adopted on 21 November 2001, the United Nations General Assembly proclaimed 2002 as the United Nations Year for Cultural Heritage. That resolution (see enclosed text) invites UNESCO to serve as the lead agency for the celebration. It follows a UNESCO General Conference resolution (October 2001) following the Bamiyan Buddhas destruction (Afghanistan). The Year will also mark the thirtieth anniversary of the adoption of the Convention for the Protection of the World Cultural and Natural Heritage (1972).

The Subject

The Cultural Heritage takes different forms, whether tangible (monuments, landscapes and objects) or intangible (languages, know-how, the performing arts, music, etc.) and is of inestimable worth for cultural diversity as the wellspring of creativity and wealth, a point which was made in the Universal Declaration on Cultural Diversity adopted by UNESCO on 3 November 2001. All peoples gain a sense of identity and cohesion from their heritage. The origins of that heritage are multifarious and its history is marked by many different influences. A people that is aware of its roots is well-equipped to build peaceful relations with other peoples and to pursue what is often an age-old dialogue and forge its future.

The Themes

The celebration of the United Nations Year for Cultural Heritage gives us an exceptional opportunity to ensure that the public authorities, the private sector, civil society as a whole, and young people in particular have a better understanding of the fact that the cultural heritage is, at one and the same time, an instrument for peace, reconciliation and mutual understanding, and a factor in development. For this reason it is proposed that activities to commemorate the United Nations Year for Cultural Heritage should be based on the two principal themes of "**dialogue**" and "**development**".

The Objectives

The three main objectives foreseen for the Year are to:

intensify the implementation of programmes, activities and projects aimed at promoting and protecting the world cultural heritage;

promote education and raise public awareness to foster respect for national and world cultural heritage, and

encourage voluntary contributions to finance and support activities aimed at promoting and protecting national and world cultural heritage.

The Secretariat

An information kit on the Year is available at :
the Secretariat of the United Nations Year for the Cultural Heritage
UNESCO-Culture Sector
1, rue Miollis
75732 Paris Cedex 15- France
tel : 33 (0) 1.45.68.47.64 / fax : 33 (0) 1.45.68.55.94
e-mail : unych@unesco.org
or website : www.unesco.org/culture/unych



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





RESOLUTION ADOPTED BY THE GENERAL ASSEMBLY OF THE UNITED NATIONS (A/RES/56/8)

[without reference to a Main Committee (A/56/L.13 and Add.1)]

A/RES/56/8

United Nations

General Assembly

Distr. General
4 December 2001

Fifty-sixth session

Agenda item 177

56/8. United Nations Year for Cultural Heritage, 2002

[without reference to a Main Committee (A/56/L.13 and Add.1)]

The General Assembly

Recalling the international conventions dealing with the protection of cultural and natural heritage, including the Convention for the Protection of Cultural Property in the Event of Armed Conflict adopted at The Hague in 1954¹ and the two Protocols thereto, the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property,² and the 1972 Convention for the Protection of the World Cultural and Natural Heritage,³ and recalling also the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore,⁴

Welcoming the ratification of the Convention for the Protection of the World Cultural and Natural Heritage by one hundred and sixty-seven States parties, and noting the inscription of more than six hundred and ninety sites on the World Heritage List,

Mindful of the importance of protecting the world cultural tangible and intangible heritage as a common ground for the promotion of mutual understanding and enrichment among cultures and civilizations,

Noting the work already undertaken to protect the world cultural and natural heritage by the United Nations Educational, Scientific and Cultural Organization, including international campaigns,

Welcoming the decisions adopted at the twenty-ninth and thirty-first sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization and the one hundred and sixty-first session of the Executive Board of the United Nations Educational, Scientific and Cultural Organization envisaging and calling for the proclamation of a United Nations year for cultural heritage,

Taking into consideration the thirtieth anniversary of the Convention for the Protection of the World Cultural and Natural Heritage in 2002,

1. Proclaims 2002 as the United Nations Year for Cultural Heritage;
2. Invites the United Nations Educational, Scientific and Cultural Organization to serve as the lead agency for the year;

3. Also invites the United Nations Educational, Scientific and Cultural Organization, in collaboration with States, observers, relevant United Nations bodies, within their respective mandates, other international organizations and relevant non-governmental organizations, to intensify the implementation of programmes, activities and projects aimed at the promotion and protection of the world cultural heritage;

4. Invites Member States and observers to promote education and raise public awareness to foster respect for the national and world cultural heritage;

5. Calls upon Member States, observers, national and international organizations, non governmental organizations and the private sector to make voluntary contributions to finance and support activities aimed at the promotion and protection of the national and world cultural heritage, including relevant activities of the United Nations Educational, Scientific and Cultural Organization;

6. Decides to devote one day of plenary meetings at the fifty-seventh session of the General Assembly, on 4 December 2002, to mark the end of the United Nations Year for Cultural Heritage, and encourages Member States and observers to be represented in those meetings at the highest level possible;

7. Requests the Secretary-General to report to the General Assembly at its fifty-eighth session on the activities carried out during the United Nations Year for Cultural Heritage;

8. Decides to include in the provisional agenda of its fifty-seventh session an item entitled "United Nations Year for Cultural Heritage".

61st plenary meeting
21 November 2001

1 United Nations, Treaty Series, vol. 249, No. 3511.

2 Ibid., vol. 823, No. 11806.

3 Ibid., vol. 1037, No. 15511.

4 United Nations Educational, Scientific and Cultural Organization, Records of the General Conference, Twenty-fifth Session, Paris, 17 October-16 November 1989, vol. 1: Resolutions, annex IB.



WHAT IS THE CULTURAL HERITAGE TODAY? DIVERSITY, DIALOGUE AND RESPONSIBILITY

Forms of music are forgotten, frescoes fade, palaces collapse: time weaves its web of amnesia spontaneously and without respite. In a context of instantaneous planetary communication and globalization, there is furthermore a genuine risk of standardization of culture. But to exist, every people needs to convey a testimony of its daily life, to express its creative capacity and to preserve the traces of its history. The heritage is the instrument of this two-way process between past, present and future. As a receptacle of memory, it embodies the symbolic value of cultural identities and constitutes a fundamental reference for structuring society. Insofar as it enables us to understand ourselves, the cultural heritage is one of the keys to understanding others. Our respect for and appreciation of human diversity hinges on our capacity to be surprised and to marvel at others. And insofar as it contributes to an uninterrupted dialogue between civilizations and cultures since the dawn of time, the heritage contributes to establishing and maintaining peace between peoples.

The term “cultural heritage” has not always designated the same things and, in recent decades, the notion has changed considerably in order to express more aptly a more global and holistic approach which alone can testify to the universal nature of the human spirit in all its creations.

After first referring to the most monumental remnants of cultures, the notion of heritage was gradually extended to new categories drawn from non-artistic sectors of activity such as the industrial heritage or from specific contexts such as the underwater heritage. Today, the notion of heritage is an open one which can develop new objects and put forward new meanings as it reflects living culture rather than an ossified image of the past. We have become aware over the last thirty years that nature and culture cannot be separated in our approach to heritage if we are to render a true account of the diversity of cultural manifestations and particularly those in which a close link is expressed between human beings and their natural environment. The notion of a cultural landscape, put forward over the last ten years, is one of the achievements of this elaboration of a more coherent vision of cultural heritage.

More recently, attention has focused on the conceptualization and the designation of a complementary dimension to the heritage, as a result of closer focus on the individual and on systems of knowledge, both spiritual and philosophical, in which the individual pursues his creative activities. The intangible heritage already includes acts of creation and representation (the performing arts, rites, festive events and the plastic arts) and processes of transmission (the ways of society, traditional skills and know-how, beliefs and practices relating to nature), as well as the fluctuating content of creativity (languages and oral traditions). Beyond the quest for the components of the intangible heritage, the concept related to it has taught us that tangible vestiges cannot be appreciated in their own right but necessarily in relation to others and through an understanding of their interactions with their physical and non-physical environments, both natural and human. The importance we attach to this new dimension, both through institutions and via public opinion in general, shows that the notion of heritage only has a meaning when it chronicles the diversity and complexity of human creativity.

The cultural heritage has therefore become a complex reality that is all the more fragile and threatened as we are now conscious of the part it plays in the life and development of societies. Conflicts, theft and plundering have added their misfortunes to the onslaught of post-industrialization. The meaning of cultural heritage is being lost, thereby making its transmission uncertain.

Recent events have made us witness to spectacular and dramatic destruction and have clearly shown that the heritage of others may become the symbolic target of aggression, incomprehension and rejection directed towards it. The protection of the heritage, and its presentation and transmission to future generations, are therefore ethical imperatives, inseparable from respect for the dignity of the human person and the “desire to live together” on the part of people and groups with different cultural identities. The heritage, in all its forms, testifies to human experience and aspirations. At the time of its creation, what is destined to become heritage draws its substances from the



past and from living cultural traditions and develops in contact with others. The heritage has to be a shared experience as it offers every human being the opportunity and contentment of self-discovery as another person in that mine of experience as expressed by a culture that is not his own. As a shared experience, the foremost constituent value of the heritage is diversity. Every individual shares in that experience, fortified by his own identity and in expectation of the diversity of others. It is at this point that a genuine dialogue can unquestionably be established between cultures.

If we are so disturbed today at the way the cultural heritage is misused for purposes of exclusion, it is undoubtedly because we are all aware of how useful it is in binding social groups together and bringing cultural communities closer to one another. There is, and there always will be, a risk of manipulation through the heritage and a risk for the heritage itself, both for its physical conservation and for the durability of its symbolic value. Today, we must consciously accept that risk and undertake to overthrow the threat of exclusion in order to make of the heritage a cause for the protection of the diversity of cultures and of dialogue between them.

This commitment is based on acceptance by all of a principle of responsibility in relation to our cultural heritage. Involvement in maintaining cultural diversity in its past, present and future form and in the dialogue that it affords, is an individual and collective responsibility. Each of us, every citizen of the world, has his share of the common heritage, but our right to enjoy it is complementary to and inseparable from a duty to understand and a duty to transmit. Human rights and fundamental freedoms, and in particular access to education, enable us to exercise, within a democratic context, our individual responsibility linked to our attachment to our territory and to our national heritage. Many countries have already expressed this commitment towards their citizens by adopting regulations to protect their historic heritage and encourage the development of their living culture in its various forms.

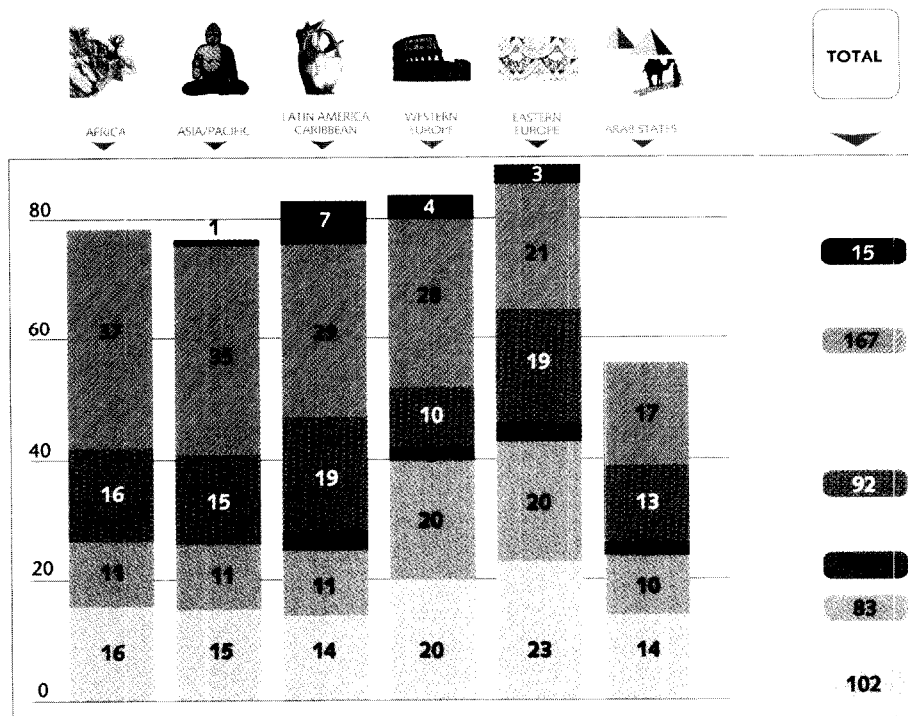
The additional opportunity to enjoy the heritage in its worldwide diversity, to appreciate it and derive enrichment through contact with it, has created and justified the international obligation of solidarity and our collective responsibility for safeguarding our common human heritage. Our responsibility as members of a community, which has become all the more necessary as that community is now on a world scale, has manifested itself in the development of legal instruments which include legal actions related to the heritage and its material protection. Our new responsibility is to endeavour to understand and reflect ever further on the use made of the cultural heritage in order to strengthen our desire to live together.

The latter years of the twentieth century taught us to reconcile universality and identity in our approach to the common heritage of humanity, both in practical as well as philosophical terms. Today we are faced with a new challenge: to make of that diversity an instrument for dialogue and understanding.



INTERNATIONAL LEGAL PROTECTION AT A GLANCE

States Parties to Conventions of UNESCO and UNIDROIT



- A** Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention), The Hague, 14 May 1954
- B** Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention), The Hague, 14 May 1954
- C** Second Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention), The Hague, 26 March 1999
- D** Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Paris, 14 November 1970
- E** Convention concerning the Protection of the World Cultural and Natural Heritage, Paris, 16 November 1972
- F** UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, Rome, 24 June 1995

The Convention on the Protection of the Underwater Cultural Heritage, adopted by the thirty-first session of the General Conference of UNESCO in 2001, will enter into force three months after the deposit of the twentieth instrument of ratification, acceptance, approval or accession.

USE OF THE LOGO
UTILISATION DU LOGO
USO DEL LOGO

**GRAPHIC FILE - TECHNICAL SHEET
CHARTRE GRAPHIQUE
MANUAL DE IDENTIDAD VISUAL**



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ГОДЪ НА КУЛТУРНОТО НАСЛЕДСТВО
联合国文化遗产生年

® UNESCO

DESIGN/GRAPHISME/DISEÑO: ESTUDIO LUIS SARDA

SYMBOL/SYMBOLE/SÍMBOLO: BEATRIZ HERVELLA

SYMBOL
SYMBOLE
SÍMBOLO

The concept of the symbol of the United Nations Year for Cultural Heritage is based on the very figures of the year 2002 which, through a specular composition, convey the fundamental idea of "culture, mirror of humanity" expressed via a calligraphic and manual approach. Granting an impact as a symbol to the year 2002 implies singling out this period and taking advantage of its ephemeral character so as to give it a major role.

Le concept du symbole de l'Année des Nations Unies pour le patrimoine culturel est basé sur les chiffres mêmes de l'année 2002, qui par leur composition spéculaire transmettent l'idée fondamentale de « culture, miroir de l'humanité », exprimée par un traitement calligraphique et manuel. Pour conférer à l'année 2002 un impact en tant que symbole, il convient de singulariser cette période et d'exploiter son caractère éphémère afin de lui permettre de jouer un rôle prépondérant.

El concepto del símbolo del Año de las Naciones Unidas del Patrimonio Cultural está basado en la propia cifra del año 2002, que por su misma composición especular transmite la idea fundamental de «cultura, espejo de la humanidad», expresada con un tratamiento caligráfico y manual. Potenciar el año 2002 como símbolo implica singularizar este periodo y aprovechar su carácter efímero para darle el máximo protagonismo.



THE OFFICIAL LOGO
LOGO OFFICIEL
LOGOTIPO OFICIAL

The official logo integrates those of the United Nations and of UNESCO with the text "United Nations Year for Cultural Heritage" in the six official languages and in its various versions: horizontal, vertical and central. It will be used institutionally in official documents by the authorized organizations for communication purposes.

Le logo officiel intègre les logos de l'ONU et de l'UNESCO avec la phrase « Année des Nations Unies pour le patrimoine culturel » dans les six langues officielles et dans différentes versions : horizontales, verticales et centrales. Il sera utilisé dans les documents officiels par les organisations autorisées à utiliser les logos de l'UNESCO et de l'ONU dans leur communication.

El logotipo oficial integra los logotipos de las Naciones Unidas y de la UNESCO con el texto «Año de las Naciones Unidas del Patrimonio Cultural» en los seis idiomas oficiales y en cualquiera de sus versiones: horizontal, vertical y central. Se utilizará institucionalmente en documentos oficiales por las organizaciones autorizadas para la utilización de logotipos de la UNESCO y de las Naciones Unidas en su comunicación.



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THE OFFICIAL LOGO
LOGO OFFICIEL
LOGOTIPO OFICIAL

All other organizations will be entitled to use the United Nations Year logo as presented in the following versions without the logos of UNESCO and the UN.

Toutes les autres organisations pourront utiliser le logo de l'Année des Nations Unies tel que présenté dans les versions suivantes sans les logos de l'UNESCO et de l'ONU.

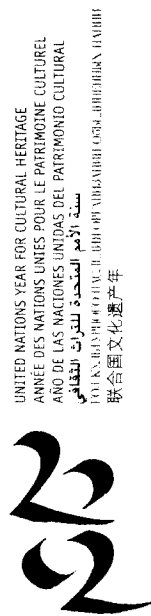
Todas las otras organizaciones podrán utilizar el logotipo del Año de Naciones Unidas tal como presentado en las siguientes versiones sin los logotipos de la UNESCO y de las Naciones Unidas.



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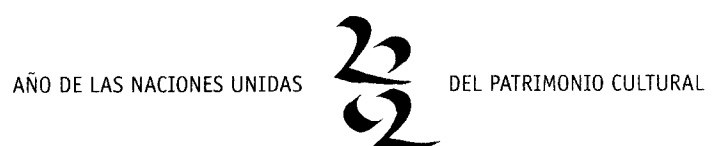
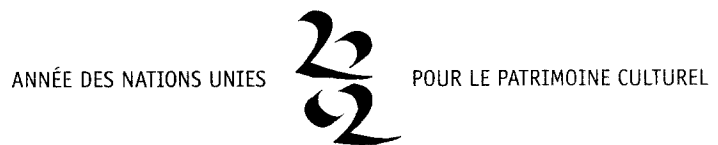
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SINGLE-LANGUAGE VERSION
VERSION PAR LANGUE
VERSIÓN EN CADA IDIOMA

This version should be used for local or national dissemination needs in the corresponding language. It can be adapted to other languages with due regard to dimensions and typography.

Cette version est à utiliser pour des besoins de diffusion locale ou nationale, dans la langue correspondante. Il sera possible de la décliner dans toute autre langue en respectant les dimensions et la typographie.

Esta versión se utilizará para su difusión local o nacional, en el idioma correspondiente. Será posible traducirlo a cualquier otro idioma siempre que se respeten la composición tipográfica y sus proporciones.



COLOUR REFERNCES
CHROMATISME
CROMATISMO

The colours of the logo are:



Blue: Pantone®285c (C :90,2 M :41,96 Y :7,45 K :1,18)
*for the «two's» of the symbol, the typography and the logos
of the United Nations and UNESCO.*



Green: Pantone®386C (C :69,02 M :4,71 Y :96,08 K :0,39)
for the «zeros» of the symbol.

The background should preferably be white, black or neutral.

Les couleurs du logo sont :



Bleu : Pantone®285c (C :90,2 M :41,96 Y :7,45 K :1,18)
*Pour les « deux » du symbole, la typographie et les logos
de l'ONU et de l'UNESCO.*



Vert : Pantone®386C (C :69,02 M :4,71 Y :96,08 K :0,39)
Pour les « zéros » du symbole.

On utilisera, de préférence, un fond blanc, noir ou neutre.

Los colores del logotipo son:



Azul: Pantone® 285c (C:90,2 M:41,96 Y:7,45 K:1,18)
*Para los «doses» del símbolo, la tipografía y los logotipos
de las Naciones Unidas y la UNESCO*



Verde: Pantone® 386c (C:69,02 M:4,71 Y:96,08 K:0,39)
Para los «ceros» del símbolo y la línea de separación

De preferencia se utilizará sobre fondo blanco, negro o neutro.

For the one-colour version, two possibilities are foreseen:

- Colour in full 100% for all elements
- Half-tone version: using black to interpret blue and its 60% half-tone version to interpret green.

Pour la version en une seule couleur deux possibilités ont été prévues :

- Couleur pleine 100% pour tous ses éléments
- Version tramée : en appliquant le noir pour interpréter le bleu et sa version tramée à 60% pour interpréter le vert.

Para la versión en un solo color se han previsto dos posibilidades:

- Masa 100% completo para todos sus elementos
- Tramado, aplicando el negro para interpretar el azul y el 60% de trama para interpretar el verde.

MONOCHROME VERSION
VERSION MONOCHROME
VERSIÓN MONOCROMÁTICA



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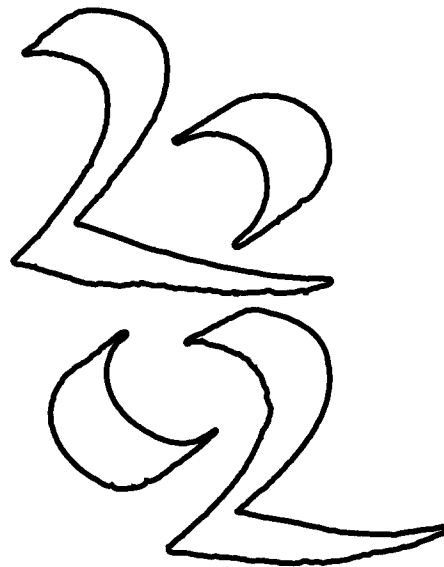


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This option is particularly suitable if the means of reproduction are limited. The thickness of the line of the contour of the symbol should always be respected and interior space must remain empty.

Cette version est particulièrement appréciable si les moyens de reproduction sont modestes. Il faut toujours que soit respectée l'épaisseur de la ligne du contour du symbole et l'espace intérieur doit demeurer vierge.

Esta versión es especialmente práctica para sistemas de reproducción precarios. Nunca se rellenarán los espacios vacíos ni se variará el grosor de línea.



OUTLINE VERSION
VERSION DÉTOURÉE
VERSIÓN A LÍNEA



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To simplify the reading of the logo, white will always be used without shading.

Pour simplifier la lecture du logo, on utilisera toujours le blanc en évitant tout tramage.

Para simplificar la lectura del logotipo se utilizará siempre en blanco, evitando los tramados.

NEGATIVE VERSION
VERSION EN NEGATIF
VERSIÓN NEGATIVO



The typography, as it was selected for the logo, is ITC Office Sans.
The same typographic composition should always be respected.

La typographie, telle qu'elle a été choisie pour le logo, est ITC Office Sans.
La même composition typographique devra toujours être respectée.

La tipografía utilizada en el logotipo es la ITC Oficina Sans Book.
Deberá respetarse siempre la misma composición tipográfica.

ITC Oficina Sans Book

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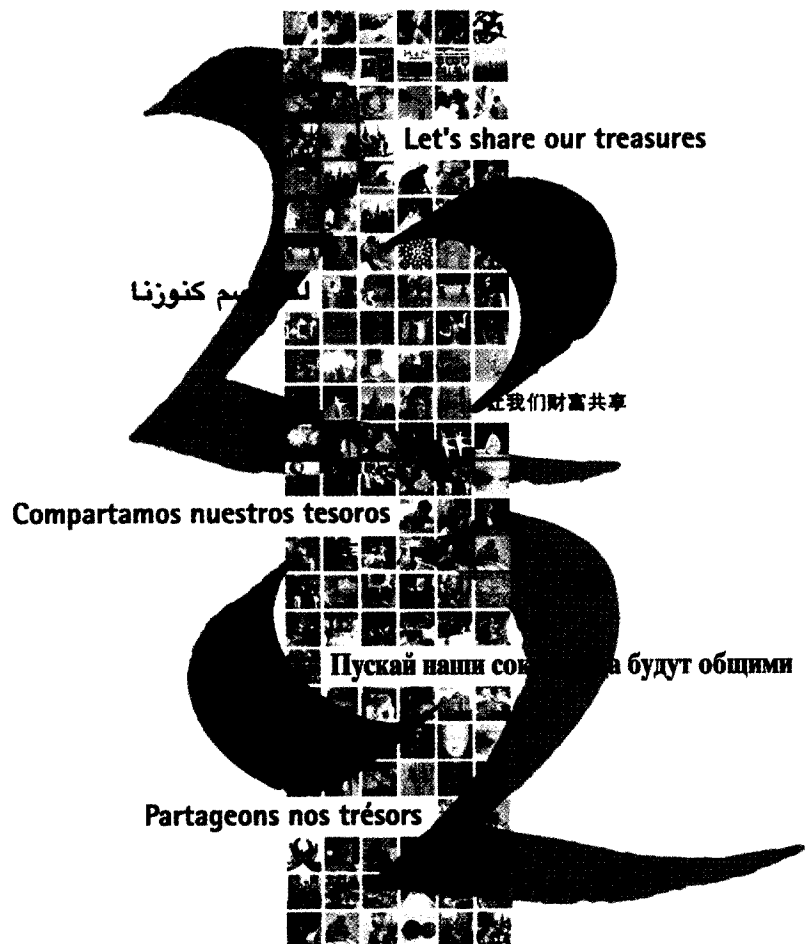
ТИПОГРАФИЯ
TYPOGRAPHIE
TIPOGRAFÍA

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Examples of applications of the logo to various supports and promotional products:

Exemples d'applications du logo à différents supports et produits promotionnels :

Ejemplos de aplicaciones del logotipo en distintos soportes y productos promocionales:



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PRODUCT APPLICATIONS
DÉCLINAISONS PRODUITS
APLICACIONES SOBRE PRODUCTOS

Institutional poster/Affiche institutionnelle/Cartel institucional

-
1. KEY ELEMENTS
ÉLÉMENTS-CLÉS
 2. CULTURAL HERITAGE: RICHES AND DIVERSITY
LE PATRIMOINE CULTUREL : RICHESSES ET DIVERSITÉ
 3. UNESCO'S ACTION
L'ACTION DE L'UNESCO
 4. ACTING TOGETHER
AGIR ENSEMBLE
 5. THE ACTORS
LES ACTEURS
 6. EVENTS
ÉVÉNEMENTS



THE CULTURAL HERITAGE: RICHES AND DIVERSITY

- | | | | |
|--|---|---|-------------------------------------|
|  | Cultural Heritage Sites |  | Oral Traditions |
|  | Historic Cities |  | Languages |
|  | Cultural Landscapes |  | Festive Events |
|  | Natural Sacred Sites |  | Rites and Beliefs |
|  | The Underwater Cultural Heritage |  | Music and Song |
|  | Museums |  | The Performing Arts |
|  | The Movable Cultural Heritage |  | Traditional Medicine |
|  | Handicrafts |  | Literature |
|  | The Documentary and Digital Heritage |  | Culinary Traditions |
|  | The Cinematographic Heritage |  | Traditional Sports and Games |



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





Archaeological sites are a unique witness to by-gone civilizations. They are frequently associated with ideas or beliefs that have marked the history of humanity since time immemorial.

CULTURAL HERITAGE SITES

The cultural heritage is the entire spirit of a people in terms of its values, actions, works, institutions, monuments and sites.

Thus it is that the concept of cultural heritage sites comprises a whole variety of realities from the architectural complex of a living historic centre to the remains of an archaeological site, being a joint heritage calling for protection.

Archaeological sites are a unique witness to bygone civilizations. They are frequently associated with ideas or beliefs that have marked the history of humanity since time immemorial. Their value is not limited to a single nation or people and is part of the joint heritage of all the men, women and children of the planet. The Egyptian pyramids, Borobudur, Mohenjodaro, Anghor, Stonehenge and Machu Pichu are some of the greatest archaeological sites in the world.

Man-made sites are monuments or groups of buildings or even whole historic cities. Naturally, historic cities such as Rome may also contain archaeological sites. Such sites are a witness to the

civilizations that occupied them successively with their architecture and way of life, beliefs and social organization.

The perception of a cultural site, which in former times was limited to religious monuments and those relating to political authority, has been extended: it now includes common or garden constructions such as dwellings, workshops and tiny shops. Just as the period considered to be worthy of interest now includes the 19th and 20th centuries. Railway stations, factories and ancient harbours are now regarded as cultural sites in so far as they testify not only to architecture but also to economic and social life and the history of technology.

Accordingly, in the same way as archaeological sites, all sites should now be protected without fail as a legacy to future generations.

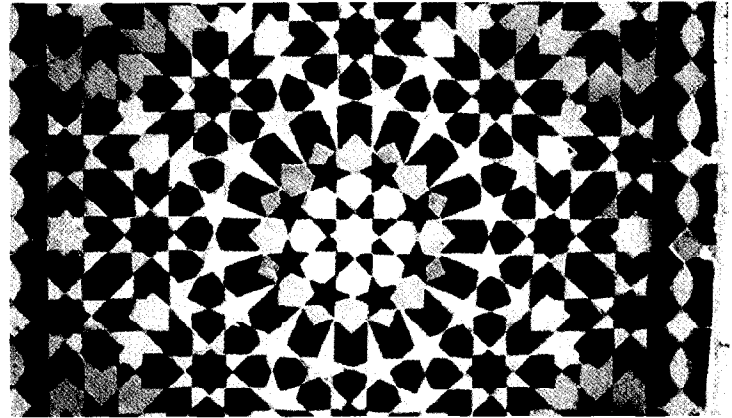
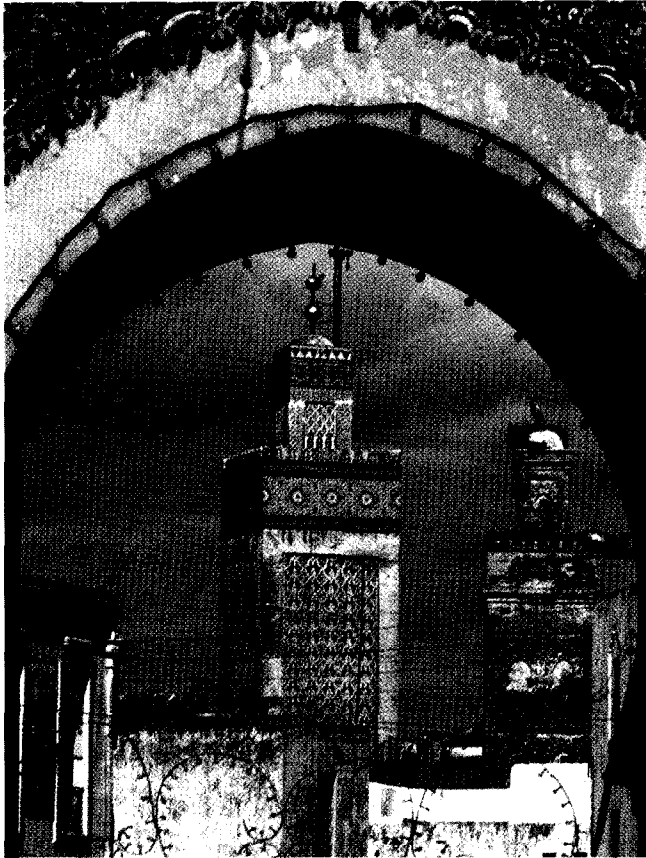


UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





HISTORIC CITIES

The uncontrolled frenzy of construction, land speculation and massive rural to urban migration or excessive tourist development, have resulted in ecological, aesthetic and cultural disasters at the very heart of historic cities.

A city's future should be based on its identity and particular features in order to preserve what may be called the "urban landscape". This "urban heritage" should be the starting-point for the development of all urban policy. The heritage and its accumulation over time – the history of its buildings, streets, districts and residents – should be regarded as the force and foundation of all sustainable development of historic cities and of their future.

The uncontrolled frenzy of construction, land speculation and massive rural to urban migration or excessive tourist development, have resulted in ecological, aesthetic and cultural disasters at the very heart of historic cities. The need to harmonize the new economic and social needs of the inhabitants with the original urban pattern without compromising identity and authenticity is now a major challenge.

In view of the special, elemental role of culture in the quality of life, strategies should be worked out to protect historic centres and promote spaces for encounter and exchange so that the city's cultural identity may be grounded in its history, architecture, plurality and diversity. This should enable the development of the historic heritage of cities to be regarded as a vector for sustainable development.

Focus on training and capacity-building of local authorities in the management of a city's cultural assets to accompany the decentralization process is increasingly necessary. Their involvement and that of civil society in the management of change, through a participatory approach, inculcating the principles of democratic governance, transparency and accountability, are part of the essence of this process. Partnerships are needed to resolve problems arising from conflict between conservation and development so as to elaborate appropriate strategies, policies and actions to mitigate threats. These will also help in addressing the need for conservation skills training, documentation and mapping of the heritage. Emphasis should be placed on the development of conservation policies and plans, legal advice, housing programmes in historic centres, transport and urban mobility and guidance in economic activities adapted to protection of the heritage.





CULTURAL LANDSCAPES

Cultural landscapes bear witness to humanity's creative genius, technical, economic and social development, imagination and cultural wealth.

By domesticating and exploiting the natural environment, and in particular by way of agro-pastoral activity, human beings have helped to create "cultural landscapes". Some of these, made for aesthetic reasons, such as gardens and parks, were designed in association with monuments. Others of a more "utilitarian" nature, including cultivated spaces, may also be of a high aesthetic order. Some landscapes, while regarded as being of a cultural nature, may owe more to associated religious, artistic or cultural circumstances than to any tangible evidence of human intervention which may be insignificant or even non-existent. Yet others, such as mountains, lakes, cliffs or forests, have been endowed by human beings with a special spiritual meaning and reflect their conception of the relations between humanity and nature and the gods.

Cultural landscapes bear witness to humanity's creative genius, technical, economic and social development, imagination and cultural wealth. Their astonishing variety is an indication of the world's cultural wealth. They stand for the reciprocal harmony and influence reigning between humanity and the rest of the natural world. Which is why we should respect and protect them.

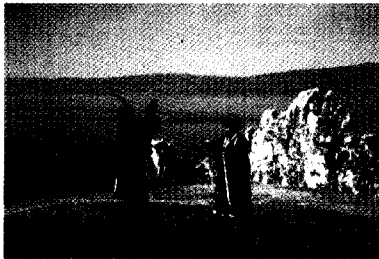


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FOR CULTURAL HERITAGE





NATURAL SACRED SITES

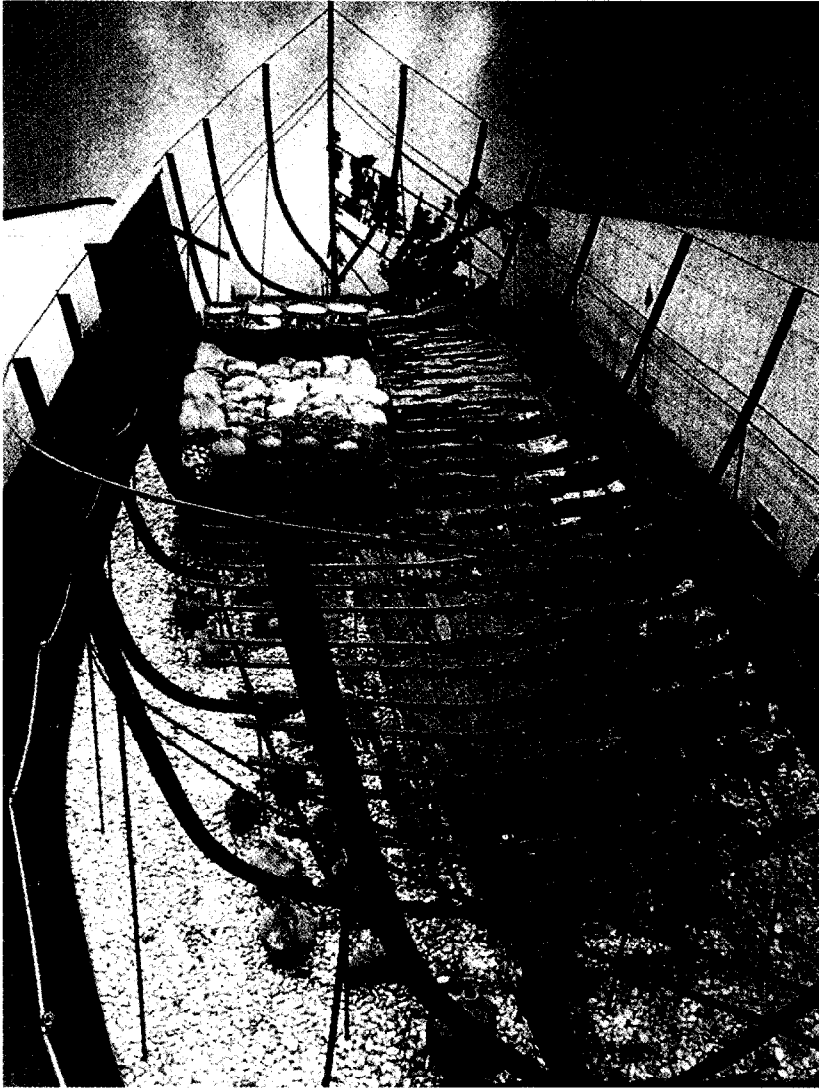
Since the beginning of time, most of the world's peoples have regarded mountain-tops and forests as places of mystery and spiritual elevation where gods and spirits dwell.

Generally speaking, there is little or no material evidence for such places. Thus a sacred site may be purely symbolic with all kinds of remarkable natural features such as stones, cliffs, mountains, trees, forests, sources, lakes or rivers being regarded as of marked religious or spiritual significance.

Such places are generally used for religious, meditative, contemplative or even commemorative purposes. Their metaphysical attributes set them apart from the population's other functional sites.

Mountains and forests figure largely among such sites. Since the beginning of time, most of the world's peoples have regarded mountain-tops and forests as places of mystery and spiritual elevation where gods and spirits dwell. Their very sight inspires prayer, contemplation and calm. Remains of ritual sacrifice are still found on top of some of the highest and wildest of these. Even today mountains are the object of religious and cultural pilgrimages all over the world.





The law of the sea accords a special status to archaeological and historical objects that should be preserved and studied for the good of all humanity.

THE UNDERWATER CULTURAL HERITAGE

Vital objects and sites of the cultural heritage lie underwater waiting to be discovered. The law of the sea accords a special status to archaeological and historical objects that should be preserved and studied for the good of all humanity. Historical wrecks, including vessels, aircraft, other vehicles and their cargo, make up the greater part of the underwater cultural heritage, although the latter also includes traces of human existence such as submerged cities, lake settlements and associated human objects and remains and, finally, items of a prehistoric nature such as underwater cave paintings and traces of ancient civilizations, and so on. This heritage is found in lagoons, lakes, rivers, territorial waters, on the continental shelf and in the depths of the oceans. It should be respected: it contains a treasure trove of data in that a shipwreck is a capsule of frozen time that aids

dating and provides valuable information about ancient shipbuilding techniques, life on board ship and maritime trade customs.

Future generations may never enjoy this common heritage due to the extensive looting and destruction now being wrought by treasure seekers in total disregard of proper archaeological methods, or else unconsciously by the fishing industry or tourists diving for souvenirs. In the same way as the land-based heritage, much of this wealth is an integral part of the common heritage of humanity and for that reason should be afforded proper attention and protection.



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





MUSEUMS

Museums, which are centres for conservation, study and reflection on heritage and culture, can no longer stand aloof from the major issues of our time. Yet museums have not always existed, being of fairly recent origin in the cultural history of humanity. So what are museums today and what is their purpose?

The definition of museums has changed course in the two centuries since they came into existence. Today they are “non-profit-making, permanent institutions in the service of society and its development, and open to the public, which acquire, conserve, research, communicate and exhibit, for purposes of study, education and enjoyment, material evidence of people and their environment”. Long associated with the tastes of European monarchy, collections of objects can be found in most cultures. They bear out a relationship with the past that attaches value to tangible traces left by our ancestors and aims to protect them and even make them essential to the functioning of human society. Side by side with the monumental heritage, such collections now constitute the major part of what is universally known as the cultural heritage.

The museological heritage is both an actor and an instrument of dialogue between nations and of a common international vision aimed at cultural development. The latter may vary considerably in nature and form, depending on the historical and cultural context.

A museum’s primary purpose is to safeguard and preserve the heritage as a whole. It carries out whatever scientific study is required to understand and establish both its meaning and its possession. In this sense, it helps in the preparation of a global ethic based on practice for the conservation, protection and diffusion of cultural heritage values. A museum’s educational mission, whatever its nature, is every bit as important as its scientific work.

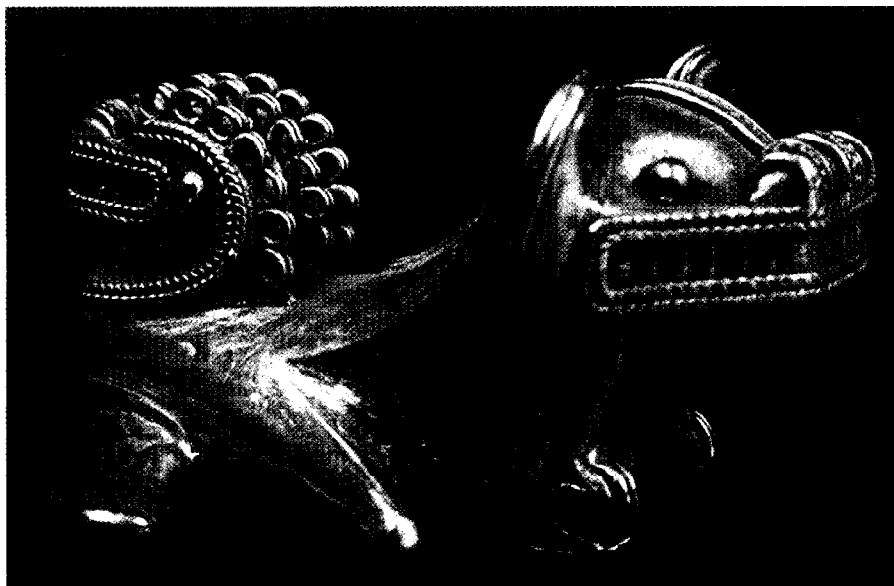
A museum also presents the interactions between culture and nature: an increasing number of museums are focusing their interest on science, natural science and technology.

Finally, a museum works for the endogenous development of social communities whose

A museum’s primary purpose is to safeguard and preserve the heritage as a whole.

testimonies it conserves while lending a voice to their cultural aspirations. Resolutely turned towards its public, a community museum is attentive to social and cultural change and helps us to present our identity and diversity in an ever-changing world.





The threat to this cultural heritage has many barbs: theft, smuggling, damage due to carelessness, or destruction through ignorance.

THE MOVABLE CULTURAL HERITAGE

The cultural heritage consists of a great deal more than just the paintings and sculptures exhibited in museums: it also comprises ancient jewellery discovered on archaeological sites, grave-goods, sacred art in temples and other religious buildings, sculpted stone from historic monuments, all kinds of works of art that are ancient or still in the hands of their creators, or on the market or in private collections. Such artistic objects and works can be found in places of worship, museums, public gardens or squares, or even underground: paintings and drawings, sculptures, engravings, rare manuscripts, ancient works, books, seals and rings, coins, textiles, embroideries, carpets, furniture of high aesthetic and technical quality, old musical instruments, photographs, films, stamps and even fossils. All of this heritage deserves our attention and should be protected as a record of past and present creativity and aesthetic values.

The threat to this cultural heritage has many barbs: theft, smuggling, damage due to carelessness, or destruction through ignorance. Left unprotected, it can be destroyed by fire, water, pollution, insects, dryness or damp. Thus it may be damaged or destroyed through indifference or intentionally due to theft or vandalism. A special effort should therefore be made to ensure protection: it should not be forgotten that the best defender of all is the general public.



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





HANDICRAFTS

Passing down from generation to generation, handicrafts are a living heritage in so far as they are renewed at each generation. A craftsperson embodies a trade and expertise that are a source of income and can contribute to economic development. In a continuous movement, and drawing on the past, he reproduces while at the same time starting from the beginning and creating over again. Thus crafting lies at the heart of a cultural heritage that already exists yet is still in the making: it testifies to the diversity of cultures in the present while becoming a vector of cultural pluralism for the future.

By creating things that are both beautiful and useful, handicrafts help human beings to change and enhance their environment.

In this way every utilitarian gesture acquires a deep meaning and takes root in the aesthetic and ethical values of peoples and individuals. Even the most common objects convey meaning and reflect, beyond their everyday use, a unique

interpretation of life. This ability to give meaning and beauty to the most mundane activities of everyday life -- one of the distinguishing marks and fundamental values of humankind -- should be carefully protected and safeguarded.

Faced with the threat of industrial standardization, handicrafts need to be safeguarded through a fertile dialogue with modernity. This calls for dual training of craftspersons in market trends and networking for distribution and promotion of creativity and innovation. Hence the importance of encouraging the participation of creative craftspersons in professional shows at regional and international levels.

A craftsperson embodies a trade and expertise that are a source of income and can contribute to economic development.





Born-digital heritage available on-line, including electronic journals, World Wide Web pages or on-line databases, is now an integral part of the world's cultural heritage.

THE DOCUMENTARY AND DIGITAL HERITAGE

Public libraries, as universal gateways to knowledge, meet the basic conditions for lifelong learning, independent decision-making and cultural development of persons and social groups. One of the chief tasks of such institutions is to instil a sense of the cultural heritage and a taste for the arts.

The documentary heritage deposited in libraries and archives constitutes a major part of the collective memory and reflects the diversity of languages, peoples and cultures. Yet that memory is fragile. A considerable proportion of the world's documentary heritage is disappearing due to "natural" causes: paper affected by acid and crumbling to dust, and leather, parchment, film and magnetic tape being attacked by light, heat, damp or dust.

The first and most urgent need is to ensure the preservation, using the most appropriate means, of documentary heritage of world significance and to promote that of the documentary heritage of national and regional importance. It is just as important to make this

heritage accessible to as many people as possible, using the most appropriate technology, whether inside or outside the countries of its location. High quality text, sound and image banks could be set up and made available on local and global networks, and reproductions made on all sorts of media including compact disks, albums, books, postcards and microfilms. The proceeds from the sale of by-products would then be ploughed back into preserving the documentary heritage.

More and more of the entire world's cultural and educational resources are being produced, distributed and accessed in digital form rather than on paper. Born-digital heritage available on-line, including electronic journals, World Wide Web pages or on-line databases, is now an integral part of the world's cultural heritage. However, digital information is subject to rapid technical obsolescence or decay. The instability of the Internet is an additional risk for knowledge

accumulated in the html (hypertext markup language) format. The need to safeguard this new form of indexed heritage calls for international consensus on its storage, preservation and dissemination. Such principles should seek to adapt and extend present measures, procedures, legal instruments and archival techniques.





For the peoples of the world to whom films bring something extra, things exotic or familiar, with new masterpieces constantly springing up, the cinema is one of the most delightful of all expressions of cultural diversity.



THE CINEMATOGRAPHIC HERITAGE

For a full century now the cinema, besides being a technical support in constant evolution, has been a novel form of expression for creative thought and feeling, a conveyor of dreams and emotions and an instrument of the imagination, as well as a witness to instants, places and visions situated in time and space, and hence an incomparable aid to memory.

The cinema is a gateway to the culture and civilization of the Other. It is a vector of ideas, admittedly negative and harmful at times with images of violence and hatred, yet in other circumstances capable of promoting mutual knowledge, understanding and tolerance among humans.

For the peoples of the world to whom films bring something extra, things exotic or familiar, with new masterpieces constantly springing up, the cinema is one of the most delightful of all expressions of cultural diversity. So too does it convey a breath of liberty.

This is why films—be they documentaries or fiction, plastic or video—are unquestionably a part of the heritage of humanity whose vocation is to grow each day while respecting pluralism.



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





ORAL TRADITIONS

This fact also makes it very fragile because a fault in transmission can lead to the sudden disappearance of an age-old tradition.

Most of the world's cultures have evolved and transmitted their body of knowledge and values to succeeding generations solely by word of mouth, relying on human memory alone. With the advent of handwriting and many other more modern techniques such as audio and video recording, much of this has been recorded in material form.

However, oral traditions are still powerful vectors of cultural transmission in all cultures. Genealogies, epics, rituals, customs, recipes and techniques still rely largely on oral transmission.

A feature of the oral tradition and one to which it owes its fertility is the fact that every act of transmission is one of both restitution and creation. We cannot really speak in terms of an "original version" in the oral tradition, but rather of

a multiplicity of these. This fact also makes it very fragile because a fault in transmission can lead to the sudden disappearance of an age-old tradition.

If extinction is to be prevented, it is sometimes necessary to revitalize oral traditions. It is now possible by means of modern technology to study and record many oral traditions according as they evolve. Yet nothing can possibly replace the value of their creative transmission. It is vitally important therefore to keep oral traditions alive in order to maintain both the richness and diversity of cultures.



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





LANGUAGES

The disappearance of a language is accompanied by the departure of a whole body of knowledge and ideas that in many cases have thrived for centuries, not to say thousands of years.

Every language reflects a unique world-view with its own value systems, philosophy and particular cultural features. As vectors of traditions and ageless know-how, languages lend coherence, well-being and support to cultural identity. They are an essential part of the intangible heritage.

Languages may be seen as so many dynamic processes. They respond constantly to a changing environment, ceaselessly taking on new meanings. However, as they are rooted in the life of a community, their survival may well depend on the value that the community attaches to their vitality and transmission.

The disappearance of a language is accompanied by the departure of a whole body of knowledge and ideas that in many cases have thrived for centuries, not to say thousands of years.

A language policy which favours the practice and transmission even of little-spoken languages helps to preserve the world's linguistic wealth and contributes to safeguarding cultural diversity. It should go hand in hand with multilingual education from an early age so that each and everyone may be a link in the chain of transmission of these cultural traditions besides being able to communicate with the rest of the world.





FESTIVE EVENTS

Festive events mark the cultural and agricultural calendar and social life in communities world-wide, and take many different forms. These include festivals, carnivals, ceremonies, rituals and celebrations accompanying the most significant religious and cultural events in the cycle of life, such as birth, marriage and death.

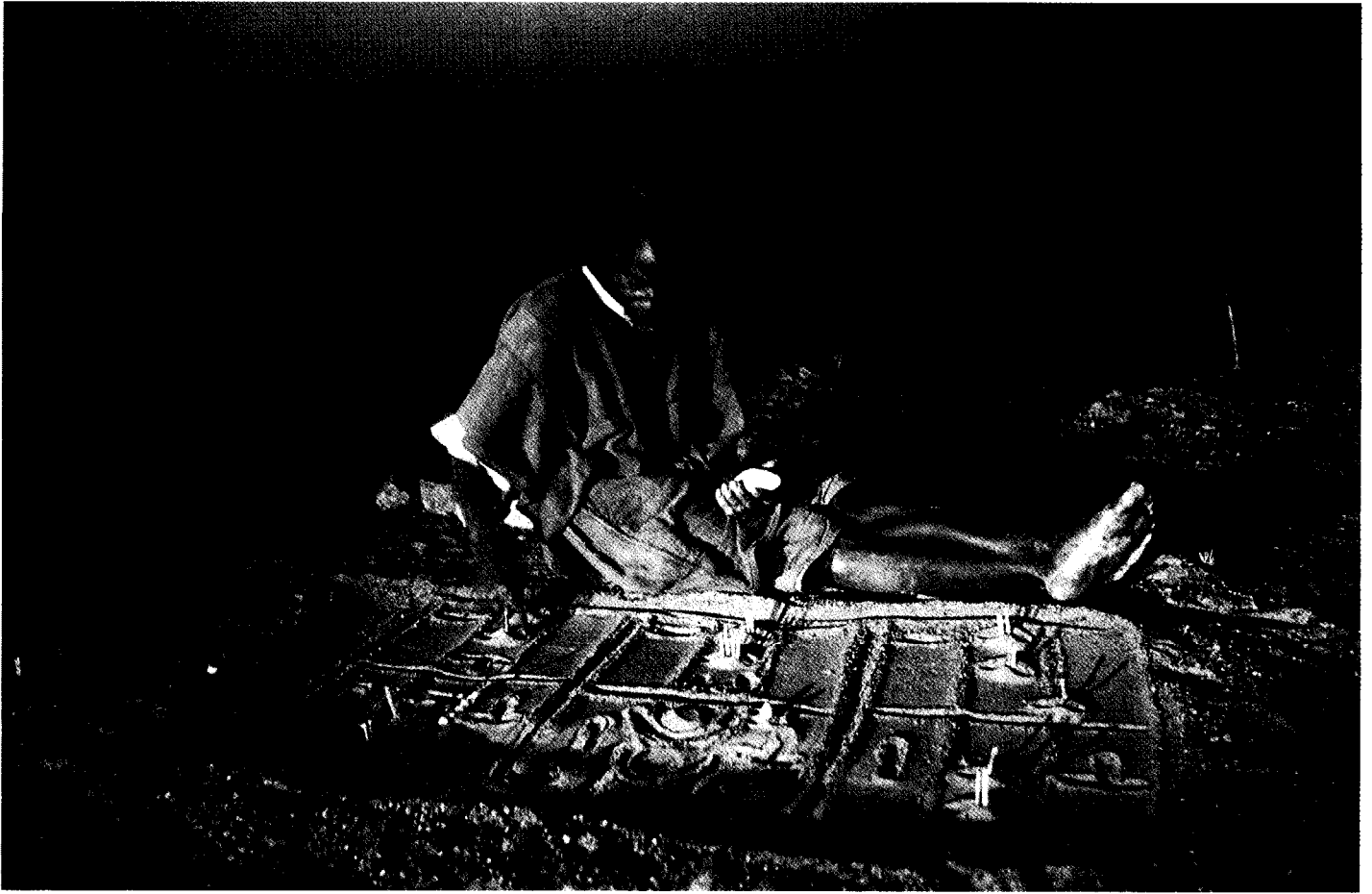
Festivities in all their variety encompass wide-ranging aspects and forms of intangible cultural heritage. They are very often an important forum for the expression of shared values and traditions of a community or society as a whole, and may include performance arts (music, dance and song) and oral traditions. Material objects and accessories that contribute to festivals also accompany the exercise of cultural skills in making garments or masks in the traditional manner, such as ritual dresses for religious ceremonies.

Most festive events – being of a religious or secular nature, or both – have a strong historical association with the place where they occur and are rooted in very ancient cultural traditions.

Festive events encompass rich and diverse elements of both intangible and tangible cultural heritage. They play a principal role in most societies as expressions of cultural identity through the collective values and beliefs which they represent, and the diversity of their manifestations. As such these events in their many forms should be safeguarded and encouraged.

Festive events encompass rich and diverse elements of both intangible and tangible cultural heritage.





RITES AND BELIEFS

Rites are a conveyance and an expression of a social order that punctuates the lives of individuals and communities: rites of passage, seasonal rites and rites marking the stages of life from birth to death and which have an existential and social meaning.

The term *rite* in Indo-European languages comes from Sanskrit and signifies the participation of the individual in an order that is both earthly and universal, an order that upholds the cohesion of beings and their links with the sacred. It is a reproduction of a model of transcendence, a codified system that is favourable to social cohesion and fraternity. Accordingly, rites in all spiritual traditions are of a repetitive and communal nature intended to make them effective.

Rites are a conveyance and an expression of a social order that punctuates the lives of individuals and communities: rites of passage, seasonal rites and rites marking the stages of life from birth to death and which have an existential and social meaning. For example, rites reconfirm in the present the doings of a god, a mythical hero, a spiritual master or an ancestor.

The function of ritual repetition, liturgy and prayer is to solve on a reduced scale a cosmogonic drama and pave the way for regeneration, renewal and revitalization. The chaos of the origins of life is as it were brought under control by means of rites which by and large take on a sacrificial and expiatory dimension in holy places.





MUSIC AND SONG

The practice of music is ever accompanied as it were by a reinterpretation of traditional musical values and science.

As part of overall cultural heritage, music and song with their respective practices and performances are essential to the symbolic construction of history and social experience with reference to past and present. Musical traditions - or «modern» styles that may yet become part of the musical heritage - including folk, popular, classical and sacred music, are also part of the expression of political and economic relations and mental processes in daily life.

The universality of music can be heard in love songs, lullabies, liturgical chant, epics, laments, protest songs and work songs among others. It is closely linked to poetry, literature, language, theatre and cinema. Music, singing and dance also serve as vehicles for meditation and trance, accompaniments to healing practices or tools for communicating with ancestors.

The practice of music is ever accompanied as it were by a reinterpretation of traditional musical values and science. In this sense, old forms renewed enable every society to react and adapt to the constraints, contradictions and realities of a changing world. This frequently results in the creation of novel acculturated styles.

Music and song are not isolated practices: they are symbolic expressions of shared cultural values, particularly in terms of aesthetics, beliefs and creativity. They reshape culture and are shaped by it in turn. They contribute to promoting the preservation of the traditional cultural characteristics of a region or population, enabling every individual to perceive and keep his cultural heritage alive.





THE PERFORMING ARTS

The performing arts are a symbolic expression of shared cultural values, particularly in terms of aesthetics, beliefs and creativity.

They play a significant role time and time again in social and ritual life. They are at the centre of many popular social events on important dates in the cultural calendar and at key moments in the life of the community such as births, marriages or religious ceremonies.

The performing arts of yesterday and today are a fragile intangible heritage in that they are constantly evolving and are highly receptive to all sorts of cultural influences. In this way, they are also a valuable means of reflecting changing cultural contexts and introducing new forms of creativity.

In their many and various ways, they frequently give form to historical knowledge, rich symbolism and social values. As living intangible heritage, however, they are often quite defenceless against the more adverse impacts of globalization which is altering lifestyles and, in so doing, undermining the context in which these traditions are practised and maintained. In this respect, it is vitally important that the bearers of the knowledge, skills and techniques needed to transmit these arts should be granted recognition and support in order to perpetuate their traditions in their accustomed cultural contexts.



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





Today, the value of traditional medicine is recognized and there is growing international interest in products derived from its know-how and practices.

TRADITIONAL MEDICINE

Traditional medicine encompasses a large number of practices, approaches, knowledge and beliefs that include remedies drawn from plant, animal or mineral extracts, in addition to spiritual, manual or psychological techniques such as massage, meditation and acupuncture. It also includes knowledge, innovations and practices of indigenous and local communities embodying traditional lifestyles that are relevant for the conservation and sustainable use of biological diversity.

Traditional medical knowledge and practice are intrinsically linked in most societies to other domains and traditions. For example, in drawing on plant, animal and mineral resources, traditional medicine reflects broader cultural beliefs and knowledge of the natural environment in which a community lives. Thus they may often play an important role in various interrelated domains of life, such as ritual and ceremony.

Such knowledge is transmitted through the oral network in many communities in the world.

Today, the value of traditional medicine is recognized and there is growing international interest in products derived from its know-how and practices. So too do many custodian communities continue to abide by their traditional medical knowledge.

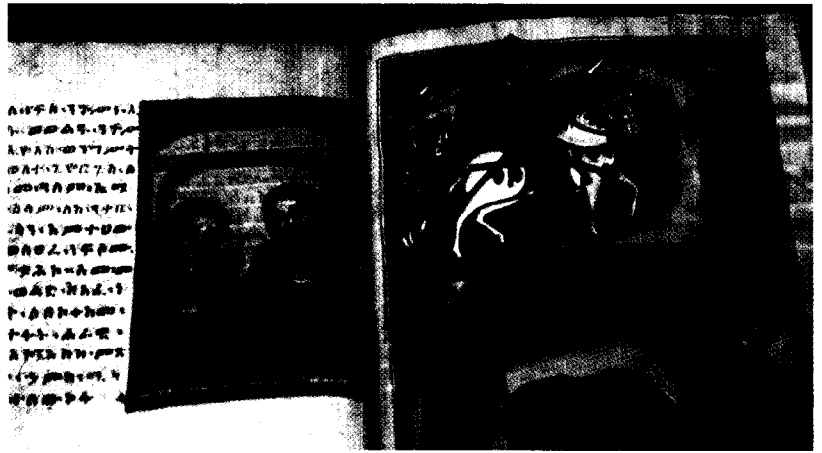
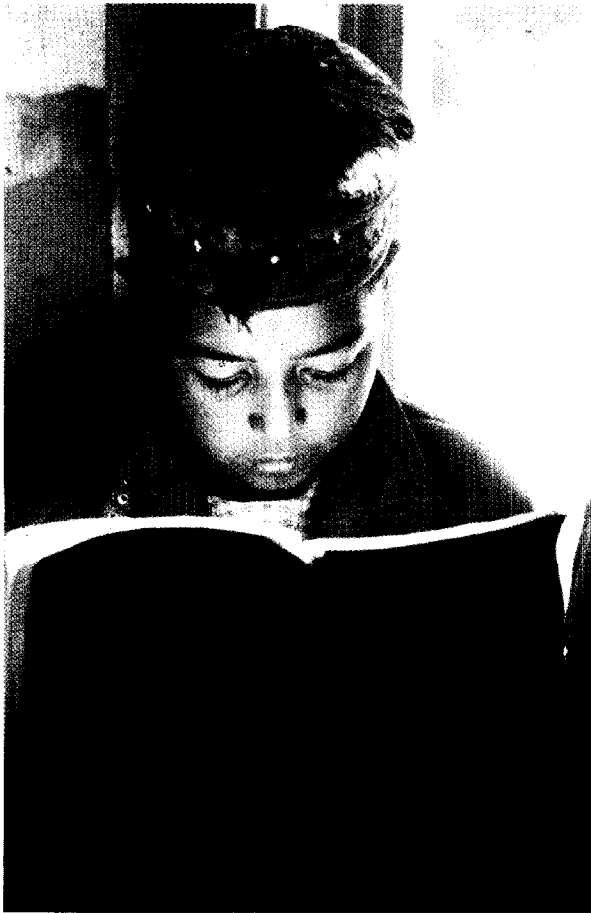


UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





LITERATURE

Literature provides us with an esthetically configured window and reflection on life, on the world and on things. It may therefore be regarded as the principal gateway to knowledge of values, the esthetic sense and the imagination in every culture.

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Being a product of the mind, and not always committed to a material support, literature rightly belongs to the intangible heritage. The fact is that oral literature continues to hold its own in no uncertain manner in all traditional societies in every continent; without any technical support, it relies exclusively on the human voice, imagination and memory. Literature's extensive association with

books means that it is equally at home in the tangible heritage. In other words, at a time when the potential for technical reproduction of works of art knows no limit, this is also a sector of international economic activity operated by a chain running from author via publisher to reader.

Whether employing the voice alone or any of the multitude of written media, literature adapts to every conceivable constraint of time and space in society. However, it remains imprisoned within the linguistic frontiers of its birthplace and only rarely joins the ranks of the universal heritage because of the mist that continues to enshroud the priceless contribution being made by translators, craftspeople and distributors.





CULINARY TRADITIONS

The practice of transforming and cooking foodstuffs for consumption is peculiar to human beings. Even though feeding is common to all living creatures, as it happens, the act of cooking, or in other words altering and combining several foods, is a distinctly human habit and a key factor in socialization.

The variety of culinary practices down the ages and in different cultures is quite impressive. Environmental and technical factors partly account for this. But only partly. Thus, even in regions that share a climatic zone and have the same varieties of vegetables and animals, culinary traditions, not to mention the choice of what is regarded as “edible”, may differ radically. This is because culinary practice is highly symbolic, reflecting the whole scale of values of the society that it “feeds”. It is affected just as much by the stops and starts that act on the social and cultural order as by relations between the sexes and generations, social ranking, ritual representation and the conceptions of health and disease.

The fact that cultural identity is also expressed in culinary terms argues in favour of knowing, understanding and preserving cultural traditions. As a mirror of human societies and of their historical and mutual interactions, it is a cardinal part of the intangible heritage.

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TRADITIONAL SPORTS AND GAMES

Sports and games have ever played a key role in human society. Associated as they were with magic and religious ritual in the beginning, they broke away little by little while retaining a pronounced ritualistic character. Whether they involve games of skill or chance, or corporal expression, show of force or intelligence, they may sometimes take the form of opposition to reigning norms or of a restrained theatricalization of the forces at work in society. Games give the community an opportunity to demonstrate its interpretation of life and the world. A society's games and sports are revealing in that they throw light on the relations between the sexes and generations, on individuals or groups, on physical or mental strength, and on conceptions of nature, the universe, life and death.

There is widespread ignorance about the origins of contemporary sports. Many ball-games (e.g. football and rugby) were played in certain traditional societies: here the ball symbolized the sun that was carried from village to village in the hope of a good harvest. Some endurance tests - forerunners of the marathon—originally were spiritual quests and took the form of gruelling pilgrimages to holy sites. The modern age has seen the metamorphosis of many such rituals into competitive encounters.

We can gain a better understanding of ourselves and of others by knowing, preserving and encouraging traditional games and sports that are such a priceless part of humanity's cultural heritage. They are a constant reminder that tradition is not gone forever and continues to exist, in syncretic form, in the sports of our time.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



1. **KEY ELEMENTS**
ÉLÉMENTS-CLÉS
2. **CULTURAL HERITAGE: RICHES AND DIVERSITY**
LE PATRIMOINE CULTUREL : RICHESSES ET DIVERSITÉ
3. **UNESCO'S ACTION**
L'ACTION DE L'UNESCO
4. **ACTING TOGETHER**
AGIR ENSEMBLE
5. **THE ACTORS**
LES ACTEURS
6. **EVENTS**
ÉVÉNEMENTS



ACTION BY UNESCO

|| UNESCO's Action

For over 50 years, UNESCO has been fully involved in safeguarding and presenting the cultural heritage. Its action today represents the desire to be forward-looking, to provide the tools and strategies required to ensure an understanding and demonstration of the role of the cultural heritage and, at the same time, to lend a more human dimension to the process of globalization by making the actors involved responsible for their deeds.

In the face of this formidable challenge, a number of references emerge which may serve to identify the main fields in which UNESCO intervenes. The normative and safeguarding actions of the Organization, being its natural spheres of intervention, combine today with a commitment to dialogue and development.

This commitment rests on both ethical and operational grounds and testifies to its unique role at international level. The ethical commitment is that of a dialogue between cultures and civilizations to ensure that the cultural heritage becomes an instrument of reconciliation and rapprochement. The operational commitment, bolstered by UNESCO's achievement in regard to the safeguarding, conservation and protection of the heritage, is one of development in cultural, economic and social terms.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





UNESCO AND THE CULTURAL HERITAGE

|| UNESCO's Action

UNESCO is dedicated to combating war “in the minds of men” and also has the task of preserving and protecting the cultural heritage which its Constitution proclaims as “universal”¹. It represents what we have a right to inherit from our predecessors and a duty to pass on to future generations. This means that visible forms of culture, monuments, books, and works of art are so precious that all peoples have the responsibility to ensure their protection. Their importance in terms of the history of art and science provides ample grounds for an international obligation of solidarity. At the time when UNESCO was created, in the aftermath of the Second World War, this conviction was reinforced by the feeling that barbarity had almost triumphed and culture almost disappeared. Subsequently, with the accession by new nations to independence, there emerged a new concept, that of cultural heritage, seen initially as the traditional manifestation of a masterpiece or a monument, reflecting the continuity and identity of a particular people. Lastly, a third aspect came rapidly to be recognized: the modern industrial world is threatening this heritage in just the same way as it is threatening the environment.

With that aim in mind, UNESCO, as the leading international cultural organization, acted through legal standards², practical endeavours for solidarity and ongoing reflection. The initial notions of heritage, universality and danger were subsequently modified.

Threats: wars and trafficking

The most obvious risk is the destruction of heritage as a result of armed conflict. In 1954, UNESCO adopted a *Convention for the Protection of Cultural Property in the Event of Armed Conflict*, known as the Hague Convention. To date, some 102 Member States have accepted its obligations. These are, first and foremost, reactive measures: the States undertake to renounce the destruction, pillaging or dangerous use of cultural property, whether movable or immovable which “is of great importance for the cultural heritage of peoples” and to prevent such dangers. Both architectural and archaeological sites are involved as well as collections and museums. The Convention also comprises proactive and preventive measures such as taking inventories, identifying major assets, and establishing of storage facilities for special protection. It includes provisions in response to specific cases such as the transport and acquisition of cultural property, and conflicts of a non-international nature. Its first protocol deals with the risk of export of cultural property outside occupied territories. A second protocol, dating from 1999, provides for immunity with regard to “cultural heritage of the greatest importance for humanity”. This has been organized in a more extensive manner through the establishment of penal sanctions in national legislation.

During the following 50 years, UNESCO, alas, had many opportunities to intervene, either within the framework of the Convention or within that of its overall terms of reference. In some instances, the Organization used its moral authority in regard to the parties involved in conflicts, while on other occasions, it intervened in a more practical manner by coordinating cooperative endeavours such as scientific assistance and measures to reduce or make good the damage caused by conflicts. Little by little, the concept came to the fore of a heritage in a “post-conflict” situation which reflected growing awareness of international solidarity in such emergency circumstances.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





In 1970, a new *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* responded to other urgent needs: thefts were increasing both in museums and on sites, particularly in the countries of the South, whilst in the North, private collectors and, sometimes, official institutions, were offered increasingly frequently works which had been fraudulently imported or were of unidentified origin. The Convention, to which some 92 States today are parties, provides for essentially legal measures (national legislation, inventories, combating illegal excavations, safety guidelines for museum purchases, procedures for the seizure and restitution of stolen or illegally imported assets and penal sanctions, etc.). In addition to these standards, solidarity has been organized in the form of training and information, scientific assistance and cooperation between States. The Convention encompasses a very broad field of activity, whether it be prevention by inventories or export certificate systems or even restitution procedures.

With the same aim in mind, UNESCO created, in 1980, an *Intergovernmental Committee for Promoting the Return of Cultural Property to its Country of Origin or its Restitution in Case of Illicit Appropriation*. The Organization plays a consultative role and encourages bilateral negotiations to ensure the return of particularly significant works to their country of origin. It encourages the constitution of representative collections.

In more general terms, UNESCO helps States to prepare their legislation and to train specialists in cooperation particularly with ICOMOS, ICOM and Interpol. It ensures the international distribution of lists of stolen works and contributes to the coordination of databases.

The Organization has played a key role in the adoption of the *UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects* (1995) aimed at a rational unification of private law in the countries concerned. UNESCO was also responsible for devising a code of conduct for merchants of art works, a law which should help honest purchasers to avoid involuntarily encouraging trade of this kind. Lastly, since 1999, an International Fund for the Return and Restitution of Cultural Property has provided support for the action of Member States combating illicit trafficking.

Solidarity: international campaigns and cultural heritage

While in the mind of the public, UNESCO is inextricably linked with the idea of the preservation of heritage, credit for this belongs historically to the international campaigns, beginning with the first of these, concerning the monuments of Nubia, with the spectacular relocation of the temples of Abu Simbel. This campaign began in 1960 and was completed in 1980. It enjoyed the support of the most eminent figures in the field of culture and provided a novel example of mobilization without frontiers. Subsequently, the turn came for other uncontested emblems of cultural heritage: Venice in 1966, Borobudur in 1972 and, in the same year, the archaeological site of Carthage in Tunisia (a campaign which was to last 20 years). Soon after, in 1974, it was Moenjodaro in Pakistan. Since then and up to the present day, there have been 26 campaigns. Besides the financial aspect³ and the impact on public opinion, these rescue operations had a symbolic value insofar as they helped UNESCO to acquire the role of a driving force for other initiatives to protect the heritage.

Action conducted within the framework of campaigns has been supplemented by numerous operational projects often financed with extra-

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budgetary funds. Such projects include the preservation of the royal palaces in Abomey, Benin, the sites of Kharakhorum in Mongolia and a national museum in Tripoli, Libya. Some interventions have taken place within an emergency context, or even during a war. Whether it be for the temples of Angkor Vat, the educational institutions of Palestine, the heritage in Jerusalem common to the three monotheistic religions, the rebuilding of the Old Bridge at Mostar in Bosnia which has a strong symbolic value, a museum in East Timor or, more recently, the reconstruction of the Kabul Museum, UNESCO has offered assistance on every occasion. This may take the form either of expertise, training or practical measures. Within this context, the Organization manages specific outside funds which can amount to millions of dollars as in the case of Angkor and Jerusalem, for example.

A third convention, probably the best known, has provided a general framework for action for the benefit of the most remarkable heritage sites, whether natural or cultural. The *1972 World Heritage Convention* is particularly well known thanks to the World Heritage List, which is supplemented every year. In 2002, it includes 721 sites (of which 544 are cultural, 144 natural and 23 known as "mixed", situated within the territory of 124 of the 167 States Parties). This list is sometimes interpreted as an enumeration of the wonders of the world and each new inscription is seen as a form of international recognition and a source of pride for the country concerned.

This involves only one aspect of the Convention and the work of the Intergovernmental Committee which ensures its implementation. It should be borne in mind that inclusion on the List, at the request of the State concerned, gives the right to practical solidarity financed by a World Heritage Fund. As for any action taken by UNESCO for the benefit of heritage, cooperation aimed at preserving sites requires complementary endeavours, such as educational projects, the training of specialists and everything that encourages greater awareness worldwide of the importance of that heritage. The establishment of a List of World Heritage in Danger, which now includes 31 sites, reflects the desire to ward off the most threatening dangers through practical assistance, expertise and the promotion of legislative measures.

Another aspect of the Convention has been to reflect, and possibly herald, a development in the notion of heritage. As early as 1972, prior to preliminary planetary ecological awareness, the links that it established between natural and cultural heritage were already significant. It supposed that such sites had a common (aesthetic, cultural or scientific) value, and therefore a meaning and a rareness which made them precious to all human beings from all nations, insofar as they were equally vulnerable to the dangers of the modern world.

The issue soon proved more complex. The first question raised was the interaction between the individual and the environment. Where, for instance, does the frontier lie between nature and culture in cultural landscapes, modified by human beings and reflecting human activity? Other discussions focused on the notion of heritage, particularly architectural. Should the World Heritage List merely celebrate isolated monuments that are complete and immovable, exceptional achievements by their splendour or by the scope of their message? Should it not, conversely, lay emphasis on the message conveyed by cultural sites and on the manner in which they represent the history, lifestyles and values of various communities? This could mean accepting forms of heritage that were quite different and sometimes more modest than those formulated by the former "monumental" notion or more recent such as the industrial heritage or living ensembles which had undergone modifications.





The trend that emerged according to the second meaning involves the ideal of a World Heritage List which would provide a more accurate reflection of the diversity of cultural and technological responses to specifically human needs. Ideally, it would strike a better balance by ceasing to give precedence to the heritage of the North, in the form of documented buildings, frequently equipped with means of protection, at the expense of that of the South, often less longstanding and less compliant with the monumental model. The List would reflect interactions between cultures as much as the manner in which various communities live out their memory.

The heritage redefined

This extension of the notion of heritage is expressed in two of the most recent major initiatives taken by UNESCO. The first of these concerns increased interest in the intangible heritage. The first *Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity*, on 18 May 2001, reveals the list of 19 modes of cultural expression, languages, music, ceremonies, rites or traditional expertise as well as cultural sites inseparable from the practice of these traditional forms. This list heralds a future international convention, currently under preparation. The parallel that could be established with the *World Heritage Convention* is obvious enough and not merely through the form of the List of Masterpieces and the various procedures related to it. Once again, it is a question of identifying, protecting and enhancing an exceptional heritage, threatened with disappearance, particularly in the face of the uniformity frequently brought about by globalization.

The need for protecting this intangible heritage reflects the emergence of the same values: cultural diversity which is in no way less necessary than biodiversity, the deep-rootedness of the identity of communities, the resourcing of their creativity through contributions from the past, the role of a living memory in our methods of living together. In a context of essentially oral cultures where, according to the African parable, "when an old man dies, a library disappears", these notions have become crucial. Furthermore, emphasis placed on intangible heritage contributes to establishing a more balanced view of cultural heritage which, for a long time, has focused on an exceptional masterpiece or on architectural perennality.

Lastly, the *Convention on the Protection of the Underwater Cultural Heritage*, adopted in November 2001, attempts to respond to another danger. Part of the tangible heritage such as sunken vessels, cities and buildings, escapes the public's notice, but is not protected from the appetites of those who plunder it or from the errors of amateur excavations. The States which will become parties to this Convention will promise to take measures and to cooperate for the benefit of heritage that is often situated outside their territorial waters. This legal instrument will prohibit the plundering and destruction of sunken vessels and archaeological sites. It provides for measures to ensure conservation in situ of cultural property located underwater for more than 100 years.

The coherent nature of UNESCO's action can be more readily perceived with hindsight. It is intended to save the tangible and intangible heritage, often in an emergency situation, when it is threatened by conflict, natural disasters, the passage of time, economic expansion and mere human negligence. It does so by promoting solidarity, educating, disseminating expertise and training and creating awareness. But what also matters is to identify the heritage, to give it a meaning which is perhaps to reflect human diversity and solidarity and to nurture our future through our common past. Acting on things, people and ideas: in addition to a half-century marked by an abundance of upheavals, this task has proved more ambitious but also more necessary than anything that UNESCO's founders could ever have imagined.

The coherent nature of UNESCO's action can be more readily perceived with hindsight. It is intended to save the tangible and intangible heritage, often in an emergency situation, when it is threatened by conflict, natural disasters, the passage of time, economic expansion and mere human negligence.

1. According to its Constitution, UNESCO "will maintain, increase and diffuse knowledge; by assuring the conservation and protection of the world's inheritance of books, works of art and monuments of history and science, and recommending to the nations concerned the necessary international conventions."
2. In addition to the conventions referred to above, which involve a legal obligation for the States Parties, UNESCO has also adopted several recommendations on the cultural heritage which do not, however, entail the same obligations.
3. Respectively, the International Council on Monuments and Sites and the International Council of Museums.





NORMATIVE ACTION

|| UNESCO's Action

UNESCO's General Conference, which is held every two years, provides the international community with a number of legal instruments to assist governments in connection with the Organization's activities. These consist for the most part of **recommendations, conventions** and **declarations**.

Adopted by simple majority, **recommendations** are principles and methods that the international community deems as being in the interest of all the Member States, representing as they do the best and most recent professional norms. Member States are bound to disseminate these to their concerned national authorities and ensure that they are applied. **Conventions**, on the other hand, create reciprocal inter-State obligations and are adopted only on obtaining at least a two-thirds majority vote of the General Conference. Once these norms are ratified, the Member States are bound to implement them. An example is the *1972 Convention concerning the Protection of the World Cultural and Natural Heritage*, now celebrating its 30th anniversary.

In the cultural field, therefore, UNESCO has formulated and ratified a number of conventions, the most recent of which is for the protection of the underwater cultural heritage. The numerous recommendations relate to specific subjects embodying the international regulations governing archaeological excavation or the legal protection of translators or artists.

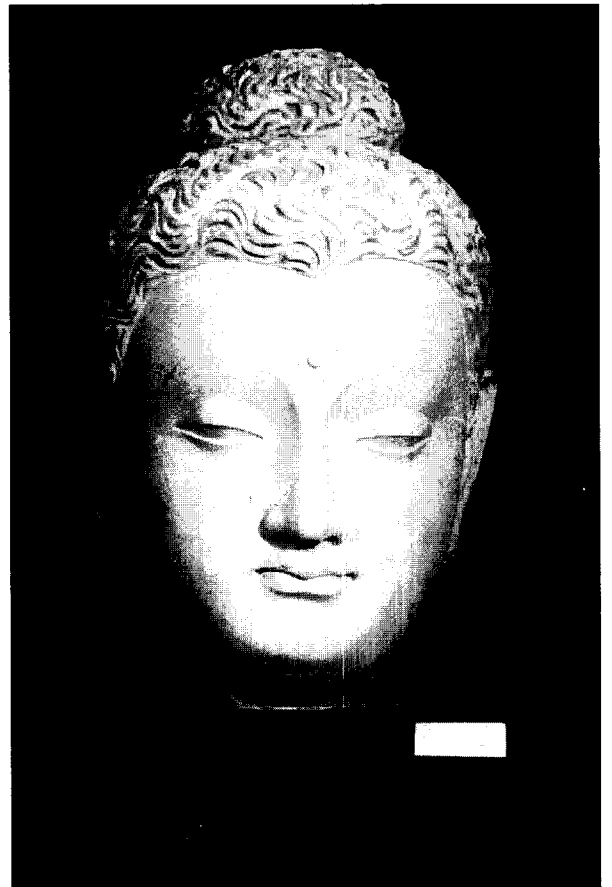
UNESCO has also acted as a catalyst in bringing about international agreements such as the *Florence Agreement* on the importation of cultural property.

In the field of copyright, one of UNESCO's aims is to protect the rights of authors, notably through the *Universal Copyright Convention*.

Finally, **declarations** are a means of laying down principles and rules for the guidance of Member States and UNESCO's programme.

Today, even 50-year-old legal instruments like the *Hague Convention*, which comes into application in cases of armed conflict, are still useful in circumstances such as the destruction of Mostar Bridge in Bosnia-Herzegovina and of the Bamiyan Buddhas in Afghanistan.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





LIST OF NORMATIVE TEXTS

CONVENTIONS

- Convention on the Protection of the Underwater Cultural Heritage
Paris, 2 November 2001- *No ratifications yet received*
- Convention concerning the Protection of the World Cultural and Natural Heritage
Paris, 16 November 1972 - *167 States Parties*
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property
Paris, 14 November 1970 - *92 States Parties*
- Convention for the Protection of Cultural Property in the Event of Armed Conflict
The Hague, 14 May 1954 - *102 States Parties*
- Protocol 1 - The Hague, 14 May 1954 - 83 Signatories*
Protocol 2- The Hague, 26 March 1999 - 10 Signatories
- Universal Copyright Convention on the Protection of Literary, Scientific and Artistic Works
Geneva, 6 September 1952- *98 States Parties*
Protocol 1 - Protocol 2, Paris, 24 July 1971 62 Signatories

RELATED CONVENTIONS

- WIPO Performances and Phonograms Treaty on Protection of Neighbouring Rights in the Digital Environment
Geneva, 20 December 1996 - *31 States Parties*
- WIPO Copyright Treaty on Protection of Literary and Artistic Works in the Digital Environment
Geneva, 20 December 1996 - *34 States Parties*
- UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects
Rome, 24 June 1995 - *15 States parties*
- ILO Convention on Indigenous and Tribal People
Geneva, 27 June 1989 - *14 States Parties*
- WIPO Berne Convention for the Protection of Literary and Artistic Works
Berne, 28 September 1979 - *149 States Parties*

AGREEMENTS

- Florence Agreement on the Importation of Educational, Scientific and Cultural Materials
Florence, 17 June 1950 - *96 States Parties*
Protocol 1- Nairobi, 1 January 1976 - 39 States Parties
- Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character
Beirut, 12 August 1948—*34 States Parties*

JOINT CONVENTIONS

- UNESCO / WIPO Multilateral Convention for the Avoidance of Double Taxation of Copyright Royalties
Madrid, 13 December 1979 - *7 States Parties*
- UNESCO / WIPO Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms
Geneva, 29, October 1971 - *67 States Parties*
- UNESCO / WIPO / ILO International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations
Rome, 26 October 1961- *68 States Parties*

INTERGOVERNMENTAL DECLARATIONS

- UNESCO Universal Declaration on Cultural Diversity
Paris, 3 November 2001
- Declaration and Action Plan of the Intergovernmental Conference on Cultural Policies for Development
Stockholm, 2 March 1998
- Final Declaration of the World Congress on the Status of the Artist
Paris, 20 June 1997
- Mexico City Declaration on Cultural Policies (World Conference on Cultural Policies)
Mexico City, 6 August 1982
- Declaration of the Principles of International Cultural Cooperation
Paris, 4 November 1966

UNESCO STANDARD-SETTING RECOMMENDATIONS

- Recommendation on the Safeguarding of Traditional Culture and Folklore
Paris, 15 November 1989
- Recommendation concerning the Status of the Artist
Belgrade, 28 October 1980
- Recommendation for the Safeguarding and Preservation of Moving Images
Belgrade, 28 October 1980
- Recommendation for the Protection of Movable Cultural Property
Paris, 28 November 1978
- Recommendation on Participation by the People at Large in Cultural Life and their Contribution to it
Nairobi, 30 November 1976
- Recommendation on the Legal Protection of Translators and Translations and the Practical Means to Improve the Status of Translators
Nairobi, 30 November 1976
- Recommendation concerning the International Exchange of Cultural Property
Nairobi, 26 November 1976
- Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas
Nairobi, 26 November 1976
- Recommendation of the Intergovernmental Conference on Cultural Policies in Europe
Helsinki, 28 June 1972
- Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private Works
Paris, 20 November 1968
- Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage
Paris, 16 November 1968
- Recommendation on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property
Paris, 19 November 1964
- Recommendation Concerning the Most Effective Means of Rendering Museums Accessible to Everyone
Paris, 15 December 1960
- Recommendation on International Principles Applicable to Archaeological Excavation
New Delhi, 5 December 1956
- Recommendation Concerning International Competitions in Architecture and Town Planning
New Delhi, 5 December 1956
- Recommendation on the Safeguarding of the Beauty and Character of Landscapes and Sites
Paris, 12 December 1952





PROTECTION OF CULTURAL PROPERTY IN THE EVENT OF ARMED CONFLICT

|| UNESCO's Action

The *Convention for the Protection of Cultural Property in the Event of Armed Conflict* adopted at The Hague (Netherlands) in 1954, in the wake of massive destruction of the cultural heritage in the Second World War, is the first international agreement accepted world-wide focusing exclusively on the protection of cultural heritage. It covers immovables and movables, including monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of all kinds.

The States which are party to the Convention are obliged to lessen the consequences for cultural heritage of an armed conflict and to:

- take preventive measures for such protection not only in time of hostility, *but also in time of peace*;
- safeguard and respect cultural property during armed conflict (this obligation also applies in conflicts of a non-international character);
- set up mechanisms for protection (nomination of Commissioners-General for Cultural Property and inscription of specially protected sites, monuments or refuges of movable cultural objects in the International Register of Cultural Property under Special Protection);
- mark certain important buildings and monuments with a special protective emblem;
- create special units within the military forces to be responsible for the protection of cultural heritage.

The Convention was adopted together with a Protocol which prohibits the export of cultural property from occupied territory and requires the return of such property to the State from which it was removed. The Protocol also forbids the appropriation of cultural property as war reparations.

As of 3 January 2002, 102 States are Parties to this Convention, 83 of which are also Parties to the Protocol.

What is UNESCO doing?

When the UNESCO Secretariat receives information about an impending conflict or the destruction of cultural property during an armed conflict, it immediately contacts the warring parties, reminds them of their obligations to respect and protect cultural property and, if requested, renders technical assistance and sends expert missions. Moreover, in order to disseminate the provisions of the Convention more widely, UNESCO organizes expert meetings, seminars and training courses for specific target groups (parliamentarians, members of armed forces, police officers, lawyers, conservation specialists, etc.) and issues publications.

UNESCO is not alone in this field; it co-operates closely with the United Nations and other intergovernmental and non-governmental organizations such as the Council of Europe, the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), the Red Cross, the International Council of Museums (ICOM) and the International Council on Monuments and Sites (ICOMOS).

The Hague Convention was adopted together with a Protocol which prohibits the export of cultural property from occupied territory and requires the return of such property to the State from which it was removed.



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FOR CULTURAL HERITAGE





A Second Protocol to the Hague Convention

Barbaric acts committed against cultural property in the course of the many conflicts that took place at the end of the 1980s and the beginning of the 1990s highlighted a number of deficiencies in the implementation of the Hague Convention. A review of the Convention was initiated in 1991 to draw up a new agreement to take account of the experience gained from conflicts and the development of international humanitarian and cultural heritage protection law since 1954. Consequently, a Second Protocol to the Hague Convention was adopted at a Diplomatic Conference held at the Hague in March 1999. To date, the Second Protocol has not yet entered into force, although 10 States have lodged their instruments of ratification or accession.

Geographical breakdown (expressed as a percentage by Region) of 102 States Parties to the Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 14 May 1954 (as at 3 January 2002)

AFRICA: 16 States Parties, i.e. 34,78%

Botswana, Burkina Faso, Cameroon, Côte d'Ivoire, Democratic Republic of Congo, Gabon, Ghana, Guinea, Madagascar, Mali, Niger, Nigeria, Rwanda, Senegal, United Republic of Tanzania, Zimbabwe.

ARAB STATES: 14 States Parties, i.e. 77,80%

Egypt, Iraq, Jordan, Kuwait, Lebanon, Libyan Arab Jamahiriya, Morocco, Oman, Qatar, Saudi Arabia, Sudan, Syrian Arab Republic, Tunisia, Yemen.

ASIA AND PACIFIC : 15 States Parties, i.e. 36,60%

Australia, Cambodia, China, India, Indonesia, Iran (Islamic Republic of), Kazakhstan, Kyrgyzstan, Malaysia, Mongolia, Myanmar, Pakistan, Tajikistan, Thailand, Uzbekistan.

EUROPE AND NORTH AMERICA: 43 States Parties, i.e. 86%

Albania, Armenia, Austria, Azerbaijan, Belarus, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czech Republic, Estonia, Federal Republic of Yugoslavia, Finland, France, Georgia, Germany, Greece, Holy See, Hungary, Israel, Italy, Liechtenstein, Lithuania, Luxembourg, Monaco, Netherlands, Norway, Poland, Portugal, Republic of Moldova, Romania, Russian Federation, San Marino, Slovakia, Slovenia, Spain, Sweden, Switzerland, the former Yugoslav Republic of Macedonia, Turkey, Ukraine.

LATIN AMERICA AND CARIBBEAN: 14 States Parties, i.e. 42,40%

Argentina, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Panama, Peru, Uruguay.

Geographical breakdown (expressed as a percentage by Region) of States Parties to the First Protocol to the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 14 May 1954 (as at 18 October 2001)

AFRICA: 11 States Parties, i.e. 23,91%

Burkina Faso, Cameroon, Democratic Republic of Congo, Gabon, Ghana, Guinea, Madagascar, Mali, Niger, Nigeria, Senegal.

ARAB STATES: 10 States Parties, i.e. 55,55%

Egypt, Iraq, Jordan, Kuwait, Lebanon, Libyan Arab Jamahiriya, Morocco, Syrian Arab Republic, Tunisia, Yemen.

ASIA AND PACIFIC: 11 States Parties, i.e. 26,83%

Cambodia, China, India, Indonesia, Iran (Islamic Republic of), Kazakhstan, Malaysia, Myanmar, Pakistan, Tajikistan, Thailand.

EUROPE AND NORTH AMERICA: 40 States Parties, i.e. 80%

Albania, Armenia, Austria, Azerbaijan, Belarus, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Finland, France, Georgia, Germany, Greece, Holy See, Hungary, Israel, Italy, Liechtenstein, Lithuania, Luxembourg, Monaco, Netherlands, Norway, Poland, Republic of Moldova, Romania, Russian Federation, San Marino, Slovakia, Slovenia, Spain, Sweden, Switzerland, the former Yugoslav Republic of Macedonia, Turkey, Ukraine, Federal Republic of Yugoslavia.

LATIN AMERICA AND CARIBBEAN: 11 States Parties, i.e. 33,33%

Brazil, Colombia, Costa Rica, Cuba, Ecuador, Guatemala, Mexico, Nicaragua, Panama, Peru, Uruguay.

Geographical breakdown (expressed as a percentage by Region) of States Parties to the Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 26 March 1999 (as at 7 January 2002)

AFRICA

No State is party to the Second Protocol.

ARAB STATES: 2 States Parties, i.e. 11,11%

Libyan Arab Jamahiriya, Qatar.

ASIA AND PACIFIC

No State is party to the Second Protocol.

EUROPE AND NORTH AMERICA: 5 States Parties, i.e. 10%

Azerbaijan, Belarus, Bulgaria, Cyprus, Spain.

LATIN AMERICA AND CARIBBEAN: 3 States Parties, i.e. 9,09%

Argentina, Nicaragua, Panama.





THE FIGHT AGAINST ILLICIT || UNESCO's Action TRAFFICKING IN CULTURAL GOODS

The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property is the first international legal instrument to tackle these issues, and is particularly helpful with respect to the smuggling of antiquities. The governments of the States Parties to the Convention (currently 92) are bound to take action at the request of a State Party to seize cultural property that has been stolen and to collaborate in preventing major crises in the protection of cultural heritage as in the case of Afghanistan.

The UNESCO Convention has had considerable impact on the international market. A major input was the ICOM Code of Ethics which provides that museums should not acquire, evaluate, authenticate or exhibit cultural objects that do not have a satisfactory provenance. UNESCO has now issued an International Code of Ethics for Dealers which also embodies the principles of the Convention.

Government authorities are bound to correctly monitor their cultural heritage in order to prevent any illicit trafficking, for instance by drawing up inventories of various objects and giving special training to customs personnel.

Illicit trading, however, continues to thrive in spite of government attempts to control the phenomenon and rouse public opinion. The market for rare and costly cultural objects, especially antiquities, is ever increasing, as witness the soaring prices.

Several categories of persons are involved in such trafficking. They range from simple villagers digging in ancient burial grounds at night to members of well-organized criminal rings, and auction houses, museum curators, dealers, collectors or amateurs on the lookout for whatever they can find.

To combat the looting, UNESCO encourages the Member States to fight on several fronts: implementing the 1970 Convention and developing bilateral and multilateral agreements; ratifying the 1995 *UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects* (which is reciprocal to the 1970 Convention); establishing regional cooperation networks; increasing collaboration with organizations such as INTERPOL (International Criminal Police Organization), ICOM (International Council of Museums) and WCO (World Customs Organization); and devising specialized private databases to track stolen cultural property.

Moreover, UNESCO runs regional workshops to discuss implementation of the 1970 Convention and provide governments with the necessary data on networks and partners in order to repatriate stolen property and, more importantly, deter traffickers.

UNESCO encourages the Member States to fight on several fronts: implementing the 1970 Convention and developing bilateral and multilateral agreements; ratifying the 1995 UNIDROIT Convention on the Theft or Illegal Export of Cultural Goods; establishing regional cooperation networks; increasing collaboration with organizations such as INTERPOL, ICOM, and WCO; and devising specialized private databases to track stolen cultural property.



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FOR CULTURAL HERITAGE



Geographical breakdown (expressed as a percentage by Region) of States Parties to the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, Rome, 24 June 1995 (as at 1 March 2002)

AFRICA

No State is party to the Convention

ARAB STATES

No State is party to the Convention

ASIA AND PACIFIC:

1 State Party, i.e. 2,44%

China.

EUROPA AND NORTH AMERICA:

7 States Parties, i.e. 14%

Croatia, Finland, Hungary, Italy, Lithuania, Norway, Romania.

LATIN AMERICA AND CARIBBEAN:

7 States Parties, i.e. 21,21%

Argentina, Bolivia, Brazil, Ecuador, El Salvador, Paraguay, Peru.

Geographical breakdown (expressed as a percentage by Region) of 92 States Parties to the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Paris 14 November 1970 (as at 17 January 2002)

AFRICA: 16 States Parties, i.e. 34,78%

Angola, Burkina Faso, Cameroon, Central African Republic, Côte d'Ivoire, Democratic Republic of Congo, Guinea, Madagascar, Mali, Mauritius, Niger, Nigeria, Rwanda, Senegal, United Republic of Tanzania, Zambia.

ARAB STATES: 13 States Parties, i.e. 72,22%

Algeria, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libyan Arab Jamahiriya, Mauritania, Oman, Qatar, Saudi Arabia, Syrian Arab Republic, Tunisia.

ASIA AND PACIFIC: 15 States Parties, i.e. 36,60%

Australia, Bangladesh, Cambodia, China, Democratic People's Republic of Korea, India, Iran (Islamic Republic of), Kyrgyzstan, Mongolia, Nepal, Pakistan, Republic of Korea, Sri Lanka, Tajikistan, Uzbekistan.

EUROPE AND NORTH AMERICA: 29 States Parties, i.e. 58%

Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czech Republic, Estonia, Federal Republic of Yugoslavia, Finland, France, Georgia, Greece, Hungary, Italy, Lithuania, Poland, Portugal, Romania, Russian Federation, Slovakia, Slovenia, Spain, the former Yugoslav Republic of Macedonia, Turkey, Ukraine. United States of America.

LATIN AMERICA AND CARIBBEAN: 19 States Parties, i.e. 57,57%

Argentina, Bahamas, Belize, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Grenada, Guatemala, Honduras, Mexico, Nicaragua, Panama, Peru, Uruguay.



PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE

Thirty years after UNESCO's General Conference adopted the *Convention concerning the Protection of the World Cultural and Natural Heritage*, it has become a leading force in the preservation of our planet's diverse natural and cultural heritage. The 1972 Convention identifies and protects the sites on the World Heritage List that are considered to be of "outstanding universal value" and sets an example for safeguarding the thousands of sites around the world which are no less deserving of our respect.

Today, 167 nations subscribe to the idea that certain sites within their borders are the legitimate concern of the international community as a whole. They are united in a mission to protect our common heritage. Their mission is not merely to preserve the past, but to do so in ways that will be compatible with a type of development that respects, rather than depletes, the resources of humanity and of nature.

Of the 721 sites inscribed to date on the World Heritage List, 31 are in danger, threatened by a variety of forces ranging from poverty, war or environmental deterioration in particular to inadequate management or unsustainable tourism in general. Although more and more sites are being added to the List, it is nevertheless far from representing the whole diversity of the world's natural and cultural heritage.

Over the past three decades, the concept of what constitutes "heritage" has evolved and there has been a shift in World Heritage bodies' understanding of how the natural environment shapes cultures, that in turn shape and express the identity of every society.

In 1994 a Global Strategy for a Representative World Heritage List was adopted to make it more balanced and reflective of our cultural diversity. By broadening the definition of World Heritage, the List encouraged underrepresented parts of the world, notably Africa, the Arab region and the Pacific, to nominate more sites – especially in categories which were not yet fully represented on the List such as cultural landscapes, itineraries and industrial heritage, not to mention natural sites such as deserts, coastal regions and small islands. Although the World Heritage List has been further strengthened by the Global Strategy, the listed sites are still threatened, which is a matter of concern to all humanity. Today, more than ever, governments, organizations, associations and individual citizens are called to play an active role in conserving our shared heritage. It should not be forgotten that our world heritage belongs to all.

In November 2002, the 1972 Convention is celebrating its 30th anniversary. It will be an opportunity to examine carefully what has been achieved in that time and in particular to review certain aspects of its implementation in the light both of successes and of failures, and of course to study how best to improve the protection of the heritage of humanity in time to come.

Of the 721 sites inscribed to date on the World Heritage List, 31 are in danger, threatened by a variety of forces ranging from poverty, war or environmental deterioration in particular to inadequate management or unsustainable tourism in general.



Geographical breakdown (expressed as a percentage by Region) of 167 States Parties to the Convention concerning the Protection of the World Cultural and Natural Heritage of 1972 (as at 24 January 2002)

AFRICA: 37 States Parties, i.e. 80,43%

Angola, Benin, Botswana, Burkina Faso, Burundi, Cameroon, Cape Verde, Central African Republic, Chad, Comoros, Congo, Côte d'Ivoire, Democratic Republic of Congo, Eritrea, Ethiopia, Gabon, Gambia, Ghana, Guinea, Kenya, Madagascar, Malawi, Mali, Mauritius, Mozambique, Namibia, Niger, Nigeria, Rwanda, Senegal, Seychelles, South Africa, Togo, Uganda, United Republic of Tanzania, Zambia, Zimbabwe.

EUROPE AND NORTH AMERICA: 49 States Parties, i.e. 98%

Albania, Andorra, Armenia, Austria, Azerbaijan, Belarus, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Federal Republic of Yugoslavia, Finland, France, Georgia, Germany, Greece, Holy See, Hungary, Iceland, Ireland, Israel, Italy, Latvia, Lithuania, Luxembourg, Malta, Monaco, Netherlands, Norway, Poland, Portugal, Romania, Russian Federation, San Marino, Slovakia, Slovenia, Spain, Sweden, Switzerland, the Former Yugoslav Republic of Macedonia, Turkey, Ukraine, United Kingdom, United States of America.

ARAB STATES: 17 States Parties, i.e. 94,44%

Algeria, Bahrain, Egypt, Iraq, Jordan, Lebanon, Libyan Arab Jamahiriya, Mauritania, Morocco, Oman, Qatar, Saudi Arabia, Sudan, Syrian Arab Republic, Tunisia, United Arab Emirates, Yemen.

ASIA AND PACIFIC: 35 States Parties, i.e. 85,36%

Afghanistan, Australia, Bangladesh, Bhutan, Cambodia, China, Democratic People's Republic of Korea, Fiji, India, Indonesia, Iran (Islamic Republic of), Japan, Kazakhstan, Kiribati, Kyrgyzstan, Lao People's Democratic Republic, Malaysia, Maldives, Mongolia, Myanmar, Nepal, New Zealand, Niue, Pakistan, Papua New Guinea, Philippines, Republic of Korea, Samoa, Solomon islands, Sri Lanka, Tajikistan, Thailand, Turkmenistan, Uzbekistan, Vietnam.

LATIN AMERICA AND CARIBBEAN: 29 States Parties, i.e. 87,88%

Antigua and Barbuda, Argentina, Belize, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominica, Dominican Republic, Ecuador, El Salvador, Grenada, Guatemala, Guyana, Haiti, Honduras, Jamaica, Mexico, Nicaragua, Panama, Paraguay, Peru, Saint Kitts and Nevis, Saint Lucia, Suriname, Uruguay, Venezuela.



PROTECTION OF THE UNDERWATER CULTURAL HERITAGE

There has not been, up to now, any widely applicable international legal instrument for preservation of the underwater cultural heritage. Nonetheless, the underwater cultural heritage is part of the common heritage of humanity and has proved to be increasingly under threat. The absence of clear regulations raises a problem for divers, archaeologists and legal experts who seek to exploit, enhance and protect this heritage.

UNESCO has expressed concern for this matter since its 1956 Recommendation which defined international principles to be respected in regard to archaeological excavations and which applies to submarine sites. Experts met from 1993 to 2001 in accordance with the wishes of the Member States and devised a new international instrument of standardization that was adopted by the General Conference at its 31st session in 2001, i.e. the *Convention on the Protection of the Underwater Cultural Heritage*. This provides a useful complement to the United Nations Convention on the Law of the Sea of 1982 and, more particularly, to other provisions (Articles 149 and 303) which deal specifically with archaeological and historic objects. Article 149 actually specifies that when the latter are "found in the Area", [they] shall be preserved or disposed of for the benefit of mankind as a whole".

Historic sunken vessels constitute the essence of underwater cultural heritage. Many of them are of considerable significance as they provide information on what cannot be found or can no longer be found on terrestrial sites. Isolated objects discovered in the vicinity of sunken vessels are also of importance. The discovery of a stone anchor gives an indication of the trade routes used by prehistoric peoples.

Some basic conditions (included in the Annex to the Convention) have also been recognized, such as the in situ protection of the underwater cultural heritage as being of fundamental importance; the underwater cultural heritage must not be the subject of commercial transactions; intervention regarding the underwater cultural heritage must make use of non-destructive techniques and prospective methods in order to safeguard as much information as possible; human remains, as well as sacred places, must not be disturbed without adequate reason; access by the general public and international cooperation should be encouraged; prior to any intervention, a description of the project must be devised and approved and provisions must be made for the processing and conservation of objects found and the publication of reports on excavations; efforts must be made to promote training, the transfer of technologies and the sharing of information, and must nurture public awareness and train the public in regard of the importance and fragility of the underwater cultural heritage.

Lastly, a clearly-defined system for declaration and notification, protection and sovereign immunity has been established which refers, firstly, to the monitoring of activities conducted within an exclusive economic zone, the continental plateau of the coastal State and in the Area itself, and, secondly, the procedures reserved for national vessels and aircraft as well as warships.

The new Convention will enter into force three months after the deposit of the twentieth instrument of ratification, approval, acceptance or adhesion.

UNESCO has expressed concern for this matter since its 1956 Recommendation which defined international principles to be respected in regard to archaeological excavations and which applies to submarine sites.

1. The term "Area" refers to the sea-bed and ocean floor and the subsoil thereof, beyond the limits of national jurisdiction (Article 1 of the Convention).



COPYRIGHT AND UNRESTRICTED MOVEMENT OF CULTURAL PROPERTY

Protection by copyright makes it possible to promote endogenous capacities for the creation of intellectual works by ensuring that their authors enjoy moral recognition and patrimonial remuneration. Such protection extends to the cultural industries (publishing, recorded music, cinema, audiovisual and photographic productions, the multimedia, handicrafts and design) which are recognized in particular reference to that criterion.

The *Universal Copyright Convention* (UCC) devised under the aegis of UNESCO in Geneva in 1952 and revised in Paris in 1971, made it possible to give universal scope to the protection of copyright by providing a framework for a link between the various industrial and legal systems worldwide. By establishing the © symbol, known worldwide as the international sign for the reservation of copyright, by prohibiting any discrimination between national and foreign authors, by improving the international protection of intellectual works through the adequate recognition of copyright, and by taking into consideration the specific needs of States in terms of various economic, legal and social systems, the Organization created a common legal denominator encouraging respect for both the rights of creators and the international circulation of literary, scientific and artistic works, particularly for educational purposes.

This endeavour already led to the conclusion, as early as 1950, of the Agreement on the Importation of Educational, Scientific and Cultural Materials, known as the *Florence Agreement*, aimed at reducing obstacles in terms of tariffs, taxes, currencies and exchange, and which was completed by the *Nairobi Protocol* in 1976.

What does UNESCO do?

UNESCO organizes meetings of the Intergovernmental Committee of the Universal Copyright Convention and, in co-responsibility with WIPO and ILO, meetings of the Intergovernmental Committee of the Rome Convention¹ which governs so-called "neighbouring" rights.

UNESCO's action also involves helping States to devise their national system of normative protection and collective management, to participate in the international system of protection, to train and inform specialists and foster public awareness – particularly through the establishment of UNESCO Chairs and the production of the *Copyright Bulletin*, to take legal measures for the protection of artists, creators, particularly those who possess traditional skills and folk culture, and cope with current problems and issues. This explains how, in the face of regulation of the circulation of works and cultural services in a digital environment, the Organization seeks to devise a set of broad principles which may serve as a practical model to inspire legislation in the Member States, pending achievement of an overall consensus which would still respect the legitimate interests of authors and the public, as expressed in Article 27 of the Universal Declaration of Human Rights.

With regard to the *Florence Agreement* and the *Nairobi Protocol*, UNESCO has regularly endeavoured to elicit further support through information and public awareness measures. Some 100 countries have now adhered to the *Florence Agreement* and almost 40 to the *Nairobi Protocol*. The Organization has also begun to reflect on the current relevance of such instruments at a time when new negotiations are being conducted on the globalization of trade.

**Protection by
copyright
makes it
possible to
promote
endogenous
capacities for
the creation of
intellectual
works by
ensuring that
their authors
enjoy moral
recognition and
patrimonial
remuneration.**

1. International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (Rome, 1961).





ACTION TO SAFEGUARD THE HERITAGE

UNESCO pursues its actions to safeguard the heritage according to an ideal of giving a future to the past and of fostering awareness of its values among all those destined to inherit it, while ensuring the continuity of its tangible and intangible remnants.

UNESCO's actions are unfailingly inspired by a code of ethics and seek to safeguard the heritage in order to present and enhance cultures and contribute to the maintenance of cultural diversity. In practical terms, they bring into play techniques and technologies that are constantly enhanced through the progress of scientific research. They comply with universal standards and call upon international solidarity for both funding and expertise. Whether by conducting such action directly, or by ensuring its coordination or through any other contribution, UNESCO seeks constantly to include in its endeavours a programme for training and/or upgrading human resources.

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FOR CULTURAL HERITAGE





PROTECTING THE TANGIBLE HERITAGE

|| UNESCO's Action

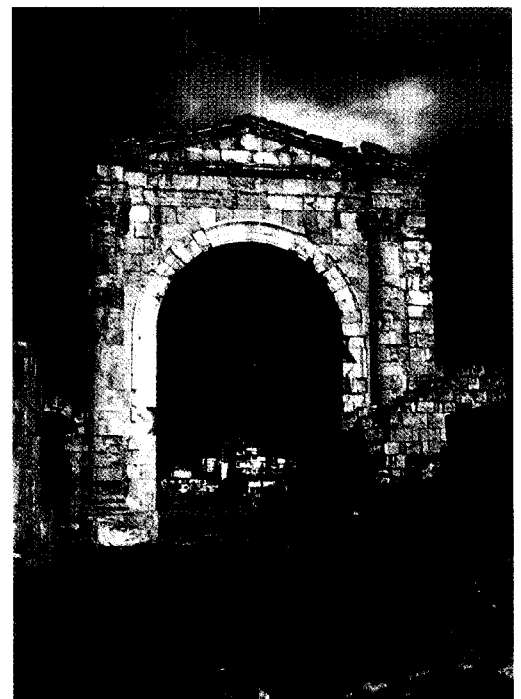
UNESCO engages in extensive operations of the kind that, since Abou Simbel and the Nubia campaign, have contributed to the Organization's international renown. Today such operations place emphasis on a major component of training and development of abilities as well as transmission of international norms and standards, best practices and latest methods involving techniques and ethics of restoration and conservation. So that it provides scientific and technical expertise and acts as a laboratory of ideas in highly visible operations planned as pilot projects adopting an integrated and multi-disciplinary approach to preservation and having a catalytic effect in the long run at national and subregional levels. Such projects are also intended to improve the living conditions of the local populations. To this end UNESCO acts above all as an agency of intellectual and technical cooperation and a data exchange centre, establishing partnerships with sources of funding (national and international development agencies, the World Bank, UNDP and so on). It also selects the subjects of its operations, firstly, on the basis of the most recent extended conceptions of the idea of cultural heritage and, secondly, by choosing sites that are representative of the history and cultural values of the populations, thereby helping to preserve their cultural identity. In this way the Organization helps to promote cultures and uphold cultural diversity.

UNESCO also lends support to regional and subregional networks of conservation specialists, in particular in the world of museums.

Finally, UNESCO has for many years acted as a scientific and technical coordinator in complex operations to safeguard threatened or damaged heritage in conflictual situations. The experience thus gained has highlighted the pivotal role of the heritage whose preservation or restoration by the populations concerned makes it possible to maintain or rebuild a common cultural past and future, thereby contributing in a very real sense to strengthening a culture of peace in pre- or post-conflict situations and to the upkeep of pluralism and intercultural dialogue.

Since the 1960s UNESCO has carried out a large number of operations to safeguard cultural sites and monuments. Some 26 of these have taken the form of international safeguarding campaigns financed by the international community as a whole. More recently, that is from the 1990s, its safeguarding actions have been more limited although more numerous, and include the international campaigns and operational projects indicated below.

UNESCO acts above all as an agency of intellectual and technical cooperation and a data exchange centre, establishing partnerships with sources of funding (national and international development agencies, the World Bank, UNDP).



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FOR CULTURAL HERITAGE





INTERNATIONAL CAMPAIGNS

EGYPT	Monuments of Nubia: 1960-1980
ITALY	City of Venice: 1966
TUNISIA	Archaeological Site of Carthage: 1972
INDONESIA	Temple of Borobudur: 1972
PAKISTAN	Moenjodaro: 1974-1997
GREECE	Acropolis of Athens: 1977
MAURITANIA	Ancient cities of Ouadane, Chinguetti, Tichitt and Oualata
THAILAND	City of Sukhothai: 1979
NEPAL	Kathmandu Valley: 1979
MALTA	Historic monuments and sites of Malta: 1980-2001
SENEGAL	Architectural heritage of the Island of Gorée: 1980
MOROCCO	City of Fez: 1980
SRI LANKA	Cultural Triangle: 1980-1999
HAITI	Monuments and Sites of Haiti: 1980-1992
VIET NAM	Cultural heritage of the city of Hue: 1981
EGYPT	Creation of the Museum of Nubia in Aswan (inaugurated in 1998) and of the National Museum of Egyptian Antiquities in Cairo: 1982
CUBA	City of Havana (Plaza Vieja): 1983
TURKEY	Istanbul and Goreme: 1983
YEMEN	Historic city of Sana'a: 1984
YEMEN	City of Shibam and Wadi Hadramaout: 1984
GUATEMALA	Architectural heritage of Guatemala: 1985
BANGLADESH	Monuments and ancient sites of Paharpur Vihara, as well as those of the mosque-city of Bagerhat: 1985-2001
PERU	Architectural complex of San Francisco de Lima: 1987
ARGENTINA BRAZIL PARAGUAY	Jesuit missions to the Guaranis: 1988
ETHIOPIA	Principal monuments and sites of Ethiopia: 1989
LEBANON	Archaeological site of Tyre and its surroundings: 1988 to the present

UNESCO's Action

ONGOING OPERATIONAL PROJECTS

International support for the restoration and preservation of Probota monastery (Romania)
Restoration of Pre Rup Temple, Cambodia. Conservation and restoration of the Royal Plaza, Bayon and Angkor Vat (Phase II), Cambodia
Training in the conservation of cultural monuments, Cambodia
Conservation and preservation of the Buddhist monuments at Sanchi and Satchara, India
Preservation of Chogha Zanbil, Islamic Republic of Iran
Preservation of the Buddhist ruins of Favez-Tepa, Uzbekistan
Restoration of Kuntur Wasi, Peru
Preservation of the cultural heritage of Easter Island, Chile
Technical assistance for the preservation of Kokuryo tombs, Democratic People's Republic of Korea
Restoration of the Royal Palaces of Abomey, Palacc of King Behanzin, Benin
Preservation and restoration of Otrar Tobe, Kazakhstan
Safeguarding of cultural heritage of Afghanistan
Restoration of ancient bridge, hammam and Mosque of Tabacica, Bosnia-Herzegovina
Preservation of Temple of Wat Phu, Laos
Restoration of cultural heritage of Angola
Restoration of Church of Sainte-Croix, Tunisia
Restoration of the mosaics of Jericho and of the Library of Hosh al Syrian in Bethlehem, Palestinian Autonomous Territories. Safeguarding of cultural heritage of Jerusalem
Archaeological studies in the ancient valleys of Libya and the Museum of Natural History of Tripoli
Restoration of the museums of Kuwait
Restoration of the murals at the Tomb of Amenophis III, Egypt
Restoration and development of cultural heritage of Mauritania
Aid to and development of cultural heritage of Yemen
Support for cooperation between Caucasian countries to protect the cultural heritage: Armenia, Georgia, Azerbaijan



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



MONITORING THE MANAGEMENT OF THE WORLD HERITAGE

Monitoring – an essential component of effective management of World Heritage sites

All States Parties to the World Heritage Convention (UNESCO, 1972) are expected to conserve World Heritage sites located on their territory to the highest possible standards. In this way, World Heritage sites will become models for best practice in heritage protection.

Effective management of World Heritage sites involves a planned cycle of long-term and day-to-day actions to protect, conserve and present the site for current and future generations. Any management approach should normally include a cycle of planning, implementation, monitoring and evaluation.

Periodic Reporting on World Heritage

Every six years, on the basis of a regional cycle, States Parties are asked to prepare a Periodic Report on the implementation of the Convention and of the State of Conservation of World Heritage sites in their country. They are requested to provide up-dated information on the management of World Heritage sites, factors affecting the sites, and monitoring arrangements.

The World Heritage Committee has chosen a regional approach to periodic reporting as a means to promote regional collaboration among States Parties, competent institutions and regional expertise as well as to be able to respond to the specific characteristics of each region. As the management and monitoring of World Heritage sites remains the responsibility of the States Parties, it is they who are responsible for the preparation of the periodic reports.

Regional Cycle of Periodic Reporting

The World Heritage Committee is examining the Periodic Reports according to the following schedule: the Arab States (2000); Africa (2002); Asia and the Pacific (2003); Latin America and the Caribbean (2004), and Europe and North America (2005 and 2006). It includes its findings in its report to the General Conference of UNESCO.

The Periodic Reports for the Arab region were reviewed by the World Heritage Committee in December 2000. The reports identified a certain number of common needs for the World Heritage in the Arab region, namely improvements in legal frameworks and specialized conservation practices. Follow-up national review meetings have already taken place in Algeria, Lebanon, Syria and Yemen and are planned for Jordan and Libya. These meetings, conceived as seminars to raise awareness of the Convention and implications of the Periodic Reports, include visits to the sites and in-depth discussions with national and local authorities. They are aimed at improving the implementation of the Convention and better use of the World Heritage Fund. A regional

Each year the World Heritage Committee examines the state of conservation of many World Heritage sites. Two recent examples are described below:

Khizi Pogost, Russian Federation

The pogost of Kizhi (i.e. the Kizhi enclosure) is located on one of the many islands in Lake Onega, in Karelia. Two 18th-century wooden churches, and an octagonal clock tower, also in wood and built in 1862, can be seen there. These unusual constructions, in which carpenters created a bold visionary architecture, perpetuate an ancient model of parish space and are in harmony with the surrounding landscape.

Monitoring the state of conservation

Assistance from the World Heritage Fund has been provided for an International Workshop on the preservation and conservation of wooden structures at the site. In 2002 a monitoring mission, organized by the UNESCO World Heritage Centre, will visit the site to assess the condition of the wooden structures and develop a plan of restoration measures if required.

Peking Man site at Zhoukoudian, China

Scientific work at the site, which lies 42 km south-west of Beijing, is still underway. So far it has led to the discovery of the remains of *Sinanthropus pekinensis*, who lived in the Middle Pleistocene, along with various objects, and remains of *Homo sapiens* dating as far back as 18,000-11,000 B.C. The site is not only an exceptional reminder of the prehistorical human societies of the Asian continent, but also illustrates the process of evolution.





training seminar on the implementation of the Convention will be held in Amman, Jordan, in May 2002.

The Periodic Reports for the **African region** were submitted for review by the World Heritage Committee in December 2001. The Committee encouraged African States Parties to promote the World Heritage Convention as well as to integrate heritage resources into development plans, and experiment with more dynamic types of management for the sites and conservation efforts.

The Periodic Reports for the regions of **Asia and the Pacific** will be examined by the World Heritage Committee in June 2003. Some 26 Asian and 7 Pacific States Parties have begun the preparation of their national periodic reports in close co-operation with the World Heritage Centre and the Advisory Bodies. A project using advanced computer mapping technology (Geographical Information System) will assist States Parties in preparing cartographic information and demarcating boundaries of their World Heritage sites, and enhancing the national and local capacities for systematic monitoring and management of World Heritage cultural sites.

Periodic Reporting activities for **Latin America** will be organized in three sub-regions: South America, the Caribbean and Central America, and Mexico, and examined at the session of the World Heritage Committee in **2004**. An information system established by the World Heritage Centre will provide States Parties with baseline information on the application of the Convention in the region and on World Heritage sites. Three sub-regional meetings will be held in the second half of 2003 to review the national reports and formulate conclusions and recommendations for presentation to the World Heritage Committee at its session in June 2004.

The Periodic Reports for **Europe and North America** will be examined by the World Heritage Committee in June 2005 and again in June 2006. As of 2001, Europe and North America comprise 48 States Parties and 352 World Heritage sites (of which 252 are cultural, 7 are mixed and 38 are natural). Two partnerships for the preparation of Periodic Reports have been established for the Europe region: the Nordic World Heritage Office has initiated a computer-based tool for monitoring, reporting and follow-up which also helps States Parties create a web page for their site; and the Council of Europe has started developing a cultural-portal Internet system to allow users to have access to national information about cultural sites, national policies, national focal points, and so forth.

Reactive monitoring

In addition to the preparation of Periodic Reports every six years, States Parties are also asked to inform the World Heritage Committee, through the UNESCO World Heritage Centre, of any new information relating to the State of Conservation of a World Heritage site located on their territory.

States Parties are invited to provide information, at the earliest possible opportunity, of their intention to undertake or authorize any activity or development that might adversely affect the World Heritage site. Timely information provided by States Parties enables the Committee to seek appropriate solutions, in co-operation with the State Party concerned, to ensure that the World Heritage property is conserved to the highest possible standards. Assistance from the World Heritage Fund is available for States Parties requiring assistance for the training of conservation personnel, site protection activities and emergency assistance.

Monitoring the state of conservation

This World Heritage site is subject to seismic activity and vegetation growth on the excavated sections and surfaces. Furthermore, there is no systematic monitoring system, which provides information for quantitatively analysing the rates of change in relation to key factors such as vegetation growth, erosion of exposed sections and visitor impacts at this site.

In 1999, a Joint ICOMOS-ICCROM Reactive Monitoring Mission was undertaken to the site. This mission recommended both short- and long-term action to be taken to address all the issues relevant to sustainable conservation and development of the site.



SAFEGUARDING THE INTANGIBLE HERITAGE

UNESCO has played a pioneering role in preserving this heritage which encompasses the most significant as well as the most vulnerable aspects of living culture and tradition.

The traditional forms of expression of many societies, often quite unique, are threatened by a trend towards cultural uniformity in present-day society. Nonetheless, the disappearance of this heritage would mean an impoverishment of the cultural diversity of our world.

This heritage highlights an ethnographical dimension of culture and encompasses the most significant as well as the most vulnerable aspects of living culture and tradition. Viewed as a whole, the concept of intangible heritage extends over a wide field, particularly the oral tradition, languages, the process of creation of skills and know-how, the performing arts, festive events, rites and social practices, cosmologies, learning systems and beliefs and practices related to nature.

UNESCO has played a pioneering role in preserving this heritage. For the guardians of these life-styles, it may be a matter of safeguarding a traditional form of wisdom, a way of life carefully preserved for future generations, a life-style that has no equivalent as it is a source of dignity, of cultural pride and identity or, conversely, a matter of using it as a tourist attraction to generate income.

There are two possible approaches for safeguarding the intangible cultural heritage:

- The first of these requires preparing documentation through recordings and the constitution of archives, with the aim of ensuring the continuity of so fragile a heritage.

Accordingly, the devising of **computerized inventories** can ensure the storage of a large quantity of information on the intangible heritage. Such inventories can include audiovisual recordings of the living heritage such as the theatrical arts and ritual ceremonies. Furthermore, they facilitate the retrieval, dissemination and exchange of information in the fields of education and culture through electronic means.

Similarly, the Collection of Traditional Music of the World, a well-known UNESCO programme, has contributed to the preservation and dissemination of the musical treasures of humanity such as folk music, scholarly, classical and sacred music, music of rural and urban origin and festive or carnival music, among others. Ever since its creation in 1961 by Alain Daniélou, the UNESCO Collection has not only documented, illustrated and studied a wide range of forms and practices in traditional music, but has also encouraged endeavours in relation to the creation and restitution of traditional musical forms by contemporary performers.

Lastly, the Memory of the World programme launched by UNESCO in 1992 has ensured the protection and promotion of the documentary heritage of humanity which, preserved as it is in libraries and archives, represents an essential part of the collective memory.

These actions clearly show that UNESCO's ambition is to use the most advanced new technologies in order to safeguard those forms of the intangible heritage that are in jeopardy.





- The second approach consists in keeping alive the forms of intangible cultural expression and in encouraging their revitalization and their transmission from one generation to the next.

With that in mind, the concept of **Living Human Treasures** provides an innovative opportunity. It involves people who best represent the necessary skills and techniques for implementing certain aspects of the cultural life of a particular people and can contribute to the durability of its tangible cultural heritage. As actors of inestimable value, they can ensure the passing-on of their knowhow in a lively medium to future generations.

In this way, UNESCO encourages the guardians and creators of the intangible cultural heritage and gives priority to the revitalization of forms of cultural expression in their original context. This underlines the crucial role played by the local population and communities in the production and reproduction of various forms of culture.

UNESCO wished to establish a List of Intangible Cultural Heritage as a tribute to initiatives taken on behalf of such heritage. In May 2001, some **19 masterpieces of the oral and intangible heritage** of humanity (see list) were proclaimed on account of their exceptional universal value in terms of history, art, ethnology, sociology, anthropology, linguistics and literature.

UNESCO has been working at the same time at devising a **normative instrument**, following the example of the one set up for the tangible heritage, whereby the intangible cultural heritage would be effectively protected and the governments and communities which are its guardians would be helped to sustain it.

The Oruro Carnival (Bolivia), the Kunqu Opera (China) and Georgian polyphonic choral music (Georgia), to name but a few, have been a constant source of wonder. As such they bear living testimony to the creativity and diversity of the human mind. Let us preserve them!

LIST OF MASTERPIECES OF THE ORAL HERITAGE

The Garifuna Language, Dance and Music, Belize (supported by Honduras and Nicaragua)

The Oral Heritage of Gelede, Benin (supported by Nigeria and Togo)

The Oruro Carnival, Bolivia

Kunqu Opera, China

The Gbofe of Afounkaha: the Music and Cultural Environs of the Transverse Trumpets of the Tagbana Community, Côte d'Ivoire

The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella, Dominican Republic

The Oral Heritage and Cultural Manifestations of the Zápara People, Ecuador and Peru

Georgian Polyphonic Choral Music, Georgia

The Cultural Space of Sosso-Bala, Guinea

Kutiyattam Sanskrit Theatre, India

Opera dei Pupi, Sicilian Puppet Theatre, Italy

Nôgaku Theatre, Japan

Cross Crafting and its Symbolism, Lithuania (supported by Latvia)

The Cultural Space of Jemaa el-Fna, Morocco

Hudhud Chants of the Ifugao, Philippines

Royal Ancestral Rite and Ritual Music in Jongmyo Shrine, Republic of Korea

The Cultural Space and Oral Culture of the Semeiskie, Russian Federation

The Mystery Play of Elche, Spain

The Cultural Space of Boysun District, Uzbekistan



ACTION TO PROMOTE DEVELOPMENT

Some 30 years ago, the approach to the concept of culture focused essentially on intellectual and artistic activities.

UNESCO's commitment and the code of conduct that underpin its actions have enabled the Organization not only to link "culture and development" but to move on from "culture, a factor for development" towards, more recently, the concept of "culture, the conditions for sustainable development".

This process has shown how the development of cultural industries, particularly in the audiovisual field, has reinforced intellectual and artistic creativity, while contributing to economic growth. The significance acquired by the intangible components of cultural heritage and the presentation and enhancement of both traditional skills and community-based know-how have contributed to lending greater diversity to what is available in terms of cultural tourism and, accordingly, to improving the living conditions of the native populations.

Culture now really counts on the road to the future.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





LOCAL AND INDIGENOUS KNOWLEDGE

Indigenous knowledge, also referred to as traditional knowledge, has emerged as a priority concern on the international environment and development agenda. UNESCO has recently focused its attention on the importance of local and indigenous knowledge as a resource for promoting cultural diversity, combating impoverishment and elaborating a more equitable knowledge society. The project "Local and Indigenous Knowledge Systems in a Global Society" (LINKS) is included in UNESCO's Medium-term Strategy for 2002-2007. It brings together all five programme sectors in a collaborative effort: Natural Sciences, Social and Human Sciences, Culture, Communication and Information, and Education. The project's primary goals include:

- Strengthening local community control over processes of ecological, cultural and social change. Synergies between indigenous and scientific knowledge are being explored in order to enhance biological and cultural diversity, reinforce equity in resource governance and strengthen comprehensive cultural, social and environmental impact assessments.
- Revitalizing traditional knowledge transmission within local communities by strengthening ties between elders and youth and evaluating the opportunities and constraints of existing educational frameworks.
- Identifying customary rules and processes that govern knowledge access and control, in order to inform efforts to develop appropriate normative instruments for protecting traditional knowledge.

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CULTURAL TOURISM

|| UNESCO's Action

Tourism can provide an appreciable means of communication and dialogue between individuals and civilizations, as well as an economic activity and a means of presenting and enhancing the heritage. That is why UNESCO's endeavours are aimed essentially at helping Member States to devise cultural tourism policies which can sustain cultural pluralism and preserve cultural diversity as well as the authenticity of the living and monumental heritage. Such policies are also aimed at encouraging greater awareness of cultures, combating cultural prejudice and contributing to development and the fight against poverty.

The policies and activities devised or put forward by UNESCO in favour of cultural tourism comply with the principles of the 1970 International Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage. Such activities are an integral part of major international initiatives which – as in the case of the Action Plan of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998), the United Nations Year for Dialogue Among Civilizations (2001), the Action Plan of UNESCO's Universal Declaration on Cultural Diversity, and the United Nations Year for Cultural Heritage (2002) – have so far contributed to defining the major lines of emphasis for action on the part of the international community in this field.

As regards initiatives aimed at information and training, UNESCO has organized conferences and seminars at the request of States and in cooperation with public or private partners and the United Nations system (e.g. the World Tourism Organization). The outcome of these meetings may serve as guidance to decision-makers in operational, educational, fiscal and normative terms. Networks of specialists have been established in the wake of these meetings at regional and international level, as in the case of the UNESCO Chairs Network in cultural tourism. The most recent seminars have taken place in Asunción (Paraguay), in Siem Reap / Phnom Penh (Cambodia), Damascus (Syria) and Bruges (Belgium). All these meetings resulted in the preparation of studies and the making of practical decisions in terms of standards, training and higher education, and the creation of ecotourism sites.

UNESCO publishes or supports the publication of texts disseminated among Member States on questions related to cultural tourism and specific study files.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



MUSEUMS AND HERITAGE

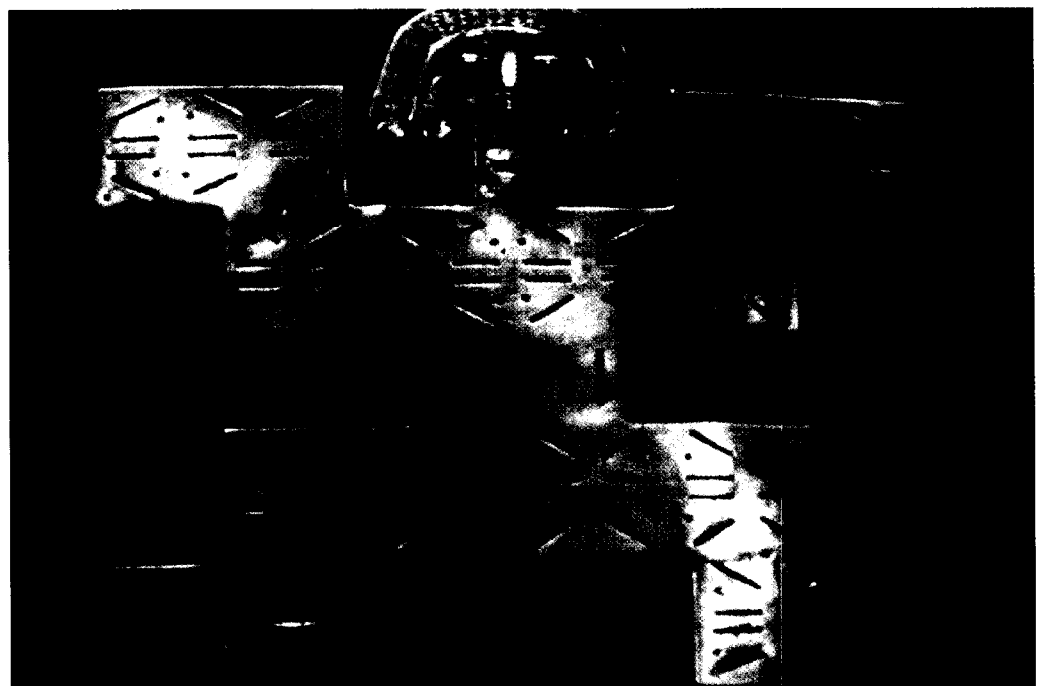
With its creation in November 1946, museums at once became an integral part of UNESCO's cultural programmes. Its mission has been to address aspects of the study, conservation and protection of works of art at the international level. Since that time, UNESCO has provided aid to its Member States for the management and development of museological institutions. Such aid consists of grants, fund-raising, provision of professional expertise and preparation of training programmes.

Today UNESCO's supportive role is becoming that of catalyst and co-ordinator by promoting, supervising or assisting with the establishment of projects by international, regional or qualified local partners. UNESCO collaborates closely in this field with the International Council of Museums (ICOM) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

An equally important area for specific action is that of cultural policy. UNESCO is responsible for preparing recommendations for new museum management policies. Recently UNESCO intervened in the wake of conflicts to encourage museums to act as mediators and agents of reconciliation and social reconstruction, as in the case of Bosnia-Herzegovina at present. In the framework of globalization and the construction of a knowledge society, UNESCO is adjusting its aid policy towards strengthening interregional co-operation and broadening access to training and information through the creation of regional museum training centres (in Mexico and Sri Lanka).

One of the key tools for the dissemination of UNESCO's museum policy is the *Museum International* review which has appeared without interruption since 1948. Published in almost all of the Organizations languages, it is a review of information and reflection from the pens of professionals and experts on museological activity and the challenges now facing the heritage in the contemporary world.

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CULTURAL INDUSTRIES

|| UNESCO's Action

In compliance with its strategic objective of promoting cultural diversity, UNESCO focuses its action in the field of cultural goods and services, firstly, on the development of diversified local capacities and, secondly, on greater public awareness of the value of all the industries concerned (printed press, books, recorded music, cinema, videos, etc.).

UNESCO enables Member States, at their request, to benefit from its expertise. The Organization cooperates with professional actors present in the field such as regional networks like ACCU (Asia/Pacific Cultural Centre for UNESCO), APNET (African Publishers Network) and CERALC (Regional Centre for Book Development in Latin America and the Caribbean) and, accordingly, largely decentralizes its advisory activities as well as its reflection on the future of the cultural industries at a time of globalization. In order to promote small- and medium-sized cultural industries in the developing or transitional countries, and to reduce existing disparities, UNESCO seeks to develop new partnerships between public authorities and the private and public sectors of the industrialized and developing countries through a "Global Alliance for Cultural Diversity". One of the specificities of the Global Alliance consists in combating piracy which is a major obstacle to the sustainable development of cultural industries.

The support that UNESCO provides to festivals, fairs and markets, and its cooperation with the CICT (International Council for Film, Television and Audiovisual Communication), corresponds to the objective of providing aid for the development of cultural industries and that of their improved presentation to the public.

Endeavours to promote greater public awareness include World Book and Copyright Day, celebrated every year on 23 April in more than 80 countries; the new project for professional organizations, supported by UNESCO, for a World Book Capital; the monthly literary supplement Kitâb Fî Jarîda distributed by some 20 or more Arabic newspapers to 2 to 3 million readers; the UNESCO Prize for Children's and Young People's Literature in the Service of Tolerance, awarded every two years; the "Sap Kawi" collection for young Africans; the campaigns for the collection and donation of books (such as those launched within the framework of the Libros para todos programme aimed at Latin America and the Caribbean), and the lists of masterpieces of literature and the cinema worldwide which are to be drawn up with competent partners.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ARTS AND CREATIVITY

The promotion of cultural diversity, which is one of UNESCO's fundamental strategic objectives, should be understood not only as an attempt to safeguard forms of cultural expression inherited from the past, but also – and to the same degree – as an effort to encourage the constantly renewed and creative production of new cultural forms and values. That is why one of the Organization's tasks is to develop a standardized social environment that is favourable to the maintenance and dissemination of creativity in all its forms, whether traditional or modern, folk-based or industrial.

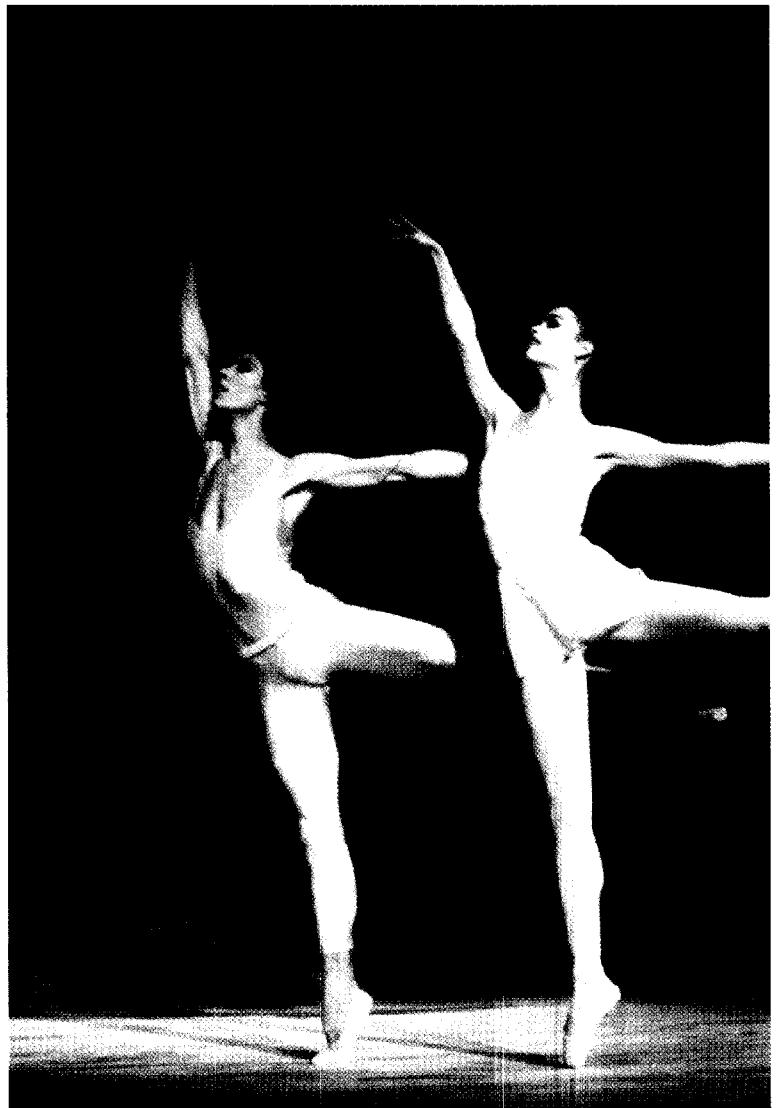
In UNESCO's view, creativity is an essential component not only of the spiritual but also of the material and economic life of individuals and peoples.

Within the context of this integrated approach, UNESCO has developed action aimed at promoting the status of the artist in each of its Member States, together with training initiatives in regard to formal or informal artistic education and support for creativity among young people, particularly those from underprivileged backgrounds.

UNESCO has organized a Prize for the Promotion of the Arts reserved for young plastic artists as well as young creators in the field of the new technologies and the performing arts. Through the International Fund for the Promotion of Culture (IFPC), the Organization also awards grants for the training of young artists. It has just launched a major project, "Digi-Arts", which makes available the most recent technologies for the benefit of creativity. It has also created a poetry web portal, in support of the World Day on that theme (21 March).

In order to conduct its endeavours in an effective manner on a world scale, UNESCO has developed partnerships with specialized international networks such as the International Music Council (IMC), the International Theatre Institute (ITI), the International Dance Council (IDC), PEN International, the International Federation of Actors (FIA) and that of musicians (FIM), and many other public and private associations.

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HANDICRAFTS AND DESIGN

|| UNESCO's Action

UNESCO has a global and integrated vision of the cultural, social and economic role played by handicrafts in the community life of peoples and countries. Its strategy in this field is aimed at maintaining and strengthening this combination of art and know-how through the promotion of a fruitful dialogue with the world of contemporary industrial creation. With that aim in mind, UNESCO has combined, in a single approach, handicrafts and design, as separate but interdependent aspects of the same creative and economic reality, the one anchored in tradition and the other in modernity.

In order to promote the diversity and quality of handicrafts, as well as the social status of craftspeople, UNESCO has striven to stimulate coordination between the relevant national, regional and international bodies concerned, in order to implement a coherent programme that encompasses activities related to information (studies, research and publications), training (practical courses and seminars), production (workshops) and promotion (exhibitions and competitions).

It has also organized the UNESCO Crafts Prize, awarded by an international jury comprising the authors of profoundly innovative works in their respective trades.

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Among the promotional activities devoted particularly to design, UNESCO has organized since 1995, thanks to the support of the Japanese Felissimo Group, the international "Design 21" competition for young designers. The competition proposes a new theme every two years for the creation of clothes, furniture and utilitarian objects and enables a

substantial number of young talented people from all parts of the world to accede to international renown.

In setting up such action, UNESCO collaborates with the World Crafts Council (WCC), the International Centre for the Promotion of Crafts (CIPA) and a substantial number of organizers of international handicraft fairs.



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FOR CULTURAL HERITAGE



ACTION TO PROMOTE DIALOGUE

The safeguarding of cultural heritage is not merely a component of sustainable development. It can also be an instrument of national reconciliation, particularly in countries where several cultural traditions coexist, as it can contribute to establishing or reasserting dialogue between different civilizations.

In fact, the conjunction of cultures, schools of thought and transfer of knowledge and technical skills has brought to light points of convergence bolstered up by age-old experience, through privileged routes and itineraries, or shared sea-routes, particularly in the Mediterranean. According to that perspective, national frontiers have given way to greater complementarity and museums have become a privileged forum for cultural mediation.

Cultural mediation also takes the form of instruction in schools to make young people aware, from an early age, of the importance of cultural heritage for the promotion of intercultural dialogue.

Lastly, when cultural plurality and the coexistence of spiritual currents of thought have been preserved on a particular site over the centuries, action to promote dialogue is no longer an option but a vital necessity for whomsoever believes in the future of peace.

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CULTURAL "ROUTES" AND ITINERARIES

|| UNESCO's Action

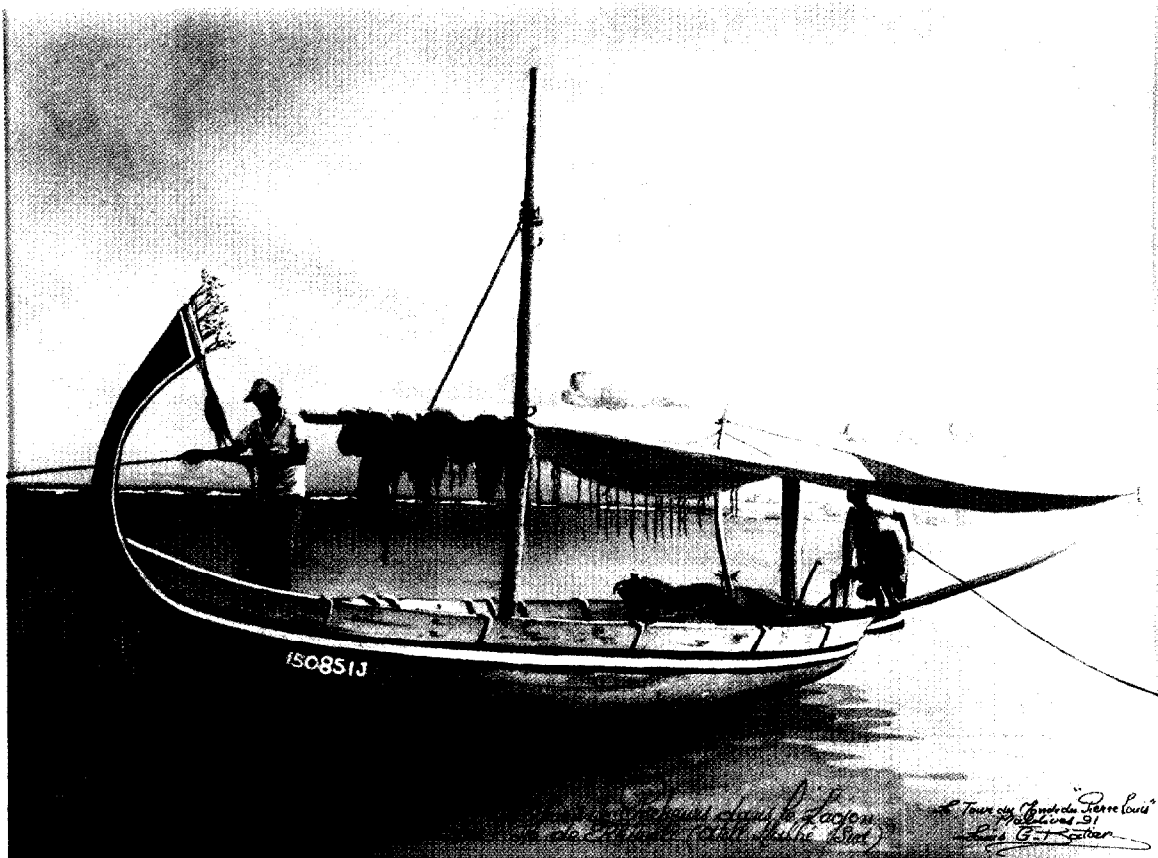
The aim of the "Routes" project implemented by UNESCO is to promote mutual knowledge among civilizations, cultures and religions through an enhanced presentation of their mutual interactions and influences. Understanding the mechanisms and processes of such interactions, viewed through the long-term memory of peoples, can contribute to renewing intercultural dialogue today.

Accordingly, the concept of "Route" involves a dynamic impetus that is the result of the movement and meeting of peoples and individuals, the circulation of goods and the transmission of knowledge, skills, cultures and beliefs. For every one of us, such awareness undoubtedly constitutes a precious heritage that has left an indelible mark on history.

Through its "Routes of Dialogue" projects (the Silk Roads prolonged by the planned Intercultural Dialogue in Central Asia, the Slave Route, the Routes of Faith - Interreligious Dialogue - and related projects: Caucasus Plan, Arabia Plan and Mediterranean Programme), UNESCO seeks to encourage positive convergence between cultures through the presentation and recognition of a common heritage and plural identities.

Projects for Intercultural Dialogue, by way of the concept of "Routes", should facilitate, within the context of a globalized world, the fostering of a feeling of sharing and participation in order to counter attitudes of identity introspection or exclusion.

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FOR CULTURAL HERITAGE

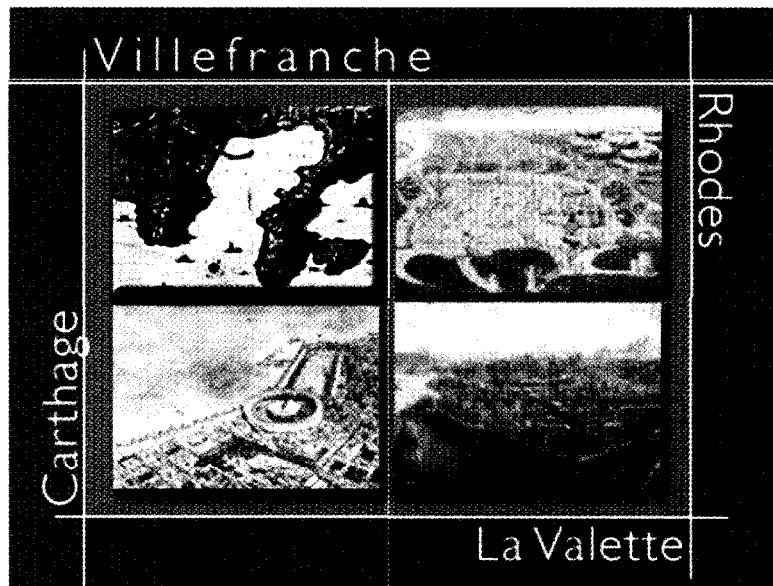


DIALOGUE IN THE MEDITERRANEAN

"Navigation and the mobility of knowledge", aimed to become a key project in the Mediterranean Programme, was initially based on the construction of a network of major historic dockyards in the Mediterranean. Now threatened by neglect, these dockyards brought together in ancient times, in the Middle Ages and during the Renaissance, in both North and South, all the scientific and technical knowledge of their day (astronomy, mathematics, geography, cartography, shipbuilding and medicine). They were also places of "enforced" intercultural and interreligious dialogue, as the galley slaves, many of whom were prisoners of war, had their places of worship in those localities.

The establishment of a network of players involved in the project will ensure optimal conditions for the development and presentation of this heritage that is common to all Mediterranean peoples, as a factor for sustainable economic development and, more especially, in the fields of training, management and cultural tourism, with their immediate repercussions on the development of employment. The presentation and enhancement of these dockyards and their transformation into places of culture and dialogue between the civilizations is an integral part of a policy to promote greater open-mindedness, tolerance, peace and stability in the region.

The transformation of these dockyards into places of culture and dialogue between civilizations promotes greater open-mindedness, tolerance, peace and stability in the region.



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



LANGUAGES, EDUCATION AND MULTILINGUALISM

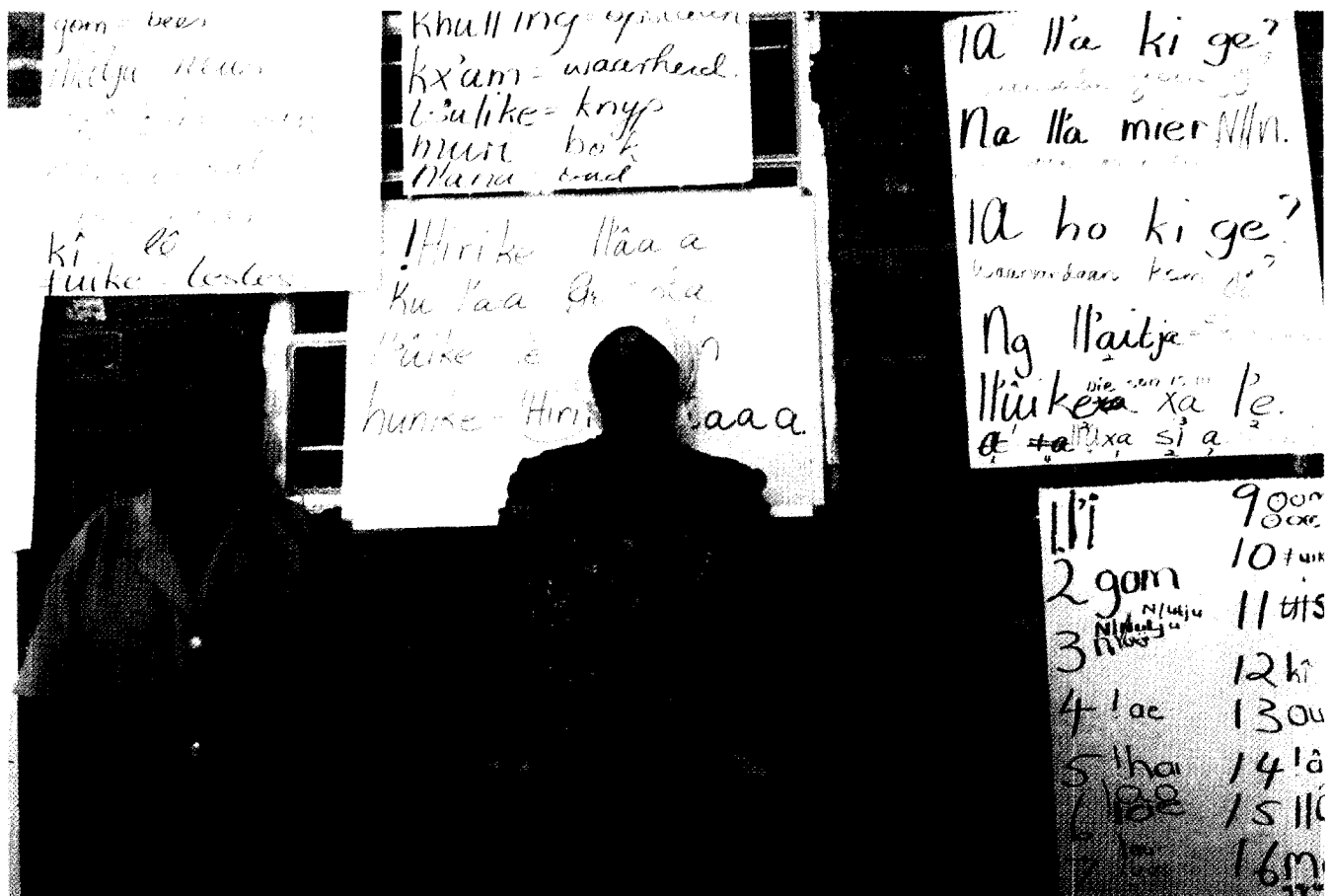
Language is a representation of our cultural identity through which we convey our knowledge to future generations. It is the vector of our history and our learning.

The disappearance of languages is impoverishing our cultural diversity: of the 6,000 to 7,000 languages spoken throughout the world, some 3,000 are now in danger. That is why UNESCO created International Mother Language Day in 1999 to be celebrated every year on 21 February in order to promote the recognition and practice of native languages, particularly those of minorities.

Multilingualism is recognized by most of the Member States as a source of wealth, all the more so as national identities are nurtured, worldwide, by multiple traditions that are conveyed by local, native languages.

UNESCO's initiatives in the field of languages are an integral part of its endeavours to promote the protection of the intangible heritage, such as traditional and folk music, dance, festivals, traditions, traditional skills, oral traditions and regional languages.

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TRANSLATING AND COMMUNICATING

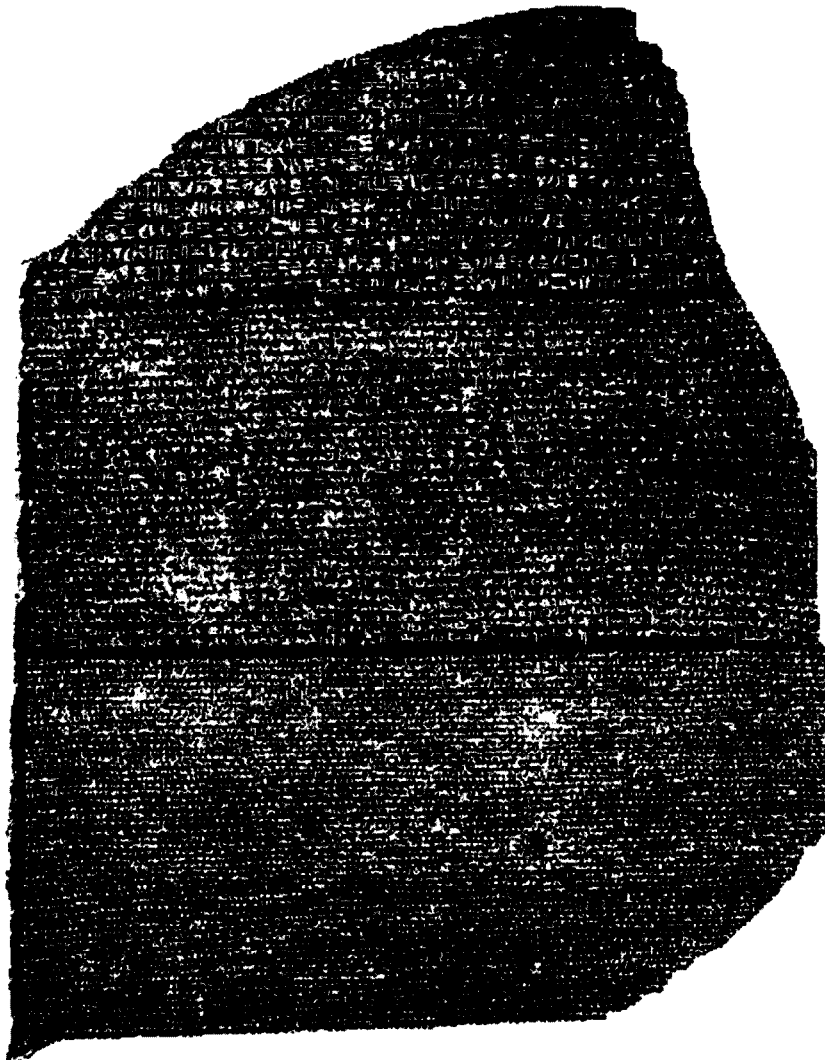
|| UNESCO's Action

Translation enables every individual to make use of his mother tongue rather than using a common language with which he may not be familiar. It makes comprehension easier without necessarily reducing the variety of modes of expression. It gives expression to cultural diversity and helps access to it.

Aware of the essential role that translation plays in encouraging the exchange of ideas and works between peoples and countries, as well as a dialogue between cultures, UNESCO has, ever since its foundation, developed two main programmes: the *Index Translationum*, the only international bibliography of translations, and the UNESCO Collection of Representative Works, focused on promoting the translation of major works belonging to the universal literary heritage.

These two programmes, which are expected to establish even closer links in the near future, are aimed at providing all actors involved in translation throughout the world (translators, publishers and support bodies) and other interested publics (researchers, journalists, students, booksellers, librarians and documentalists) with information services and a virtual forum that are likely to provide the working tool and instrument of communication that they need.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



FROM SARAJEVO TO KABUL: THE MUSEUM, A TOOL FOR CULTURAL MEDIATION

Art has many virtues, not the least of which is to undergo a personal appraisal by the Other through works with which, a priori, we are unfamiliar. UNESCO has always been concerned with promoting cultural diversity by revealing the potential for enrichment and creation that resides in the interaction of cultures. The Organization has therefore acted in such a way as to use art as a pedagogical means of fostering greater awareness of what is different in other cultures.

During the siege of Sarajevo in 1992, a group of intellectuals came together with, as a watchword, "creation against destruction". Artists of various nationalities, such as Pistelotto, Franz West and Carla Accardi, amongst others, donated their works for the benefit of a future museum. Since then, over one hundred works have been collected and the constitution of a collection entitled Ars Aevi has regularly been enriched with significant works such as the shadow theatre of Boltanski, the pivotal work of Dean Jokanovic-Tourmin and the funereal portraits of Dimitrijevic. The collection was exhibited for the first time in 1999 in Sarajevo at the Skenderija Centre, and multicultural seminars bringing together artists were organized throughout 2001.

Bosnia and Herzegovina aspires to become, once again, the crossroads of cultures which it has always been; art and museums have ever played a crucial role in bringing together communities, an indispensable task for such future aspirations.

In societies whose natural development lies in the strengthening of multiculturalism, no group may claim that its specific values dominate those of other groups. Nevertheless, 80 per cent of the arts and cultural infrastructure of Afghanistan were destroyed by extremists. The Kabul Museum deplores the disappearance of 70 per cent of the 100,000 items in its collections. The rehabilitation of the museum, which has been entrusted to UNESCO by the interim Government of Afghanistan, is both an immense task and a sign that, sooner or later, peace always overcomes. In addition to the preparation of a detailed plan for restoration of the building, an evaluation and an inventory of the remaining collections, and emergency measures aimed at their protection, the programme provides, in the longer term, for the revitalization of arts and crafts by attaching particular importance to the training and participation of women.

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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE





RECONCILIATION AND SHARED HERITAGE

|| UNESCO's Action

For several years now, UNESCO has strengthened the role it plays in coordinating complex operations aimed at the restoration and rehabilitation of heritage damaged by armed conflict. All too often heritage is the target of destruction by virtue of its value as a symbol and an identity. The heritage must become an instrument for bringing warring parties closer and reconciling them ; a starting point for the resumption of dialogue and the construction of a common future.

UNESCO's efforts contain some outstanding examples. Foremost among these is the programme for the safeguarding and development of the site of Angkor, in Cambodia, a heritage site which is an emblem of a nation. Ongoing actions include restoring social cohesion, reinstating the cultural identity of the Khmer people and propelling the economic development of the country on the basis of cultural tourism and employment opportunities for the local population.

UNESCO's strategy in Bosnia and Herzegovina focused essentially on the re-appropriation by the ethnic communities, then in conflict, of a common heritage which had been representative of each of them at some time in its history. As the symbol of the Bosniac Muslim heritage and the links between the Muslim and Croatian communities, the Old Bridge at Mostar, destroyed in 1993 by extremists, is under reconstruction thanks to international aid.

In parallel with ongoing negotiations under the auspices of the Secretary-General of the United Nations, UNESCO has undertaken renovations of two religious institutions that were the pilgrimage destinations for the Greek Orthodox and Muslim communities in Cyprus. Following agreements signed with the representatives of the Greek Cypriot and Turkish Cypriot communities, each denomination can now undertake three pilgrimages annually to its respective sites. Lastly, the restoration of the graves at Kokuryo through a joint programme involving the Democratic People's Republic of Korea and the Republic of Korea is a clear sign of the considerable effort at reviving a climate of entente and trust in the Korean peninsula.

While ethnic barriers are the products of the imagination, bridges, built by men, are realities.

**Heritage
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UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



TEACHING HERITAGE

Since it was launched in 1953, UNESCO's Associated Schools Project Network (ASPnet) has sought to mobilize young people to protect and promote cultural heritage while strengthening intercultural dialogue. Some 7,000 schools in 171 countries are participating in one way or another in actions connected with this Network.

The following examples are aimed at encouraging even more schools to contribute to this United Nations Year for Cultural Heritage.

The Associated Schools Network promotes cultural heritage and dialogue in schools

Students attending the 14th Gymnasium of Peristeri (Greece) used music, drama, art and games to strengthen communication with immigrant or refugee classmates and share their experiences, particularly cultural, in a spirit of respect and understanding. The Leonardo da Vinci Education Centre in the State of Espirito Santo (Brazil) undertook a two-year project whereby students travelled more than 8,000 km to gather historical and photographic data in order to produce a book on the cultural heritage of their district. The Mishref Secondary School for Girls (Kuwait) held a cultural festival called "Meeting of Nations" with the help of several embassies, and included an exhibition of cultural objects from a number of countries (France, India, Morocco, Oman, and others).

The Associated Schools Network serves as a bridge between schools

In May 2002, Finnish ASPnet students are visiting their peers in Saint Petersburg for a tour of the city's cultural heritage and to take part in a series of cultural events. ASPnet schools in Norway, in addition to their annual exchange with students and teachers, have provided computers and training to Network schools in Trinidad and Tobago to further strengthen the dialogue between their two cultures.

"World Heritage in Young Hands" Educational Resource Kit

Thanks to the pioneering work of the ASPnet School Network, this kit has been translated and published in 15 languages. The kit comprises some 40 classroom activities relating to school programmes (for example, visits to museums or heritage sites) to teach students the importance of promoting cultural identity and preserving and developing cultural heritage.

"Breaking the Silence"

Some 100 ASPnet schools in Africa, the Americas, the Caribbean and Europe are participating in this flagship project, funded by the Norwegian Agency for Development Co-operation (NORAD), to incorporate in school curricula the study of the causes and consequences of the Transatlantic Slave Trade in order to enhance intercultural dialogue among the young people of the three continents. The project includes visits to places of memory, enactment of roles (for example, the life of a slave on a sugar plantation) and creative workshops on art, music, dance, etc. to acquaint young people with a better understanding of the present with which to build a future free from prejudice, stereotyping and displays of intolerance.

UNESCO's Associated Schools Project Network (ASPnet) has sought to mobilize young people to protect and promote cultural heritage while strengthening intercultural dialogue.



FOR MORE INFORMATION

A choice of UNESCO publications

In English

Album of Chinese Contemporary Paintings
Art and Science
Atlas of the World's Languages in Danger of Disappearing
Colonia del Sacramento: A World Heritage
Copyright and Neighbouring Rights
Creating our Common Future: Educating for Unity in Diversity
Cultural Rights and Wrongs
Culture, trade and globalization – Questions and Answers
Cultures and Civilizations (The Silk Roads for young readers)
Dream Truckers: Yapa Art and Knowledge of the Australian Desert (Cd-rom)
European Perspectives on Cultural Policy
Exploration by Land (The Silk Roads for young readers)
Exploration by Sea (The Silk Roads for young readers)
From Chains to Bonds – The Slave Trade Revisited
Handbook for the Collection of Traditional Music and Musical Instruments
International Craft Trade Fairs: A Practical Guide
Inventions and Trade (The Silk Roads for young readers)
Inventary of Monuments at Pagan (8 volumes)
Journey to Angkor (VHS, pal)
Life and Fate of the Ancient Library of Alexandria
National Book Policy: A Guide for Users in the Field
Our Creative Diversity-Report to UNESCO of the World Commission on Culture and Development
Silk, Scents and Spice - Tracing the world's great routes throughout history and around the globe (DVD)
Temples and Tombs of Ancient Nubia – International Rescue Campaign at Abu Simbel, Philae and other Sites
The Jesuit 'Republic' of the Guarani (1609-1768) and its Heritage
The Panama Canal
The Protection of Cultural Property in the Event of Armed Conflict - Commentary on the Hague Convention of 14 May 1954
The Qur'an Manuscripts in the Islamic Museum, Jerusalem
Trade in Antiquities: Reducing Destruction and Theft
Underwater Archaeology and Coastal Management: Focus on Alexandria
Viet Nam's Cultural Diversity: Approaches to Preservation
World Culture Report: Cultural Diversity, Conflict and Pluralism
World Culture Report: Culture, Creativity and Markets
World Heritage Review

In French

Angkor, cité royale (Cd-rom)
Arles romaine et romane
Art et artistes au miroir de l'économie
Art et science
Artisanat : foires commerciales internationales
Baalbek
Biens culturels volés ou illicitement exportés - Commentaire relatif à la Convention d'UNIDROIT
Culture, commerce et mondialisation : questions et réponses
Cultures et civilisations (les Routes de la Soie pour les jeunes)
Destins croisés : cinq siècles de rencontres avec les Amérindiens
Diversité culturelle au Viet Nam : enjeux multiples, approches plurielles
Droit d'auteur et droits voisins
Exploration à travers les mers et les océans (les Routes de la Soie pour les jeunes)
Exploration à travers les terres lointaines (les Routes de la Soie pour les jeunes)
Guide pour la collecte de musiques et instruments traditionnels
Images de l'Autre. La différence : du mythe au préjugé
Inventions et commerce (les Routes de la Soie pour les jeunes)





L'océan Atlantique musulman : de la conquête arabe à l'époque almohade
La " République " jésuite des Guaranis (1609-1768) et son héritage
La chaîne et le lien : une vision de la traite négrière
La Méditerranée : modernité plurielle
La politique nationale du livre -Un guide pour le travail sur le terrain
La protection des biens culturels en cas de conflit armé - Commentaire de la Convention de La Haye du 14 mai 1954
Le commerce des antiquités – Combattre les destructions et le vol
Le tissage dans l'Atlas marocain
Museum International (périodique)
Notre diversité créatrice –Rapport de la Commission mondiale de la culture et le développement
Paris, rives de la Seine
Peintures murales des monastères bouddhiques au Cambodge
Piste de rêves - Art et savoir des Yapa du désert Australien (Cd-rom)
Pour ou contre les droits culturels ?
Rapport mondial sur la culture : culture, créativité et marchés
Rapport mondial sur la culture : diversité culturelle, conflit et pluralisme
Revue du patrimoine mondial
Savoir-faire locaux : nouvelles technologies de communication et développement – Une perspective de coopération euro-maghrébine
Sérinde : oasis perdues des routes de la soie (Cd-rom)
Textiles mayas, la trame d'un peuple
Tsigane, heureux si tu es libre ! (livre et Cd-rom)
Victoire en Nubie – La Campagne internationale de sauvegarde d'Abou Simbel, de Philae et d'autres trésors culturels
Vie et destin de l'ancienne Bibliothèque d'Alexandrie

In Spanish

¿A favor o en contra de los derechos culturales?
Artesanía : ferias comerciales internacionales
Atlas mundial de la arquitectura barroca
Colonia del Sacramento: un patrimonio mundial
De la cadena al vínculo : una visión de la trata de esclavos
Destinos cruzados. Cinco siglos de encuentros con los amerindios
El Andalucía allende el Atlántico
El arte mudéjar
El Canal de Panamá
El mundo árabe y América Latina
Exploración por mar (las rutas de la seda para los jóvenes)
Exploración por tierra (las rutas de la seda para los jóvenes)
Grandes principios del derecho de autor y los derechos conexos en el mundo
Guía para la recolección de músicas e instrumentos tradicionales
Informe mundial sobre la cultura: cultura, creatividad y mercados
Informe mundial sobre la cultura: diversidad cultural, conflicto y pluralismo
La antigua Biblioteca de Alejandría - Vida y destino
La culturas y las civilizaciones (las rutas de la seda para los jóvenes)
La política nacional del libro
La República Jesuítica de los Guaranís (1609-1768) y su herencia
Los inventos y el comercio (las rutas de la seda para los jóvenes)
Nuestra diversidad creativa
Revista del Patrimonio Mundial
Turismo cultural en América Latina

(These publications may be purchased at <http://www.unesco.org/publishing>)





Let's share our treasures

لنتقاسم كنوزنا

让我们财富共享

Compartamos nuestros tesoros

Пусть наши сокровища будут общими

Partageons nos trésors



UNITED NATIONS YEAR FOR CULTURAL HERITAGE
ANNÉE DES NATIONS UNIES POUR LE PATRIMOINE CULTUREL
AÑO DE LAS NACIONES UNIDAS DEL PATRIMONIO CULTURAL
سنة الأمم المتحدة للتراث الثقافي
ГОД КУЛЬТУРНОГО НАСЛЕДИЯ ОРГАНИЗАЦИИ ОБЪЕДИНЕННЫХ НАЦИЙ
联合国文化遗产年

1. **KEY ELEMENTS**
ÉLÉMENTS-CLÉS
2. **CULTURAL HERITAGE: RICHES AND DIVERSITY**
LE PATRIMOINE CULTUREL : RICHESSES ET DIVERSITÉ
3. **UNESCO'S ACTION**
L'ACTION DE L'UNESCO
4. **ACTING TOGETHER**
AGIR ENSEMBLE
5. **THE ACTORS**
LES ACTEURS
6. **EVENTS**
ÉVÉNEMENTS



KEY ELEMENTS
ELEMENTS-CLÉS



RICHES AND DIVERSITY
RICHESSES ET DIVERSITÉ



UNESCO'S ACTION
L'ACTION DE L'UNESCO



ACTING TOGETHER
AGIR ENSEMBLE

ACTING TOGETHER

Action Plan for the United Nations Year for Cultural Heritage (2002)

These initiatives, as part of the United Nations Year, aim to launch a long-term process. These initiatives are not exclusive. They are meant as guidelines to be enriched by all actors.



UNITED NATIONS YEAR FOR CULTURAL HERITAGE
ANNÉE DES NATIONS UNIES POUR LE PATRIMOINE CULTUREL
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-  **Cultural Heritage Sites**
-  **Historic Cities**
-  **Cultural Landscapes**
-  **Natural Sacred Sites**
-  **The Underwater Heritage**
-  **Museums**
-  **The Moveable Cultural Heritage**
-  **Handicrafts**
-  **The Documentary and Digital Heritage**
-  **The Cinematographic Heritage**
-  **Oral Traditions**
-  **Languages**
-  **Festive Events**
-  **Rites and Beliefs**
-  **Music and Song**
-  **The Performing Arts**
-  **Traditional Medicine**
-  **Literature**
-  **Culinary Traditions**
-  **Traditional Sports and Games**



ACTING TOGETHER FOR THE CULTURAL HERITAGE



**diversity
richness
universal
creativity
dialogue
memory
future
development**



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER

The Objectives (UN General Assembly Resolution 56/8) :

- ❖ **implement programmes, activities and projects aimed at the promotion and protection of the world cultural heritage;**
- ❖ **promote education and raise public awareness to foster respect for the national and world cultural heritage;**
- ❖ **encourage voluntary contributions to finance and support activities aimed at the promotion and protection of the national and world cultural heritage.**



UNITED NATIONS YEAR

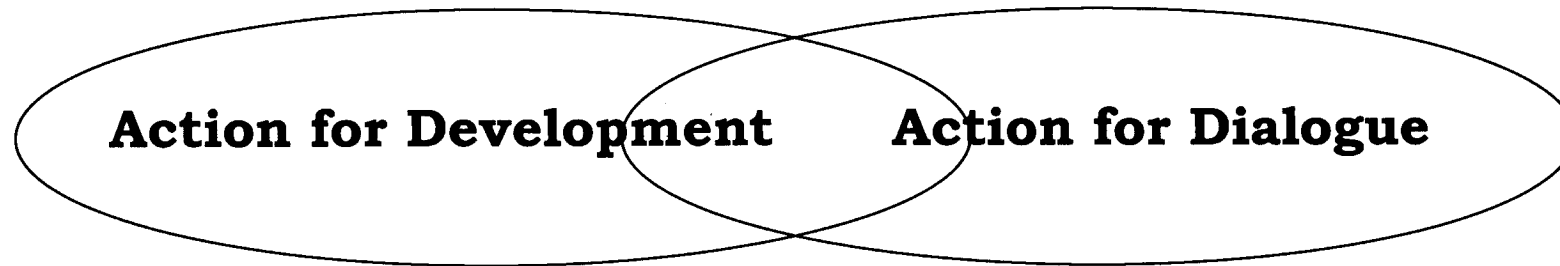


FOR CULTURAL HERITAGE



ACTING TOGETHER

Two perspectives for the UN Year and Beyond...



Create ⇒ Give Meaning ⇒ Preserve ⇒ Enhance ⇒ Recreate

ACTING TOGETHER AT THE LOCAL/ NATIONAL/ INTERNATIONAL LEVELS

The Foundations: NORMATIVE ACTION

- ❖ **Advocating action for challenges to heritage protection;**
- ❖ **Establishing principles and criteria defining the concept of heritage and its protection;**
- ❖ **Defining policies towards heritage protection;**
- ❖ **Negotiating/ Formulating/ Applying/ Revising statutory texts: declarations, recommendations, charters, conventions, laws, regulations...;**
- ❖ **Adopting/ Ratifying/ Acceding/ Implementing/ Monitoring normative instruments;**
- ❖ **Interpreting/ Introducing principles and criteria established in international normative texts into local, national and regional legislation;**
- ❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER AT THE LOCAL/ NATIONAL/ INTERNATIONAL LEVELS

The Foundations : SAFEGUARDING ACTION

- ❖ **Studying/ Establishing /Launching projects/master plans for safeguarding;**
- ❖ **Identifying/ Collecting/ Taking Inventory of cultural heritage components/ Creating databases;**
- ❖ **Preserving/ Improving techniques/ skills/ traditional knowledge;**
- ❖ **Researching/ Developing new technologies and artistic expressions;**
- ❖ **Educating/ Training in preservation;**
- ❖ **Awareness-raising / participating in safeguarding actions;**
- ❖ **Mobilising human, technical and financial resources;**
- ❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER AT THE LOCAL/ NATIONAL/ INTERNATIONAL LEVELS

The Perspectives : ACTION FOR DEVELOPMENT

- ❖ **Devising integrated policies and promotional tools for development;**
- ❖ **Integrating heritage in sustainable development;**
- ❖ **Identifying/ Taking inventory of heritage resources;**
- ❖ **Supporting heritage skills/ Creating employment in heritage professions;**
- ❖ **Training in cultural resource management and development;**
- ❖ **Creating/ Developing cultural products;**
- ❖ **Supporting/ Creating cultural industries and new markets;**
- ❖ **Raising awareness/ Empowering local communities through their involvement in development actions;**
- ❖ **Supporting creativity and arts education;**
- ❖ **Mobilising human resources, techniques and financial contributions;**
- ❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER AT THE LOCAL/ NATIONAL/ INTERNATIONAL LEVELS

The Perspectives : ACTION FOR DIALOGUE

- ❖ **Teaching the values of cultural diversity and different forms of heritage;**
- ❖ **Acknowledging heritage, with its multiple cultural roots, as a tool for reconciliation and peace;**
- ❖ **Creating ways and means for intergenerational exchange;**
- ❖ **Supporting cultural initiatives and leisure activities geared towards the understanding of heritage and dialogue;**
- ❖ **Elaborating language preservation and development policies;**
- ❖ **Exchanging experiences/ statistics/ resources;**
- ❖ **Developing cooperative action among groups/ communities/ States;**
- ❖ **Promoting respect for various spiritual beliefs and encouraging inter-community and interdenominational exchanges;**
- ❖ **Mobilising human resources, techniques and financial contributions;**
- ❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER WITH

at the international level

- ❖ **United Nations System**
- ❖ **Intergovernmental Organisations (IGO)**
- ❖ **Non-governmental Organisations (NGO): culture/heritage, youth, education...**
- ❖ **Research Institutes and University networks**
- ❖ **Private Sector: tourism, construction/restoration, media, professional associations...**
- ❖ **...**

at the national level

- ❖ **Governments**
- ❖ **Parliamentarians**
- ❖ **Cultural and Spiritual Institutions**
- ❖ **Professional Associations**
- ❖ **Cultural Associations/ Community groups**
- ❖ **Universities / Research Institutes**
- ❖ **Media**
- ❖ **...**

at the local level

- ❖ **Regional/ Local Authorities**
- ❖ **Schools**
- ❖ **Sites, Museums**
- ❖ **Places of Worship**
- ❖ **Public Spaces for Culture**
- ❖ **Businesses**
- ❖ **Local media**
- ❖ **...**



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER WITH THE UNITED NATIONS SYSTEM

Examples of Initiatives:

- ❖ **Encouraging Member States to develop a convention for intangible cultural heritage and to ratify the conventions on the protection of tangible cultural heritage**
(UNESCO: ratification objectives for the UN Year);
- ❖ **Financing heritage conservation projects in developing countries**
(The World Bank in Bosnia-Herzegovina and Morocco);
- ❖ **Coordinating efforts among United Nations agencies for integrated development projects**
(UNDP in Yemen and India);
- ❖ **Creating a periodic mechanism for the recognition and appreciation of other countries' heritage**
(UN Heritage Day modelled on European Heritage Days);
- ❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER WITH

THE UNITED NATIONS SYSTEM: The example of UNESCO

Objectives for ratification of international conventions:

- ❖ **Convention for the Protection of Cultural Property States in the Event of Armed Conflict, The Hague (1954)** → **Objective:** increase the number of signatories from **102** States Parties to at least **167**
- ❖ **Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Paris (1970)** → **Objective:** increase the number of signatories from **92** States Parties to at least **100**
- ❖ **Convention concerning the Protection of the World Cultural and Natural Heritage, Paris (1972)** → **Objective:** increase the number of States Parties from **167** to **175***
- ❖ **Convention on the Protection of the Underwater Heritage, Paris (2001)** → **Objective:** obtain at least **20** signatories**
- ❖ **Convention for the Protection of Intangible Cultural Heritage** → **Objective:** drafting the text of the Convention

* especially from countries in the Pacific and the Caribbean, two regions whose ecosystems and cultural heritage are both fragile and underrepresented on the *World Heritage List*.

** the minimum number required for the Convention to come into force.



ACTING TOGETHER WITH INTERGOVERNMENTAL ORGANIZATIONS (IGO)

Examples of Initiatives:

Elaborating principles and statutory texts at a regional level

- ❖ Council of Europe: European Convention for Cultural Landscapes;

Developing projects for the protection and safeguarding of cross-border or shared sites/properties

- ❖ 10 States in the Sahara Region: Coordination of actions in the field of Cultural Tourism;

Vocational training in heritage conservation

- ❖ ICCROM in Benin, the School of African Heritage;

Exchanging experience in sustainable management of sites

- ❖ IADB: Projects in Latin America;

Taking inventory of cultural properties and protecting against vandalism in areas of conflict

- ❖ OSCE in Bosnia-Herzegovina: Training of specialised personnel and intercultural mediation;
- ❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER WITH

NON-GOVERNMENTAL ORGANIZATIONS (NGO)

Examples of Initiatives:

❖ **Raising awareness and training in safeguarding and conservation techniques**
(ICOMOS- Training for the Convention on Underwater Heritage);

❖ **Coordinating NGO action towards the implementation of international conventions**
(ICOM, ICOMOS, IFLA and ICA: National Committee of Blue Shields in the framework of the Hague Convention);

❖ **Educating youth in the arts towards intercultural exchange**
(IMC, ITI, IAA, elaboration of regional frameworks);

❖ **Promoting the reconstruction of cultural infrastructures**
(Society for the Protection of the Afghan Cultural Heritage Museum in Kabul; Ars Aevi: Project for the creation of the Museum of Contemporary Art in Sarajevo);

❖ **Supporting quality-control for craft production**
(World Crafts' Council: *Quality of Excellence* seal in Asia);

❖ **Raising awareness of youth towards intercultural dialogue**
(International Scout movement: World Scout Jamboree, Thailand 2002);

❖ **Developing youth camps for the revitalisation of tangible and intangible cultural heritage**
(CCIVS: Youth heritage camps);

❖ **Enhancing local heritage as a symbol of peace and reconciliation**
(Liaison committee of NGOs: *Heritage for a Culture of Peace* project);

❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER WITH INTERNATIONAL RESEARCH INSTITUTES AND UNIVERSITY NETWORKS:

Examples of Initiatives:

❖ **Evaluating intangible cultural heritage**

(Smithsonian Institute: Study of the intangible cultural heritage components);

❖ **Identifying indicators for the definition of cultural policies**

(World Monuments' Fund- List of 100 World Heritage sites in Danger);

❖ **Listing cultural sites and Memory of the World collection**

(International Institute for Intercultural Dialogue, Indian Ocean; Maurice-Island Slave History Project);

❖ **Taking inventory of cultural objects to fight illicit traffic**

(Getty Institute: Identification of museum objects; *Object ID*);

❖ **Financing experimental safeguarding projects**

(Aga Khan Foundation: Restoration of the Baltit Fort, Pakistan);

❖ **Sharing of expertise within university networks and creation of fellowships**

(Hirayama Foundation, Japan: Creation of Fellowships for the Silk Roads and *Forum UNESCO University and Heritage*);

❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER WITH THE PRIVATE SECTOR

Examples of Initiatives:

❖ **Elaborating principles and codes of conduct**

(Tourism Industries, Hachette Group: Charter for the Sustainable Management of Cultural Tourism and the Respect for Cultural Diversity; International Association of Art Dealers ethical codes to fight against illicit traffic);

❖ **Financing expertise and equipment for site conservation materials**

(Rhone-Poulenc: Restoration of ancient manuscripts in Chinguetti and Oudane, Mauritania; and supply of wood conservation materials in Hué, Vietnam);

❖ **Restoring Historic Cities and revitalising sites**

(Radisson Hotels: Revitalisation of sites in Krakow, Poland, and in Petra, Jordan; UN Foundation/Ted Turner Heritage Site Management Program for the Great Lakes; Mondial Assistance: Rehabilitation of Peking Man site, China);

❖ **Preserving and Revitalising Musical Heritage**

(Repsol: restoration of Baroque musical instruments in Latin America);

❖ **Promoting intercultural dialogue through the media**

(Daimler-Chrysler: Education projects in primary schools for the promotion of intercultural dialogue);

❖ **Producing television series**

(Discovery Channel: *Celebrating Diversity*- TV spots on languages in danger; NHK, Japan: TV series on oral and intangible cultural heritage);

❖ ...



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



ACTING TOGETHER

At the national level some examples of key actors:

GOVERNMENTS

❖ **Establishing ongoing volunteer programmes for safeguarding heritage**
(Vigias in Colombia; Halong Bay in Viet Nam)

ASSOCIATIONS AND COMMUNITY GROUPS

❖ **Carrying-out initiatives from local and indigenous populations**
(Initiatives for local and community management of heritage by the Inuits of Canadian, Tchuch of Siberia, Mayas of Mexico, Touaregs of the Sahara, and Bushmen of South Africa;

MUSEUMS

❖ **Promoting new forms of museology, which integrate dimensions of traditional practices and living heritage**
(The dynamic Museum of Niamey, Nigeria; The Craft Museum in New Delhi, India; The Gold Museum in Bogota, Colombia)

CITIES

❖ **Encouraging cooperation between cities for heritage protection**
(Organisation of World Heritage Cities; Decentralized cooperation: Venice-Havana, Chinon-Luan Prabang; *Neighbourhood Culture* project: Europe-Africa initiative);
❖ **Protecting religious heritage in zones of armed conflict**
(City of Matejce in Bosnia-Herzegovina; UNESCO Mayor's Prize for Peace: Lubumbashi, Democratic Republic of Congo).



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE

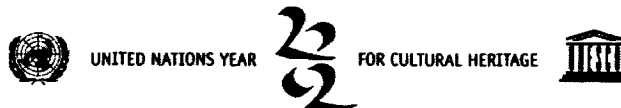


ACTING TOGETHER

THREE EASY STEPS...

- ❖ **Use the logo for the Year to promote special events and activities in accordance with the four categories of action (normative, safeguarding, development, dialogue);**
- ❖ **Distribute information from the Kit in all promotional efforts and to all relevant parties;**
- ❖ **Inform the UNESCO Secretariat for the Year of all ongoing activities in order to prepare the special Day, which will be devoted to the assessment of the Year, at the United Nations, on the 4th of December 2002.**

**<http://www.unesco.org/culture/unych>
unch@unesco.org**



1. **KEY ELEMENTS**
ÉLÉMENTS-CLÉS

2. **CULTURAL HERITAGE: RICHES AND DIVERSITY**
LE PATRIMOINE CULTUREL : RICHESSES ET DIVERSITÉ

3. **UNESCO'S ACTION**
L'ACTION DE L'UNESCO

4. **ACTING TOGETHER**
AGIR ENSEMBLE

5. **THE ACTORS**
LES ACTEURS

6. **EVENTS**
ÉVÉNEMENTS



KEY ELEMENTS
ÉLÉMENTS-CLÉS



RICHES AND DIVERSITY
RICHESSES ET DIVERSITÉ



UNESCO'S ACTION
L'ACTION DE L'UNESCO



ACTING TOGETHER
AGIR ENSEMBLE



THE ACTORS
LES ACTEURS



THE ACTORS
LES ACTEURS

THE ACTORS

At the international level

- **United Nations System**
- **Intergovernmental Organizations (IGOs)**
- **Non-governmental Organizations (NGOs): culture/heritage, youth, education...**
- **Research Institutes and University networks**
- **Private Sector: tourism, construction/restoration, media, professional associations...**
- ...

At the national level

- **Governments**
- **Parliamentarians**
- **Cultural and Spiritual Institutions**
- **Professional Associations**
- **Cultural Associations and Community Groups**
- **Universities/ Research Institutes**
- **Media**
- ...

At the local level

- **Regional/ Local authorities**
- **Schools**
- **Sites, Museums**
- **Places of Worship**
- **Public Spaces for Culture**
- **Businesses**
- **Local media**
- ...

N.B: The following lists are not inclusive. They highlight a variety of UNESCO partnerships. The United Nations Year for Cultural Heritage presents an opportunity to enlarge these lists by reaching out to an even greater number of actors involved in heritage efforts.

For more information: <http://www.unesco.org/culture/>



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



UNITED NATIONS SYSTEM

**UNITED NATIONS VOLUNTEERS [UNV]
INTERNATIONAL MARITIME ORGANIZATION [IMO]
INTERNATIONAL SEABED AUTHORITY [ISBA]
WORLD CUSTOMS ORGANIZATION [WCO]
UN DIVISION OF OCEAN AFFAIRS AND THE LAW OF THE SEA [DOALOS]
WORLD INTELLECTUAL PROPERTY ORGANIZATION [WIPO]
WORLD TRADE ORGANIZATION [WTO]
UNITED NATIONS UNIVERSITY [UNU]
UNITED NATIONS DEVELOPMENT PROGRAMME [UNDP]
UNITED NATIONS ENVIRONMENT PROGRAMME [UNEP]
WORLD HEALTH ORGANIZATION [WHO]
UNITED NATIONS FOUNDATION [UNF]
INTERNATIONAL LABOUR ORGANIZATION [ILO]
FOOD AND AGRICULTURE ORGANIZATION [FAO]
UNITED NATIONS CENTRE FOR HUMAN SETTLEMENTS -HABITAT [UNCHS]
WORLD TOURISM ORGANIZATION [WTO]
UNITED NATIONS PROTECTION FORCE [UNPROFOR]**

INTERGOVERNMENTAL ORGANIZATIONS (OIG)

**ARAB FUND FOR ECONOMIC AND SOCIAL DEVELOPMENT [AFESD]
ARAB LEAGUE EDUCATION, CULTURAL AND SCIENTIFIC ORGANIZATION [ALECSO]
ASSOCIATION OF SOUTH-EAST ASIAN NATIONS [ASEAN]
CARIBBEAN COMMUNITY [CARICOM]
CARIBBEAN DEVELOPMENT BANK
COMMUNITY OF PORTUGUESE-SPEAKING COUNTRIES
COUNCIL OF EUROPE
ECONOMIC COMMUNITY OF WEST AFRICAN STATES [ECOWAS]
ENVIRONMENTAL INSPECTION CENTRE [CICA]
EUROPEAN BANK FOR RECONSTRUCTION AND DEVELOPMENT [EBRD]
EUROPEAN COMMISSION [EC]
EUROPEAN UNION [EU]
INTER-AMERICAN DEVELOPMENT BANK [IADB]
INTERNATIONAL CENTRE FOR INTEGRATED MOUNTAIN DEVELOPMENT [ICIMOD]
INTERNATIONAL CENTRE FOR THE STUDY OF THE PRESERVATION AND RESTORATION OF CULTURAL PROPERTY [ICCROM]
INTERNATIONAL CONFERENCES OF AMERICAN STATES [OEA]
INTERNATIONAL CRIMINAL POLICE ORGANIZATION [INTERPOL]
ISLAMIC DEVELOPMENT BANK
ISLAMIC EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION [ISESCO]
LATIN AMERICA ECONOMIC SYSTEM [SELA]
MERCADO COMÚN DEL SUR [MERCOSUR]
NORDIC COUNCIL AND COUNCIL OF MINISTERS [NORDEN]
OPEC FUND FOR INTERNATIONAL DEVELOPMENT
ORGANIZACIÓN DE ESTADOS IBEROAMERICANOS [OEI]
ORGANIZATION OF AFRICAN UNITY [OAU]
ORGANIZATION OF THE ISLAMIC CONFERENCE [OIC]
PARLAMENTO ANDINO
PARLAMENTO LATINOAMERICANO
REGIONAL CENTRE FOR BOOK DEVELOPMENT IN LATIN AMERICA AND THE CARIBBEAN [CERLALC] AFRICAN INTELLECTUAL PROPERTY ORGANIZATION [AIPO]
SOUTHERN AFRICAN DEVELOPMENT COMMUNITY [SADC]
THE AFRICAN DEVELOPMENT BANK
THE WEST AFRICAN DEVELOPMENT BANK
THE WORLD BANK**



ORGANIZATIONS WORKING FOR HERITAGE

WORLD WIDE FUND FOR NATURE [WWF]
AFRICAN PUBLISHERS' NETWORK [APNET]
AFRICAN UNION [UA]
AGA KHAN FOUNDATION [AKF]
AID TO ARTISANS
AL-OWAIS FOUNDATION
AMERICAN EXPRESS FOUNDATION
ANDES FOUNDATION
ANTORCHAS FOUNDATION
ART ET SCIENCE
ASIAN HANDICRAFT PROMOTION AND DEVELOPMENT ASSOCIATION [AHPADA]
ASIA/PACIFIC CO-OPERATIVE PROGRAMME FOR READING PROMOTION AND BOOK DEVELOPMENT [APPREB]
ASSOCIATION FRANCOPHONE D'AMITIE ET DE LIAISON [AFAL]
ASSOCIATION INTERNATIONALE THÉÂTRE ET EDUCATION [IDEA]
ASSOCIATION OF PRIVATE COMMITTEES FOR THE SAFEGUARDING OF VENICE
ASSOCIATION OF SCIENTIFIC EXPERTS IN TOURISM [AIEST]
CAIXA FUNDACION
CARIBBEAN CONSERVATION ASSOCIATION [CCA]
CHAMBRE SYNDICALE DES CERAMISTES ET ATELIERS D'ART DE FRANCE
CHARLES-LEOPOLD MAYER FOUNDATION
COMITE INTERNATIONAL DES ARTS ET TRADITIONS POPULAIRES
CONGRÈS DES MAIRES DES VILLES SOLIDAIRES DANS LA LUTTE POUR LA PAIX MONDIALE
COORDINATING COMMITTEE FOR INTERNATIONAL VOLUNTARY SERVICE [CCIIVS]
CULTURE AND DEVELOPMENT
CULTURELINK : THE NETWORK OF NETWORKS FOR RESEARCH AND COOPERATION IN CULTURAL DEVELOPMENT
ECOLE D'ARCHITECTURE DE GRENOBLE [CRATERRE]
EMILIA VALORI
EUROPA NOSTRA
EUROPEAN ACADEMY OF ARTS, SCIENCES AND HUMANITIES [EAASH]
EUROPEAN CULTURAL AGENCY [ECA]
EUROPEAN FEDERATION FOR INTERCULTURAL LEARNING [EFIL]
EUROPEAN MOZART FOUNDATION [USA]
EUROPEAN NETWORK OF CULTURAL ADMINISTRATION TRAINING CENTRES [ENCATC]
FEDERATION INTERNATIONALE MUSIQUE ESPERANCE [FIME]
FELISSIMO CORPORATION
FESTIVAL PANAFRICAIN DU FILM ET DE LA TÉLÉVISION DE OUGADOUGOU [FESPACO]
FONDATION DE FRANCE
FONDATION EDF
FONDO CUBANO DE BIENES CULTURALES
FONDO PARA EL DESARROLLO DE LOS PUEBLOS INDIGENAS DE AMÉRICA LATINA Y EL CARIBE
FORD FOUNDATION
GETTY CONSERVATION INSTITUTE
GETTY MUSEUM
GRUPPO ALCUNI
HARIRI FOUNDATION
INTERNATIONAL AMATEUR THEATRE ASSOCIATION [IATA]
INTERNATIONAL ASSOCIATION FOR THE DEVELOPMENT OF CROSSCULTURAL COMMUNICATION [AIMAV]
INTERNATIONAL ASSOCIATION OF ART [IAA]
INTERNATIONAL ASSOCIATION OF ART CRITICS [AICA]
INTERNATIONAL ASSOCIATION OF EDUCATING CITIES [IAEC]
INTERNATIONAL ASSOCIATION OF LITERARY CRITICS [IALC]
INTERNATIONAL ASSOCIATION TO SAVE TYRE [TYRE]
INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE [IBBY]
INTERNATIONAL BOOKSELLERS FEDERATION [IBF]
INTERNATIONAL BUREAU OF SOCIAL TOURISM [BITS]
INTERNATIONAL COMMITTEE OF RED CROSS [ICRC]
INTERNATIONAL COMMITTEE OF THE BLUE SHIELD [ICBS]



INTERNATIONAL CONFEDERATION OF SOCIETIES OF AUTHORS AND COMPOSERS [CISAC]
INTERNATIONAL COUNCIL FOR FILM, TELEVISION AND AUDIOVISUAL COMMUNICATION [IFTC]
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC [ICTM]
INTERNATIONAL COUNCIL OF GRAPHIC DESIGN ASSOCIATIONS [ICOGRADE]
INTERNATIONAL COUNCIL OF MUSEUMS [ICOM]
INTERNATIONAL COUNCIL OF ORGANIZATIONS FOR FOLKLORE FESTIVALS AND FOLK ART [CIOFF]
INTERNATIONAL COUNCIL ON ARCHIVES [ICA]
INTERNATIONAL COUNCIL ON MONUMENTS AND SITES [ICOMOS]
INTERNATIONAL DANCE COUNCIL [IDC]
INTERNATIONAL FEDERATION OF ACTORS [FIA]
INTERNATIONAL FEDERATION OF FILM ARCHIVES [FIAF]
INTERNATIONAL FEDERATION OF LANDSCAPE ARCHITECTS [IFLA]
INTERNATIONAL FEDERATION OF MUSICIANS [FIM]
INTERNATIONAL FEDERATION OF PHOTOGRAPHIC ART [FIAP]
INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY [IFPI]
INTERNATIONAL FEDERATION OF TRANSLATORS [IFT]
INTERNATIONAL INSTITUTE FOR CENTRAL ASIAN STUDIES [ICAS]
INTERNATIONAL INSTITUTE FOR THE STUDY OF NOMADIC CULTURES [IISNC]
INTERNATIONAL LAW ASSOCIATION [ILA]
INTERNATIONAL LITERACY AND ARTISTIC ASSOCIATION [ALAI]
INTERNATIONAL MUSIC COUNCIL [IMC]
INTERNATIONAL NETWORK OF OBSERVATORIES IN CULTURAL POLICIES
INTERNATIONAL ORGANIZATION OF FOLK ART [IOV]
INTERNATIONAL PEN [PEN]
INTERNATIONAL PERMANENT COMMITTEE OF LINGUISTS [IPCL]
INTERNATIONAL PUBLISHERS ASSOCIATION [IPA]
INTERNATIONAL READING ASSOCIATION [IRA]
INTERNATIONAL SOCIAL SCIENCE COUNCIL [ISSC]
INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART [INSEA]
INTERNATIONAL SOCIETY FOR MUSIC EDUCATION [ISME]
INTERNATIONAL THEATRE INSTITUTE [ITI]
INTERNATIONAL UNION OF ARCHITECTS [IUA]
INTERNATIONAL UNION OF ANTHROPOLOGICAL AND ETHNOLOGICAL SCIENCES [IUAES]
INTERNATIONAL UNION OF LOCAL AUTHORITIES [IULA]
JEUNESSES MUSICALES INTERNATIONALES [JMI]
LANGLOIS FOUNDATION
LATIN AMERICA ECONOMIC SYSTEM [SELA]
LEGADO ANDALUSI
LERICI FOUNDATION
MAISON INTERNATIONALE DE LA POESIE
MALAYSIAN HANDICRAFT DEVELOPMENT CORPORATION
MANAGEMENT, ARTS AND CULTURE INTERNATIONAL ASSOCIATION [AIMAC]
MASSACHUSETTS INSTITUTE OF TECHNOLOGY [MIT]
MECCAD
MEDITERRANEAN COUNCIL FOR CULTURE [MCC]
MUESTRA DE ARTISANÍA IBEROAMERICANA
MUSEE NATIONAL ITALIEN DU CINEMA DE TURIN
NORDIC WORLD HERITAGE OFFICE [NWHO]
PAKISTAN SCIENCE FOUNDATION [PSF]
PAUL GETTY FOUNDATION
PRIORITY AFRICA PROGRAMME [AFRICOM]
REED FOUNDATION
RESEARCH CENTRE FOR ISLAMIC HISTORY, ART AND CULTURE [IRCICA]
RÉSEAU INTERNATIONAL D'OBSERVATOIRES DES POLITIQUES CULTURELLES
SALON INTERNATIONAL DE L'ARTISANAT AFRICAIN DE OUAGADOUGOU
SANT MATH FOUNDATION
SIKH FOUNDATION
SMITHSONIAN INSTITUTE
SOCIETY FOR THE PRESERVATION OF AFGHANISTAN'S CULTURAL HERITAGE [SPACH]
SOROS FOUNDATION
SUMMER INSTITUTE OF LINGUISTICS [SIL]
THE INTERNATIONAL CENTRE OF BANTU CIVILIZATIONS [CICIBA]
THE INTERNATIONAL FOUNDATION FOR ART RESEARCH [IFAR]



TRADITIONS FOR TOMORROW

UNIDROIT

UNION INTERNATIONALE DE LA MARIONNETTE [UNIMA]

UNION OF AFRICAN TOWNS [UVA]

UNITED TOWNS ORGANIZATIONS [UTO]

VITAE FOUNDATION

WORLD ASSOCIATION FOR SMALL AND MEDIUM ENTREPRISES [WASME]

WORLD ASSOCIATION OF GIRL GUIDES AND GIRL SCOUTS [WAGGS]

WORLD CONFERENCE ON RELIGION AND PEACE [WCRP]

WORLD CONSERVATION UNION [IUCN]

WORLD CRAFTS COUNCIL [WCC]

WORLD FEDERATION OF MODERN LANGUAGE ASSOCIATIONS [FIPLV]

WORLD FEDERATION OF UNESCO CLUBS, CENTRES AND ASSOCIATIONS [WFUCA]

WORLD ISLAMIC CALL SOCIETY [WICS]

WORLD MONUMENT FUND [WMF]



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



NETWORKS: UNESCO'S CHAIRS FOR CULTURE

Argentina

CHAIRE UNESCO POUR L'ENSEIGNEMENT DU DROIT D'AUTEUR ET DES DROITS VOISINS

Universidad Nacional de Buenos Aires
UNESCO-UNU CHAIR IN CULTURAL RIGHTS
Universidad de Palermo

Armenia

UNESCO CHAIR IN ART HISTORY

Yerevan State University

Australia

UNESCO CHAIR IN HERITAGE AND URBANISM

Deakin University

Belarus

UNESCO CHAIR IN CULTURE OF PEACE AND DEMOCRACY

National Institute of Higher Education of the Republic of Belarus

Brazil

UNESCO CHAIR IN DISTANCE-TRAINING IN THE MANAGEMENT OF CULTURAL HERITAGE INTEGRATED WITH URBAN PLANNING IN LATIN AMERICA

The Federal University of Pernambuco

Bulgaria

UNESCO CHAIR IN CULTURAL MANAGEMENT AND CULTURAL POLICIES

"Neofit Rilski" South-West University

Canada

CHAIRE UNESCO EN PATRIMOINE CULTUREL

Université Laval

China

UNESCO CHAIR IN CULTURAL MANAGEMENT

Southeast University (S.E.U.)

Colombia

CHAIRE UNESCO EN GESTION DU PATRIMOINE CULTUREL

Universidad Nacional de Colombia - Sede Manizales

RAMLEDA: RESEAU UNITWIN IBEROAMERICAIN POUR L'ENSEIGNEMENT DU DROIT D'AUTEUR ET DES DROITS VOISINS

Centro Regional para el Fomento del Libro en América Latina y el Caribe (CERLALC)

CHAIRE UNESCO EN MATIERE DE PROCESSUS COMMUNAUTAIRES

Proyecto Nasa de Toribío

Côte d'Ivoire

UNESCO ROTATING CHAIR IN INTERCULTURAL HUMANITIES

UNIVERSITE D'ABIDJAN

University of Legon

Cuba

CHAIRE UNESCO EN SCIENCES DE LA CONSERVATION DES BIENS CULTURELS

Centro Nacional de Conservación, Restauración y Museología de la Habana (CENCREM)

Czech Republic

UNESCO CHAIR OF MUSEOLOGY AND THE WORLD HERITAGE

Masaryk University

Ecuador

CHAIRE UNESCO SUR LES PEUPLES INDIGENES D'AMERIQUE LATINE

Universidad Andina Simón Bolívar

Equatorial Guinea

CHAIRE UNESCO D'ETUDES AFRO-IBEROAMERICAINES

Université Nationale de Guinée Equatoriale (UNGE)

France

**CHAIRE UNESCO D'ETUDES DES RELATIONS ET APPRENTISSAGES
INTERCULTURELS**

Université de La Réunion

CHAIRE UNESCO DE TOURISME CULTUREL

Université de Paris I (Panthéon-Sorbonne)

**CHAIRE UNESCO EN DROITS DE L'HOMME, CULTURE DE LA PAIX ET DEVELOPPEMENT
DURABLE** Université Montesquieu - Bordeaux IV

CHAIRE UNESCO SUR LES ITINÉRAIRES CULTURELS ET RELIGIEUX

Centre d'études des religions du Livre (C.E.R.L.)

Hungary

UNESCO CHAIR IN CULTURAL POLICY AND CULTURAL MANAGEMENT

Kossuth Lajos University

India

UNESCO CHAIR IN CULTURAL DEVELOPMENT

Indira Gandhi National Centre for the Arts

Israel

**UNESCO CHAIR IN INTERCULTURAL AND INTERRELIGIOUS DIALOGUE
STUDIES**

University of Haifa

Italy

**CHAIRE UNESCO SUR PAIX, DEVELOPPEMENT CULTUREL ET
POLITIQUES CULTURELLES**

Institut international Jacques Maritain

**UNESCO CHAIR IN MANAGEMENT OF THE CULTURAL HERITAGE IN THE BALKAN AND
DANUBIAN REGION**

University of Trieste

Kyrgyzstan

UNESCO CHAIR IN THE STUDY OF CULTURE AND RELIGION

Kyrgyz-Russian Slavic University

Lithuania

UNESCO CHAIR IN CULTURAL POLICY AND CULTURAL MANAGEMENT

Vilnius Academy of Arts

UNESCO CHAIR IN CULTURE OF PEACE AND DEMOCRACY

Law University of Lithuania

Mexico

**CHAIRE UNESCO EN SCIENCES DE LA CONSERVATION DES BIENS
CULTURELS**

Instituto Nacional de Antropología e Historia (INAH)

Morocco

CHAIRE UNESCO EN ETUDES MEDITERRANEENNES

Université Cadi Ayyad

Nigeria

UNESCO CHAIR IN CULTURAL HERITAGE

The University of Port-Harcourt

Palestinian Autonomous Territories

UNESCO ROTATING CHAIR IN ARCHAEOLOGY



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



University of Birzeit

Panama

CHAIRE UNESCO ITINERANTE SUR LA CULTURE DE LA PAIX

Consejo de Rectores de Panamá

Republic of Moldova

CHAIRE UNESCO D'ETUDES DU SUD-EST EUROPEEN

Université d'Etat de Moldova

Romania

UNESCO-ITI CHAIR IN THEATRE AND CULTURE OF CIVILIZATION

Academy of Theatre and Film

UNESCO CHAIR IN SOUTH-EAST EUROPEAN STUDIES

University of Arts of Bucharest

Russian Federation

UNESCO CHAIR IN INTERCULTURAL DIALOGUE AND SOCIAL STUDIES

Moscow State Linguistic University

UNESCO CHAIR IN COPYRIGHT AND OTHER INTELLECTUAL PROPERTY RIGHTS

Institute of International Law and Economics (IILE)

UNESCO CHAIR FOR FINE ARTS AND ARCHITECTURE

Russian Academy of Arts

UNESCO CHAIR IN URBAN AND ARCHITECTURAL CONSERVATION

Moscow Academy of Restoration

CHAIRE UNESCO SUR LE TOURISME CULTUREL POUR LA PAIX ET LE DEVELOPPEMENT

Russian International Academy for Tourism

UNESCO CHAIR IN COMPARATIVE STUDIES OF SPIRITUAL TRADITIONS, THEIR SPECIFIC

CULTURES AND INTERRELIGIOUS DIALOGUE The Russian Institute for Cultural Research

Slovakia

UNESCO CHAIR IN CULTURAL POLICY AND ARTS MANAGEMENT

The Academy of Music and Dramatic Arts

Spain

CHAIRE UNESCO DE CULTURE LUSO-BRESILIENNE

Universidad Santiago de Compostela

CHAIRE UNESCO DE COMMUNAUTE IBEROAMERICAINE ET INTEGRATION

Universidad de Extremadura

CHAIRE UNESCO POUR L'ETUDE DE LA PROBLEMATIQUE DU LOGEMENT EN AMERIQUE

HISPANIQUE : PATRIMOINE URBAIN, RESTAURATION ET HABITAT

Universidad de Valladolid

CHAIRE UNESCO D'ENSEIGNEMENT DU DROIT D'AUTEUR ET DES DROITS VOISINS

Universidad de Alicante

CHAIRE UNESCO POUR LA CONSERVATION DU PATRIMOINE DOCUMENTAIRE

Universidad de Granada

CHAIRE UNESCO D'ETUDES INTERCULTURELLES

Université Pompeu Fabra de Barcelona

CHAIRE UNESCO EN MATIERE DE POLITIQUES ET DE COOPERATION CULTURELLES

Universidad de Girona

CHAIRE UNESCO DE CULTURE IBEROAMERICAINE

Universidad Pompeu Fabra de Barcelona

CHAIRE UNESCO DE TECHNIQUE ET CULTURE PERE DURAN FARELL

Universidad Politécnica de Cataluña

Togo

CHAIRE UNESCO SUR LES POLITIQUES CULTURELLES POUR LE DEVELOPPEMENT

Centre régional d'action culturelle (CRAC)

Tunisia

CHAIRE UNESCO D'ENSEIGNEMENT DU DROIT D'AUTEUR ET DES DROITS VOISINS

Université de Tunis III

CHAIRE UNESCO-GAS NATURAL EN CONNAISSANCE DU PATRIMOINE ET DEVELOPPEMENT CULTUREL

Université des Lettres, des Arts et des Sciences Humaines de Tunis (Tunis I)



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



CHAIRE UNESCO D'ETUDE COMPARATIVE DES RELIGIONS

Université de Tunis I

Ukraine

CHAIRE UNESCO DE PHILOSOPHIE DE LA COMMUNICATION HUMAINE

Université Technique de l'État de l'Agriculture de Kharkiv

United Kingdom of Great Britain and Northern Ireland

UNESCO CHAIR IN INTERCULTURAL STUDIES AND TEACHER EDUCATION

University of London

United States of America

**MOBILE UNESCO CHAIR DEDICATED TO THE PROBLEMS OF HABITABILITY IN THE
HISPANOAMERICAN CITIES AND TO THE INTEGRAL REVITALIZATION OF THEIR HISTORICAL
CENTRES** Universidad Interamericana de Puerto Rico

Uzbekistan

UNESCO CHAIR IN THE PRESERVATION AND MANAGEMENT OF HISTORIC CENTRES

SAMARKAND State Architectural and Civil Engineering Institute Mirzo Ulugbek



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



NETWORKS: FORUM UNESCO - UNIVERSITY AND HERITAGE

MEMBER STATES OF UNESCO

Algeria

**AGENCE NATIONALE DE DEVELOPPEMENT DE LA RECHERCHE
UNIVERSITAIRE
UNIVERSITE ABOU-BEKR BELKAÏD
UNIVERSITE DE BOUMERDES
UNIVERSITE DE CONSTANTINE
UNIVERSITE FERHAT ABBES SETIF
UNIVERSITE KHIDER
UNIVERSITE MOULOUD MAMMERI**

Argentina

**INSTITUTO UNIVERSITARIO NACIONAL DEL ARTE
UNIVERSIDAD AUSTRAL
UNIVERSIDAD DE BUENOS AIRES (FACULTAD DE ARQUITECTURA)
UNIVERSIDAD CATÓLICA DE CUYO
UNIVERSIDAD CATÓLICA DE SANTA FÉ
UNIVERSIDAD DE CONCEPCIÓN DEL URUGUAY
UNIVERSIDAD DE MORÓN
UNIVERSIDAD MUSEO SOCIAL ARGENTINO
UNIVERSIDAD NACIONAL DE CATAMARCA
UNIVERSIDAD NACIONAL DEL CENTRO DE LA PROVINCIA DE BUENOS AIRES
UNIVERSIDAD NACIONAL DE CÓRDOBA
UNIVERSIDAD NACIONAL DE LA PLATA
UNIVERSIDAD NACIONAL DEL LITORAL
UNIVERSIDAD NACIONAL DE LUJÁN
UNIVERSIDAD NACIONAL DEL MAR DEL PLATA
UNIVERSIDAD NACIONAL DEL NORDESTE
UNIVERSIDAD NACIONAL DE LA RIOJA
UNIVERSIDAD NACIONAL DE ROSARIO
UNIVERSIDAD NACIONAL DE SAN JUAN
UNIVERSIDAD NACIONAL DE SAN LUIS
UNIVERSIDAD NACIONAL SANTIAGO DEL ESTERO
UNIVERSIDAD NACIONAL DEL SUR
UNIVERSIDAD NACIONAL DE TUCUMÁN
UNIVERSIDAD DEL NORTE SANTO TOMÁS DE AQUINO**

Australia

**AUSTRALIAN NATIONAL UNIVERSITY
BALLARAT UNIVERSITY
CURTIN UNIVERSITY OF TECHNOLOGY
DEAKIN UNIVERSITY
MACQUARIE UNIVERSITY
MONASH UNIVERSITY
UNIVERSITY OF CANBERRA
UNIVERSITY OF MELBOURNE
UNIVERSITY OF NEW ENGLAND
UNIVERSITY OF NEW SOUTH WALES
UNIVERSITY OF QUEENSLAND
UNIVERSITY OF SYDNEY
UNIVERSITY OF WESTERN SYDNEY
VICTORIA UNIVERSITY OF TECHNOLOGY**



Austria

UNIVERSITY OF APPLIED ARTS (INSTITUTE OF CONSERVATION SCIENCES & RESTORATION TECHNOLOGY)
UNIVERSITY OF APPLIED SCIENCE (INTERNATIONAL MANAGEMENT CENTER KREMS)

Belgium

UNIVERSITE NOTRE DAME DE LA PAIX (DEPT. HISTOIRE DE L'ART ET ARCHEOLOGIE)
INSTITUT SUPERIEUR D'ARCHITECTURE SAINT-LUC DE WALLONIE
UNIVERSITE CATHOLIQUE DE LOUVAIN LA NEUVE (INSTITUT SUPERIEUR D'ARCHEOLOGIE ET D'HISTOIRE DE L'ART)

Benin

UNIVERSITE NATIONALE DU BENIN

Bolivia

UNIVERSIDAD AUTÓNOMA GABRIEL RENÉ MORENO
UNIVERSIDAD AUTÓNOMA JUAN MISAEL SARACHO
UNIVERSIDAD AUTÓNOMA TOMÁS FRÍAS
UNIVERSIDAD CATÓLICA BOLIVIANA
UNIVERSIDAD MAYOR DE SAN SIMÓN
UNIVERSIDAD NUESTRA SEÑORA DE LA PAZ

Brazil

PONTIFICA UNIVERSIDADE CATÓLICA DE CAMPINAS
PONTIFICA UNIVERSIDADE CATÓLICA DE MINAS GERAIS
PONTIFICA UNIVERSIDADE CATÓLICA DE RIO DE JANEIRO UNIVERSIDADE CATÓLICA DE GOIÁS
UNIVERSIDADE CATÓLICA DE PETRÓPOLIS
UNIVERSIDADE DO ESTADO DO RIO DE JANEIRO
UNIVERSIDADE FEDERAL DE RIO DE JANEIRO
UNIVERSIDADE DO VALE DO ITAJAÍ
UNIVERSIDADE ESTADUAL DE PONTA GROSSA
UNIVERSIDADE FEDERAL DA BAHÍA
UNIVERSIDADE FEDERAL DE ESTADO DE ALAGOAS
UNIVERSIDADE FEDERAL FLUMINENSE
UNIVERSIDADE FEDERAL DE MINAS GERAIS
UNIVERSIDADE FEDERAL DE OURO PRETO
UNIVERSIDADE FEDERAL DE PELOTAS
UNIVERSIDADE FEDERAL DE PERNAMBUCO
UNIVERSIDADE FEDERAL DE SANTA CATANIA
UNIVERSIDADE FEDERAL DE SAO PAULO
UNIVERSIDADE FEDERAL DO PARANÁ

Cameroon

CICAT
UNIVERSITY OF NGAOUNDÉRE
UNIVERSITE DE YAOUNDE

Canada

INSTITUT DU PATRIMOINE CULTUREL DE L'UNIVERSITE LAVAL (IPAC)
UNIVERSITE DU QUEBEC A MONTREAL
UNIVERSITE LAVAL
UNIVERSITE DE MONTREAL
UNIVERSITE DU QUEBEC A HULL
UNIVERSITY OF VICTORIA

Central African Republic

UNIVERSITE DE BANGUI (FACULTE DES LETTRES ET SCIENCES HUMAINES)

Chile

PONTIFICIA UNIVERSIDAD CATÓLICA DE CHILE
UNIVERSIDAD CATÓLICA DEL NORTE
UNIVERSIDAD DE ANTOFAGASTA
UNIVERSIDAD DE CHILE
UNIVERSIDAD DE CONCEPCIÓN



UNIVERSIDAD INTERNACIONAL S.E.K. DE CHILE
UNIVERSIDAD DE LA FRONTERA
UNIVERSIDAD DE LAS AMÉRICAS
UNIVERSIDAD DE LOS LAGOS
UNIVERSIDAD DE TARAPACÁ
UNIVERSIDAD LA REPÚBLICA
UNIVERSIDAD METROPOLITANA DE CIENCIAS DE LA EDUCACIÓN
UNIVERSIDAD SAN SEBASTIÁN
UNIVERSIDAD TECNOLÓGICA METROPOLITANA

China

CHINA ACADEMY OF URBAN PLANNING AND DESIGN

Colombia

CORPORACIÓN UNIVERSITARIA DE IBAGUÉ
FUNDACIÓN UNIVERSIDAD DE BOGOTÁ - JORGE TADEO LOZANO DEL CARIBE

UNIVERSIDAD CATÓLICA DE MANIZALES
UNIVERSIDAD COLEGIO MAYOR DE NUESTRA SEÑORA DEL ROSARIO
UNIVERSIDAD DE ANTIOQUÍA
UNIVERSIDAD DE CALDAS
UNIVERSIDAD DE CARTAGENA
UNIVERSIDAD DEL CAUCA
UNIVERSIDAD DE LOS ANDES
UNIVERSIDAD DEL BOSQUE
UNIVERSIDAD DE MEDELLÍN
UNIVERSIDAD DEL NORTE
UNIVERSIDAD PONTIFICA JAVERIANA (FACULTAD DE ARQUITECTURA Y DISEÑO)
UNIVERSIDAD DE TOLIMA
UNIVERSIDAD DEL VALLE
UNIVERSIDAD NACIONAL DE COLOMBIA
UNIVERSIDAD PEDAGÓGICA Y TECNOLÓGICA DE COLOMBIA
UNIVERSIDAD PILOTO DE COLOMBIA

Cote d'Ivoire

UNIVERSITE DE BOUAKE
UNIVERSITÉ DE COCODY

Costa Rica

UNIVERSIDAD LATINOAMERICANA DE CIENCIA Y TECNOLOGÍA

Cuba

CENTRO UNIVERSITARIO DE GUANTÁNAMO
I.S.P. JOSÉ ANTONIO ECHEVERRÍA
INSTITUTO SUPERIOR DE ARTE
INSTITUTO SUPERIOR DE CULTURA FÍSICA "MANUEL FAJARDO"
UNIVERSIDAD CENTRAL DE LAS VILLAS
UNIVERSIDAD DE CAMAGÜEY
UNIVERSIDAD DE CIEGO DE AVILA
UNIVERSIDAD DE LA HABANA
UNIVERSIDAD DE MATANZAS "CAMILO CIENFUEGOS"
UNIVERSIDAD DE ORIENTE

Cyprus

UNIVERSITY OF CYPRUS

Czech Republic

MASARYK UNIVERSITY

Dominican Republic

INSTITUTO TECNOLÓGICO DE SANTO DOMINGO

Ecuador

CONSEJO DE UNIVERSIDADES DEL ECUADOR



**CORPORACIÓN PARA EL DESARROLLO DE LA EDUCACIÓN UNIVERSITARIA
UNIVERSIDAD ANDINA SIMÓN BOLÍVAR
UNIVERSIDAD CENTRAL DEL ECUADOR
UNIVERSIDAD DEL AZUAY
UNIVERSIDAD TECNOLÓGICA EQUINOCCIAL**

Egypt

**MINIA UNIVERSITY
UNIVERSITY OF CAIRO**

El Salvador

**UNIVERSIDAD CENTROAMERICANA JOSÉ SIMÉON CANAS
UNIVERSIDAD DE EL SALVADOR
UNIVERSIDAD POLITÉCNICA DE EL SALVADOR**

Finland

**TEMPERE UNIVERSITY OF TECHNOLOGY
UNIVERSITY OF OULU (AMOR MUNDI)**

France

**AGENCE POUR LE DEVELOPPEMENT DE LA CULTURE KANAK
CENTRE DES HAUTES ETUDES DE CHAILLOT
ECOLE D'ARCHITECTURE DE GRENOBLE
ECOLE D'ARCHITECTURE DE MARSEILLE LUMINY
ECOLE D'ARCHITECTURE DE PARIS - BELLEVILLE
ECOLE D'ARCHITECTURE PARIS-LA DEFENSE
ECOLE D'ARCHITECTURE DE PARIS - LA VILLETTE
ECOLE D'ARCHITECTURE DE PARIS - VAL DE MARNE
ECOLE NATIONALE DU PATRIMOINE
UNIVERSITE D'AIX EN PROVENCE
UNIVERSITE DE MARNE-LA-VALLEE
UNIVERSITE DE PARIS-I SORBONNE
UNIVERSITE DE PARIS X - NANTERRE**

Georgia

TBILISI 'IVANE JAVAHISHVILIS' STATE UNIVERSITY

Germany

**UNIVERSITÄT AACHEN
UNIVERSITY OF APPLIED ARTS (DEPT. OF CONSERVATION)
UNIVERSITY OF BONN
UNIVERSITY OF STUTTGART**

Greece

**ATHENS SCHOOL OF FINE ARTS
NATIONAL TECHNICAL UNIVERSITY OF ATHENS**

Guatemala

UNIVERSIDAD RAFAEL LANDIVAR

Haiti

UNIVERSITE QUISSUEYA (FACULTE DES SCIENCES)

Honduras

UNIVERSIDAD JOSÉ CECILIO DEL VALLE

India

INDIAN INSTITUTE OF TECHNOLOGY

Indonesia

INSTITUT TEKNOLOGI BANDUNG (DEPARTMENT OF ARCHITECTURE)

Iran (Islamic Republic of)

UNIVERSITY OF TEHRAN



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



Israel

UNIVERSITY OF HAIFA
DEPARTMENT OF ARCHITECTURE,
BEZALEL ACADEMY OF ARTS AND DESIGN

Italy

ISTITUTO UNIVERSITARIO DI ARCHITETTURA DI VENEZIA
UNIVERSITA CATTOLICA DEL SACRO CUORE
UNIVERSITY OF FIRENZE
ISTITUTO POLITECNICO DI BARI
UNIVERSITA DEGLI STUDI MEDITERRANEA DI REGGIO DI CALABRIA
UNIVERSITA DI TORINO

Japan

WASEDA UNIVERSITY

Jordan

HASHEMITE UNIVERSITY
YARMOUK UNIVERSITY (INSTITUTE OF ARCHAEOLOGY AND ANTHROPOLOGY)

Kuwait

UNIVERSITY OF KUWAIT

Lao People's Democratic Republic

UNIVERSITE NATIONALE DU LAOS

Lebanon

AMERICAN UNIVERSITY OF BEIRUT
BALAMAND UNIVERSITY
LEBANESE AMERICAN UNIVERSITY
LEBANESE UNIVERSITY
NOTRE DAME UNIVERSITY
UNIVERSITÉ DE KASLIK
UNIVERSITE SAINT ESPRIT

Madagascar

UNIVERSITE MAHAJANGA

Malaysia

UNIVERSITI TEKNOLOGI MALAYSIA (FACULTY OF BUILT ENVIRONMENT)

Mexico

EL COLLEGIO DE MÉXICO
INSTITUTO POLITÉCNICO NACIONAL
UNIVERSIDAD AUTÓNOMA METROPOLITANA
UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO
UNIVERSIDAD AUTÓNOMA VERACRUZANA
UNIVERSITY OF GUANAJUATO
UNIVERSIDAD MICHOACANA DE SAN NICOLÁS DE HIDALGO

Morocco

AL AKHAWAYN UNIVERSITY (SCHOOL OF HUMANITIES AND SOCIAL SCIENCE)

FACULTE DES LETTRES DE MEKNES
INSTITUT DES ARTS ET METIERS TRADITIONNELS
INSTITUT NATIONAL DES SCIENCES DE L'ARCHEOLOGIE

Nicaragua

UNIVERSIDAD CENTROAMERICANA

Norway

NORWEGIAN UNIVERSITY OF TECHNOLOGY AND SCIENCE (NTNU)



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



Oman

THE OMANI HERITAGE DOCUMENTATION PROJECT

Pakistan

UNIVERSITY OF LAHORE (DEPT OF ARCHITECTURE)
UNIVERSITY OF PUNJAB

Panama

UNIVERSIDAD DE PANAMÀ
UNIVERSIDAD TECNOLÒGICA DE PANAMÀ

Paraguay

CENTRO DE CONSERVACIÓN DEL PATRIMONIO CULTURAL
UNIVERSIDAD NACIONAL DE ASUNCIÓN

Peru

PONTIFICA UNIVERSIDAD CATÓLICA DEL PERÚ
UNIVERSIDAD CATÒLICA DE SANTA MARIA
UNIVERSIDAD NACIONAL AGRARIA LA MOLINA
UNIVERSIDAD NACIONAL DE INGENIERIA
UNIVERSIDAD NACIONAL DE TRUJILLO
UNIVERSIDAD NACIONAL DEL ALTIPLANO DE PUÑO
UNIVERSIDAD PARTICULAR DE CHICLAYO
UNIVERSIDAD PERUANA UNIÓN
UNIVERSIDAD SAN MARTIN DE PORRES

Philippines

UNIVERSITY OF SANTO TOMAS (COLLEGE OF ARCHITECTURE AND FINE ARTS)

Poland

UNIVERSITY OF MEDICAL SCIENCE KAROL MARCINKOWSKI

Portugal

INSTITUTO PIAGET
INSTITUTO POLITÉCNICO DE TOMAR
UNIVERSIDADE LUSIADA (INSTITUTE FOR HERITAGE)
UNIVERSIDADE DE MACAU
UNIVERSIDADE DO MINHO
UNIVERSIDADE MODERNA DE LISBOA
UNIVERSIDADE DO PORTO

Republic of Korea

DONGGUK UNIVERSITY

Romania

UNIVERSITY OF AL I. CUZA

Russian Federation

UNIVERSITY OF BASHKIR STATE
UNIVERSITY OF NOVGOROD

Rwanda

UNIVERSITE NATIONALE DU RWANDA (FACULTE DES BEAUX-ARTS DE KIGALI)

Saudi Arabia

UMM AL-QURRA UNIVERSITY

Senegal

UNIVERSITÉ CHEIKH ANTA DIOP

South Africa

UNIVERSITY OF PRETORIA

Spain



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



**CENTRO INTERNACIONAL PARA LA CONSERVACIÓN DEL PATRIMONIO (CICOP)
C.E.U. SAN PABLO
CONSEJO DE COLEGIOS DE APARAREJADORES Y ARQUITECTOS TÉCNICOS DE LA
COMUNIDAD
UNIVERSIDAD DE ALCALÁ DE HENARES (INSTITUTE OF ARCHITECTURE)
UNIVERSIDAD DE ALICANTE
UNIVERSIDAD AUTÓNOMA DE MADRID
UNIVERSIDAD DE BURGOS
UNIVERSIDAD CARLOS III DE MADRID (FACULTAD DE HUMANIDADES)
UNIVERSIDAD COMPLUTENSE DE MADRID
UNIVERSIDAD DE CASTILLA LA MANCHA
UNIVERSIDAD DE CÓRDOBA
UNIVERSIDAD DE EXTREMADURA
UNIVERSIDAD DE GRANADA (DEPARTAMENTO DE CONSTRUCCIONES ARQUITÉCTONICAS)
UNIVERSIDAD INTERNACIONAL S.E.K.
UNIVERSIDAD JAUME IER DE CASTELLÓN
UNIVERSIDAD DE LA LAGUNA
UNIVERSIDAD DE LAS PALMAS DE GRAN CANARÍA
UNIVERSIDAD DE MURCIA
UNIVERSIDAD NACIONAL DE LA RIOJA
UNIVERSIDAD DE NAVARRA
UNIVERSIDAD DE OVIEDO
UNIVERSIDAD DEL PAÍS VASCO
UNIVERSIDAD POLITÉCNICA DE VALENCIA
UNIVERSIDAD DE SALAMANCA
UNIVERSIDAD DE SANTIAGO DE COMPOSTELA (COLEGIO DE S. JEROME)
UNIVERSIDAD DE SEVILLA
UNIVERSIDAD DE VALENCIA
UNIVERSIDAD DE VALLADOLID
UNIVERSIDAD DE ZARAGOZA
UNIVERSITAT DE VIC
UNIVERSITAT DE LES ILLES BALEARES
UNIVERSITAT POLITÉCNICA DE CATALUNYA**

Sudan

**BLUE NILE UNIVERSITY
DALANJ UNIVERSITY
UNIVERSITY OF SHANDI
UNIVERSITY OF SINNAR**

Sweden

LUND UNIVERSITY

Switzerland

**ECOLE POLYTECHNIQUE FEDERALE DE ZÜRICH
I.T.U.
UNIVERSITÀ DELLA SVIZZERA ITALIANA**

Syrian Arab Republic

DAMASCUS UNIVERSITY (FACULTY OF LETTERS)

Thailand

**ASIAN INSTITUTE OF TECHNOLOGY
UNIVERSITY OF CHULALONGKORN**

Togo

UNIVERSITE DE BENIN

Tunisia

UNIVERSITE DE TUNIS I

Turkey

**DOKUZ EYLÜL ÜNİVERSİTESİ (FACULTY OF ARCHITECTURE)
MIDDLE EAST TECHNICAL UNIVERSITY (FACULTY OF ARCHITECTURE)
SELCUK UNIVERSITY (MUENDISLIK MIMARLIK FAK.)**



UNITED NATIONS YEAR



FOR CULTURAL HERITAGE



UNIVERSITY OF ISTANBUL

United Arab Emirates

**AMERICAN UNIVERSITY OF SHARJAH (SCHOOL OF ARCHITECTURE & DESIGN)
JUMAA AL MAJID FOR CULTURE AND HERITAGE
UNITED ARAB EMIRATES UNIVERSITY (FACULTY OF HUMANITIES AND SOCIAL SCIENCES)
UNIVERSITY OF SHARJAH**

United Kingdom of Great Britain and Northern Ireland

**CITY UNIVERSITY (DEPARTMENT OF ARTS POLICY AND MANAGEMENT)
UNIVERSITY COLLEGE OF LONDON (INSTITUTE OF ARCHAEOLOGY)
UNIVERSITY OF HUDDERSFIELD
UNIVERSITY OF NEWCASTLE (INTERNATIONAL CENTRE FOR CULTURAL
& HERITAGE STUDIES)**

Uruguay

**UNIVERSIDAD CATÓLICA DEL URUGUAY
UNIVERSIDAD DE LA REPÚBLICA ORIENTAL DEL URUGUAY**

Uzbekistan

SAMARKAND STATE ARCHITECTURAL AND CIVIL ENGINEERING INSTITUTE

Venezuela

UNIVERSIDAD NACIONAL EXPERIMENTAL FRANCISCO DE MIRANDA

Viet Nam

**ECOLE NATIONALE SUPERIEURE DU GENIE DE HANOÏ
UNIVERSITE DES SCIENCES DE HUE**

Zimbabwe

UNIVERSITY OF ZIMBABWE

NON-MEMBER STATES

United States of America

**COLUMBIA UNIVERSITY
HARVARD UNIVERSITY (GRADUATE SCHOOL OF DESIGN)
MASSACHUSETTS INSTITUTE OF TECHNOLOGY (MIT)
SAVANNAH COLLEGE OF ART AND DESIGN (SCAD)
UNIVERSITY OF CALIFORNIA AT BERKELEY
UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
UNIVERSITY OF CENTRAL FLORIDA
UNIVERSITY OF HAWAII AT MANOA (COLLEGE OF ARTS AND HUMANITIES)**

UNIVERSITY OF PENNSYLVANIA AT PHILADELPHIA

UNIVERSITY OF TEXAS

UNIVERSITY OF TEXAS AT AUSTIN

UNIVERSITY OF VILLANOVA

UNIVERSITY OF WASHINGTON TACOMA

Palestinian Autonomous Territories

AL-AZHAR UNIVERSITY

**ISLAMIC UNIVERSITY OF GAZA (ARCHITECTURAL CONSERVATION & URBAN
REHABILITATION)**

Puerto Rico

UNIVERSITY OF PUERTO RICO



NETWORKS: WORLD HERITAGE CITIES

Algeria

**ALGIERS
GHARDAÏA**

Austria

**GRAZ
HALLSTATT
SALZBOURG
VIENNA**

Azerbaijan

BAKU

Belgium

**BRUGE
BRUSSELS
NAMUR [OBSERVER MEMBER]**

Bolivia

**POTOSI
SUCRE**

Brazil

**BRASILIA
DIAMANTINA
GOIAS
OLINDA
OURO PRETO
SALVADOR DE BAHIA
SÃO LUIS**

Bulgaria

NESSEBAR

Canada

**LUNENBURG
QUEBEC**

China

**LIJIANG
PING YAO**

Colombia

**CARTAGENA
SAN CRUZ DE MOMPOX**

Croatia

**DUBROVNIK
SPLIT
TROGIR**

Cuba

**HAVANA
TRINIDAD**

Czech Republic

**CESKY
KRUMLOV
GARDENS AND CASTLE AT KROMERIZ
HOLASOVICE
KUTNA HORA
LITOMYSL
PRAGUE
TELC**

Dominican Republic

SANTO DOMINGO



Ecuador
CUENCA
QUITO

Egypt
CAIRO

Estonia
TALLINN

Finland
RAUMA

France
AMIENS [MEMBRE OBSERVATEUR]
CARCASSONNE
LYON
MONT-SAINT-MICHEL
NANCY
PARIS
PROVINS
STRASBOURG

Germany
BAMBERG
GOSLAR
LÜBECK
POTSDAM
QUEDLINBURG
WEIMAR

Greece
CHORA
RHODES

Guatemala
ANTIGUA
GUATEMALA

Holy See
VATICAN CITY

Hungary
BUDAPEST

Israel
ACRE

Italy
ASSISI
CAPRIATE
SAN GERVASIO
FERRARA
FIRENZE
MATERA
MODENA
NAPOLI
PIENZA
ROMA
SAN GIMIGNANO
SIENA
URBINO
VENEZIA
VERONE
VICENZA

Libyan Arab Jamahiriya
GHADAMES

Japan
KAMITAIRA
KYOTO
NARA



SHIRAKWA-GO GOKAYAMA

Kenya
LAMU

Lao People's Democratic Republic
LUANG PRABANG

Latvia
RIGA

Lithuania
VILNIUS

Luxembourg
LUXEMBOURG

Macedonia
OHRID

Mali
DJENNE
TOMBOUCTOU

Malta
VALETTA

Mauritania
CHINGETTI

Mexico
CAMPECHE
GUANAJUATO
MEXICO
MORELIA
OAXACA
PUEBLA
QUERETARO
TLACOTALPAN
ZACATECAS

Morocco
ESSAOUIRA
FES
MARRAKECH
MEKNES
TETOUAN

Mozambique
ISLAND OF MOZAMBIQUE

Nepal
BHAKTAPUR
KATHMANDU
PATAN

Netherlands
BEEMSTER
WILLEMSTAD

Norway
BERGEN RØROS

Panama
PANAMA

Peru
AREQUIPA
CUZCO
LIMA

Philippines



VIGAN

Poland

**CRACOWE
KALWARIA ZEBRZYDOWSKA
TORUN
VARSAW
ZAMOSC**

Portugal

**ANGRA DO HEROISMO
EVORA
GUIMARÃES
PORTO
SINTRA**

Puerto Rico

SAN JUAN

Romania

**BIERTAN
SIGHISOARA**

Russian Federation

**KAZAN
MOSCOU
NOVGOROD
SAINT-PETERSBOURG
SUZDAL [OBSERVER MEMBER]**

Senegal

**DAKAR
ILE DE SAINT-LOUIS**

Slovakia

**BANSKA STIAVNIKA
BARDEJOV**

Spain

**ALCALA DE HENARES
AVILA
CACERES
CORDOBA
CUENCA
GRANADA
IBIZA
MERIDA
OVIEDO
SANTIAGO
SALAMANCA
SAN CRISTOBAL DE LA LAGUNA
SEGOVIA
TOLEDO**

Sri Lanka

**GALLE
KANDY**

Sweden

**KARLSKRONA
LULEÅ
STOCKHOLM [MEMBRE OBSERVATEUR]
VISBY**

Syrian Arab Republic

**ALEPPO
BOSRA
DAMASCUS**

Switzerland

BERN

Tanzania



ZANZIBAR

Tunisia

**KAIROUAN
MONASTIR [MEMBRE OBSERVATEUR]
SOUSSE
TUNIS**

United Kingdom of Great Britain and Northern Ireland

**BATH
EDIMBURG
ST GEORGE
TELFORD**

Turkey

**ISTANBUL
SAFRANBOLU**

Ukraine

LVIV

Uruguay

COLONIA DE SACRAMENTO

Uzbekistan

**BOUKHARA
KHIVA
SAMARKAND
SHAKHRISYABZ**

Venezuela

CORO

Viet Nam

**HANOI
HUE**

Yemen

**SANA'A
SHIBAM
ZABID**

Yugoslavia

KOTOR



1. KEY ELEMENTS
ÉLÉMENTS-CLÉS

2. CULTURAL HERITAGE: RICHES AND DIVERSITY
LE PATRIMOINE CULTUREL : RICHESSES ET DIVERSITÉ

3. UNESCO'S ACTION
L'ACTION DE L'UNESCO

4. ACTING TOGETHER
AGIR ENSEMBLE

5. THE ACTORS
LES ACTEURS

6. EVENTS
ÉVÉNEMENTS



KEY ELEMENTS
ELEMENTS-CLÉS



RICHES AND DIVERSITY
RICHESSES ET DIVERSITÉ



UNESCO'S ACTION
L'ACTION DE L'UNESCO



ACTING TOGETHER
AGIR ENSEMBLE



THE ACTORS
LES ACTEURS



EVENTS
ÉVÉNEMENTS

Events / Événements



UNITED NATIONS YEAR FOR CULTURAL HERITAGE
ANNÉE DES NATIONS UNIES POUR LE PATRIMOINE CULTUREL
AÑO DE LAS NACIONES UNIDAS DEL PATRIMONIO CULTURAL
سنة الأمم المتحدة للتراث الثقافي
ГОД КУЛЬТУРНОГО НАСЛЕДИЯ ОРГАНИЗАЦИИ ОБЪЕДИНЕННЫХ НАЦИЙ
联合国文化遗产年



ANNÉE DES NATIONS UNIES



POUR LE PATRIMOINE CULTUREL



Month/Mois	Place/Lieu	Title/Titre	Organisor/Organisateur	Information and/et Contact
DECEMBER / DECEMBRE 2001				
30-31	Doha, Qatar	Doha Conference of Ulema on Islam and Cultural Heritage	UNESCO ISESCO ALECSO OIC	c.manhart@unesco.org
JANUARY/ JANVIER				
10	Islamabad, Pakistan	Launching of the UN Year in Pakistan	UNESCO Pakistan National Council of the Arts	i.breines@unesco.org
31	Clermont-Ferrand, France	Forum des acteurs du patrimoine rural, créativité des générations futures et passées		
FEBRUARY/ FÉVRIER				
5-6	Lyon, France	Archéologues et aménageurs: un partenariat pour demain	Direction de l'Architecture et du Patrimoine, Conseil National de la Recherche Archéologique	Beatrice.mayaud@culture.fr
8-9	Calcutta, India	Heritage at Risk Workshop	ICOMOS India	Rcagrawal_asi_India@hotmail.com
11-13	Mahé, Seychelles	WTO Asia Pacific Ministerial Conference on Sustainable Development of Ecotourism	WTO	
11-22	Kampala, Uganda	Subregional Workshop on Capacity Building and Institutional Development in Eastern African Countries	UNESCO World Heritage Centre	g.Fontana@unesco.org
16-20	Cairo/Egypt Le Caire, Egypte	International Symposium on the Restoration and Conservation of Islamic Cairo/Symposium international sur la restauration et la conservation du Caire islamique	Egyptian Ministry of Culture	



21		International Mother Language Day/Journée internationale de la langue maternelle	UNESCO	www.unesco.org/culture
19-22	Granada, Spain	International Conference on the Integrated Tourism in Historic Cities	Granada	http://www.cgc-congresos.com/congresociadasmonumentales cicm@cgc-congresos.com
25 Feb-1 March	Hanoi, Viet Nam	Expert Meeting on World Heritage Marine Sites	UNESCO/World Heritage Centre IUCN UNIFIP	m.kokkonen@unesco.org
MARCH/ MARS				
March	Borobudur, Central Java, Indonesia	International Experts Meeting at Borobudur in Commemoration of its 20 th Anniversary of Restoration/Réunion internationale d'experts pour la commémoration du 20 ^e anniversaire de la reconstruction de Borobudur	Ministry of Culture and Tourism of Indonesia	p.delanghe@unesco.org
1-3	Granada, Spain	1 st Euro-Arab Tourism Forum	Euro-Arab Management School	http://www.eams.fundea.es deanca@eams.fundea.es
1-4	Nara, Japan	Symposium World Cultural Heritage – New Trends	Asia/Pacific Cultural Centre for UNESCO	http://www.accu.or.jp
4-8	Los Angeles, USA	5 th International Congress of Infrared and Raman Users Group	The Getty Institute	gmattison@getty.edu
6-9	Braunschweig Germany	Industrial Structures : Conservation, Change of Use, Refurbishment		lb2002@der-schmidt.de
11-12	Venice, Italy	Celebration of the cooperation of private committees for the safeguarding of the heritage of Venice	UNESCO Municipality of Venice	d.dijakovic@unesco.org
12-15	Panama, Panama	International Seminar on Archaeology in Latin America and the Caribbean	Patronato Panama Viejo, University of Trondheim, Institute of Archaeology, Norway, Buenos Aires Urban Archaeology Centre	partopan@panamaviejo.com



12-16	Tokyo, Japan	2002 Regional Workshop for Cultural Personnel in Asia and the Pacific Region on the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity	UNESCO Asian Pacific Cultural Centre of UNESCO	c.moreno-triana@unesco.org
13-15	Kigali, Rwanda	Seminar for the Rwandan Leadership on Cultural Heritage	UNESCO Kigali Ministry of Youth, Sports and Culture Ministry of Education Ministry of Commerce, Industry and Tourism UNDP	Kigali@unesco.org
14 March-27 April	Madrid, Spain	Exhibition "Building with Soil"	Inter-Accion (ONDG), Fundacion Navapalos, Ministerio de Fomento	interacc@ctv.es
15-17	Marcilla, Navarra, Spain	II Symposio Internacional de Castillos, Castle 2002	Asociación de Amigos de Marcilla	http://www.castle2002.es.org sic_castle2002@hotmail.com
15-18	Williamsburg, USA	2002 Vernacular Architecture Forum Conference	VAF	gstanton@mwc.edu chudgins@mwc.edu
16	Berlin, Germany	Benefits for the Tourism Industry through the promotion of the UN Year for Cultural heritage	UNESCO ITB Berlin	s.ramzi@unesco.org
17	Bruges, Belgium	The Touristic Historic City: Sharing Culture for the Future		conference@visitflanders.com
18	Marrakech, Morocco/ Maroc	"UNESCO Mayors for Peace Prize" award/ Remise du « Prix UNESCO Maires pour la paix »	UNESCO	www.unesco.org/culture
18-22	Rome, Italy	Stone and Eternity – Religious Architecture: Construction and Restoration" 6 th Congress of the Italian Association for Building, Rehabilitation and Consolidation	IRCCO	http://web.tiscalinet.it/assircco retablo@theta.it
20	Paris, France	Launch of CD-Rom and web- site, UN International Year for Mountains	UNESCO/Man and Biosphere	t.schaaf@unesco.org
20	Paris, France	Launch of UN International Year for Ecotourism	UNESCO/Man and Biosphere	http://www.unesco.org/mab
20-23	Boston, USA	What's right about cities and an urban way of life	Urban Affairs Association, University of Delaware	http://www.udel.edu/uaa uaa@udel.edu
21		World Poetry Day/Journée mondiale de la poésie	UNESCO	www.unesco.org/culture



27		World Theatre Day/Journée mondiale du théâtre	UNESCO International Theatre Institute	www.unesco.org/culture
APRIL/ AVRIL				
3 April	New York/UN USA	Presentation on the Plan of Action by Mr. Mounir Bouchenaki, UNESCO Assistant Director-General	UNESCO New York Office	www.kvazzej@un.org
3 April	New York, USA	Round Table : "Beyond Bamiyan : Will the World Be Ready Next Time	Asia Society	www.asiasociety.org
April/May	Dar es Salaam, Tanzania	Sensitization workshop on World Cultural Heritage	Tanzanian National Commission for UNESCO	m.okuribido@unesco.org
April	Amman, Jordan	Skill Development Course for Young People in the Arab States	UNESCO Amman	e.garaeen@unesco.org.jo
8-13	Paris, France	26 th Session of the Bureau of the World Heritage Committee/26 ^e session du Bureau du Comité du patrimoine mondial	UNESCO/World Heritage Centre	http://www.unesco.org/whc
11-14	Barcelona, Spain	International Meeting of the TICCIH Mines Section	TICCIH	ticchih@correu.gencat.com
17	Cannes, France	Launch of the partnership UNESCO/Discovery Channel for the safeguarding of the oral heritage "Celebrating Diversity"	UNESCO Discovery Channel	c.van-engeland@unesco.org
18-20	Innsbruck, Austria	The Future of the Alps – International Conference on the Alpine Convention	Umweltdachverband	Franz.maier@umweltdachverband.at
18-21	Santa Fe, USA	Heritage Preservation as a Mechanism for Social Change – 5 th US/ICOMOS International Symposium and Annual Meeting	US ICOMOS	fuvina@cstones.org
20-25	Petra, Jordan	World Heritage Skills Development Training Course for Associated Schools Project net Students in the Arab Region	ICCROM Jordanian National Commission for UNESCO Department of Antiquities of Jordan Petra Heritage Trust	http://www.iccrom.org



23	Egypt/ Égypte	World Book Day ; Inauguration of the Alexandria Library/Journée mondiale du livre et inauguration de la bibliothèque d'Alexandrie	UNESCO	http://www.unesco.org/culture
24-27	Moenjodaro, Pakistan	International Conference of Experts at Moenjodaro	UNESCO	http://www.unesco.org/culture
25-30	Salvador de Bahia, Brazil	International Seminar on the Intangible Heritage of the Americas	ICOMOS Brazil	ipac@bahia.gov.br pablo_castro@uol.com.br
MAY/MAI				
May	Belarus, Ukraine, and Moldavia	Seminar on World Heritage Education Kit	UNESCO/World Heritage Centre	u.grabener@unesco.ru
May	Munich, Germany	The Treatment of Historic Architectural Surfaces	ICOMOS Germany	Michael.petzet@bfd.bayern.de
1-17	Tallinn, Estonia	Alternatives to Historical Reconstruction in UNESCO World Heritage Cities – International Conference	National Commission of Estonia for UNESCO	http://www.unesco.org/whc
2-4	Cartagena, Colombia	International Workshop on “Media and Intangible Heritage”	UNESCO Ministry of Culture of Colombia	c.moreno-triana@unesco.org
2-5	Córdoba, Argentina	I Congreso Internacional : Patrimonio Cultural	Centro Cultural CANADA Cordoba, Facultad de Lenguas, Universidad Nacional de Cordoba	http://www.lenguas.unc.edu.ar
11-17	St. Petersburg, Russian Federation	International Architectural Forum: “Saint Petersburg – Window into the Future”	CENTAUR	http://www.archi-tector.org centaur@archi-tector.org
15-19	Dubrovnik, Croatia	Europa Nostra Congress	Europa Nostra	http://www.europanostra.org g.fontana@unesco.org
19-21	Amman, Jordan/ Jordanie	Regional Meeting of Experts on Arts Education in the Arab States/Conférence régionale sur l'éducation artistique dans les Etats arabes	UNESCO	http://www.unesco.org/culture
19-22	Quebec, Canada	World Ecotourism Summit	World Tourism Organization	http://www.world-tourism.org omtweb@world-tourism.org
21		International Day for Cultural Development/Journée mondiale du développement culturel	UNESCO	http://www.unesco.org/culture



23-24	Paris, France	10 ^e Journée d'études de la SFIIC : "L'art avant l'histoire : La conservation de l'art préhistorique"	Institut international de conservation, LRMH	http://www.fnet.fr/sfiic sfiic@lrmh.fr
24		European Day of Parks	EUROPARC Federation	http://www.europarc.org
27-30	Paris, France	Preservation in the Digital Age: The Fourth ARSAG International Symposium	ARSAG	monod@mnhn.fr
29-31	Kosice, Slovakia	International Scientific Conference: "Purposive museum building – yesterday, today and tomorrow"	Ministry of Culture of Slovak Republic, Slovak National Museum- Museum Centre, Institute for Preservation of Cultural Monuments Bratislava, ICOM Slovakia, ICOMOS Slovakia, East Slovak Museum Kosice	vsmuz@stonline.sk
31	Falun, Sweden	World Heritage Inscription Ceremony at the Mining Area of the Great Copper Mountain	Swedish National Commission for UNESCO	http://www.unesco.org/whc
JUNE/JUIN				
June	Budapest, Hungary	Regional Workshop on Living Human Treasure System	UNESCO	d.koundioub@unesco.org
2 nd half of 2002	Gera, Germany	Henry van de Velde and his activities in Thuringia	ICOMOS Germany Thuringian State Conservation Office	Michael.petzet@bfd.bayern.de
6	UNESCO, Paris, France	"Le pont de Mostar –Symbole du dialogue intercommunautaire"	UNESCO	m.bouchenaki@unesco.org
6-8	Potsdam, Germany	Celebration of the 30 th Anniversary of the World Heritage Convention in Germany	German National Commission for UNESCO	http://www.unesco.org/whc
6-9	Mainz, Germany	International Conference on Private Urban Governance	Institute für Geographi Universität Mainz	http://www.gated-communities.de
8-10	Port Arthur Historic Site, Tasmania, Australia	International Conference: "Exploring, Conserving and Interpreting Heritage Places which Commemorate Painful or Ambivalent Themes in our Societies"	Port Arthur Historic Site University of Tasmania Tasman Institute of Conservation and Convict Stues Australia ICOMOS	mail@conventionwise.com.au
12-15	Poertschach, Austria	IUCN/WCPA Europe Meeting	IUCN	Ingrid.adelpoller@bmu.gv.at
13-15	New York, USA	Art, Biology and Conservation 2002 – Biodeterioration of Works of Art	Metropolitan Museum of Art, NY	Abc2002@metmuseum.org



20-22	Chambéry, France	International Meeting on Mountain Cities: World Heritage Cities and Natural Disasters	UNESCO/World Heritage Centre City of Chambéry	w.eder@unesco.org
24-29	Budapest, Hungary	26 th Session of the World Heritage Committee/Session du Bureau du Centre du patrimoine mondial	UNESCO/World Heritage Centre	http://www.whc.bme.hu
JULY/ JUILLET				
July	Ujung Kulon, Indonesia	Tour Operators Workshop on World Heritage Sites in Indonesia	Ministry of Culture and Tourism of Indonesia	p.delanghe@unesco.org
July	Novgorod, Russian Federation	Regional Youth Forum/Forum régional de la jeunesse	UNESCO	http://www.unesco.org/culture
22-26	Berlin, Germany	XXI Congress of the International Union of Architects « Resource Architecture »	International Union of Architects	http://www.uia-berlin2002.com info@uia-berlin2002.com
AUGUST/ AOÛT				
7-14	Libreville, Gabon	International Festival of African Fashion (FIMA)/Festival international de la mode africaine	UNESCO	http://www.unesco.org/culture
9		International Day for Indigenous Peoples/Journée internationale des peuples autochtones	UNESCO	http://www.unesco.org/culture
18-24	Glasgow, United Kingdom	68 th General Conference and Council of IFLA "Libraries for Life: Democracy, Diversity, Delivery"	International Federation of Library Associations	ifla@ifla.org
26 Aug–9 Sep	Johannesburg, South Africa	World Summit on Sustainable Development (Rio + 10)	UN	http://www.johannesburgsummit.org
31	Essen, Germany	World Heritage Inscription Ceremony for the Wollverein Coal Mine Industrial Complex	UNESCO/ World Heritage Centre	http://www.unesco.org/whc
SEPTEMBER/ SEPTEMBRE				
September	Beijing, China	Marco Polo Silk Road Photo Expedition	UNESCO Beijing Beijing Cultural Development Foundation Beijing National Geographic Society	e.moukala@unesco.org



September	Hong Kong, China	Regional Seminar for the Promotion of the Convention for the Protection of Underwater Cultural Heritage	UNESCO Bangkok	r.engelhardt@unesco.org
2-7	London, United Kingdom	Holocene environmental catastrophes and recovery	Brunel University, INQUA, PAGES	Suzanne.leroy@brunel.ac.uk http://www.brunel.ac.uk/depts/geo/newweb/peoplesub.html
6-14	Gilgit, Pakistan	International Silk Route Festival	Lok Virsa/NGO Pakistan	i.breines@unesco.org
8-18	Ayolas, Paraguay Chiquitos, Bolivia	VI Congreso □ehabilitació de □ehabilitación del Patrimonio Arquitectónico y Edificación	International Centre for the Conservation of Architectural Heritage	http://www.sinectis.com.ar/u/cicop cicop@sinectis.com.ar
10-15	Bâle, Suisse	3 ^e Congrès International de l'archéologie médiévale et post-médiévale	Deutsche Gesellschaft für Archäologie des Mittelalters und der Neuzeit/ Groupe de travail suisse pour l'archéologie du Moyen Age et de l'époque moderne Service archéologique cantonal, Canton de Bâle-Ville	http://www.mebs-2002.org info@mebs-2002.org
11-13	Melbourne, Australia	IABSE Symposium: Towards a Better Built Environment: Innovation, Sustainability, Information Technology	International Association for Bridge and Structural Engineering	http://www.iabse.ethz.ch/conferences/melbourne
16-17	Istanbul, Turkey	Round Table of Ministers for Culture "Intangible Heritage – a Mirror of Cultural Diversity" Table ronde des Ministres de la culture « Patrimoine intangible – miroir de la diversité culturelle »	UNESCO	http://www.unesco.org/culture
16-21	Paris, France	7 ^e Conférence internationale de DOCOMOMO : « Image, usage, héritage : la réception de l'architecture dans le mouvement moderne »	DOCOMOMO Documentation and Conservation of the Modern Movement Cité de l'architecture et du patrimoine, Paris	Accueil.docomomo@ifa-chailot.asso.fr Ee.conference.docomomo@online.fr
21-26	Gifada, Athenes, Greece	38 th International Planning Congress: The Pulsar Effect	International Society of City and Regional Planners	http://www.isocarp.org secretariat@isocarp.org
22-28	Rio de Janeiro, Brazil	XIII Triennial Meeting of ICOM Committee for Conservation	International Council of Museums	http://www.icom.org icom-cc@iccrom.org



24-29	Thessaloniki, Greece	8 th EAA Annual Meeting	European Association of Archeologists	http://www.symvoli.com.gr/EAA8.html
29 Sept/ 6 Oct	Alger, Algerie	Salon international de l'artisanat traditionnel, Prix UNESCO de l'artisanat	UNESCO	http://www.unesco.org/culture
30 Sept/ 25 Oct	Paris, France	Design 21 – Exhibition and Prize-Award Ceremony/Exposition et remise du Prix « Design 21 »	UNESCO	http://www.unesco.org/culture
OCTOBER/ OCTOBRE				
October	Beijing, China	Forum on Cultural Heritage Conservation	China Cultural Heritage Research Institute Japanese Embassy in Beijing	e.moukala@unesco.org
October	Beijing, China	World Heritage Photo Exhibition	Chinese National Commission for UNESCO Ministry of Culture of China	e.moukala@unesco.org
October	Moscow, Russian Federation	Celebration of the 30 th Anniversary of the World Heritage Convention in Russia	Russian World Heritage Committee	http://www.unesco.org/whc
6-10	Tel-Aviv, Israel	39 th IFLA World Congress "From Landscape Past to Landscape Future"	International Federation of Landscape Architects	http://www.congress.co.il/team1@congress.co.il
15-17	Beijing, China	L'architecture, le tourisme et le développement du patrimoine mondial	UNESCO/ World Heritage Centre	http://www.unesco.org/whc
15-17	Alexandrie, Egypte	Nouvelles techniques de cartographie du patrimoine mondial	UNESCO World Heritage Centre	http://www.unesco.org/whc
15-17	Lomé, Togo	Les universités africaines pour le patrimoine mondial	UNESCO/ World Heritage Centre	http://www.unesco.org/whc
15-18	Venice, Italy	The Virtual Congress on World Heritage Management	UNESCO/ World Heritage Centre	http://www.unesco.org/whc
15-18		Virtual Congress Launch of Online World Heritage Education Forum and French Kit	UNESCO/ World Heritage Centre	r.oei@unesco.org
16	Paris, France	Le patrimoine mondial et les élus	UNESCO/ World Heritage Centre	
16-21	Victoria Falls, Zimbabwe	XIII th ICOMOS General Assembly and International Symposium/Assemblée générale du Conseil international des monuments et des sites (ICOMOS)	International Council for Monuments and Sites	http://www.international.icomos.org secretariat@icomos.org



25 Oct-3 Nov	Ouagadougou, Burkina Faso	International African Handicrafts Fair (SIAO)/ UNESCO Crafts Prize Salon international de l'artisanat africain de Ouagadougou/ Prix UNESCO de l'artisanat	UNESCO	http://www.unesco.org/culture
29 Oct-1 Nov	Biskhek, Kyrgyzstan	Bishkek Global Mountain Summit/Sommet global de Bichkek sur la montagne	UNESCO	t.schaaf@unesco.org
29 Oct- 3 Nov	Thessaloniki, Greece	Wall and Floor Mosaics: Conservation, Maintenance and Presentation: The 8 th International Conference of the International Committee for the Conservation of Mosaics		
30 Oct-2 Nov	Leipzig, Germany	Denkmal 2002	Leipziger Messe GmbH	http://www.denkmal-leipzig.de
NOVEMBER/ NOVEMBRE				
November	Johannesburg, South Africa	Regional Workshop on African Heritage and Sustainable Development	UNESCO/World Heritage Centre	http://www.unesco.org/whc
5-8	Strasbourg, France	« Space Applications for Heritage Conservation », Virtual Heritage Congress/ « La technologie spatiale au service de la conservation patrimoniale » congrès virtuel sur le patrimoine	UNESCO/World Heritage Centre International Space University	http://www.unesco.org/whc
11-12	Siena, Italy	Workshop "The Legal Tools for World Heritage" Atelier « Les instruments juridiques pour la conservation du patrimoine mondial »	UNESCO/World Heritage Centre	lv.prott@unesco.org ; s.titchen@unesco.org ; m.jardin@unesco.org
11-12	Ferrara, Italy	Workshop « Cultural Landscapes : the challenges of conservation »/ Atelier « Paysages culturels : les enjeux de la conservation »	UNESCO/World Heritage Centre	m.rossler@unesco.org
11-12	Milan, Italy	Workshop « Private sector responsibility in World Heritage management » Atelier « Responsabilités du secteur privé dans la gestion du patrimoine mondial »	UNESCO/World Heritage Centre	n.ishwaran@unesco.org



11-12	Verona, Italy	Congress Workshop: Partnerships for the conservation of World Heritage Cities/Atelier « Partenariats pour la conservation des villes du patrimoine mondial »	UNESCO/World Heritage Centre	m.yang@unesco.org
11-12	Vicenza, Italy	Workshop "Monitoring World Heritage"/Atelier « Suivi du patrimoine mondial »	UNESCO/World Heritage Centre	p.piras@unesco.org
11-12	Trieste, Italy	Workshop « The World Heritage Convention : Partnerships to conserve nature and bio-diversity »/Atelier « La Convention du patrimoine mondial : partenariats pour conserver la nature et la biodiversité »	UNESCO/World Heritage Centre	n.ishwaran@unesco.org
11-12	IULM Training Centre, Feltre	Congress Workshop: World Heritage University Training/Atelier « Formation universitaire au patrimoine mondial »	UNESCO/World Heritage Centre	m.richon@unesco.org
11-12	Padova, Italy	Congress Workshop: World Heritage Site Management/Atelier « Gestion des sites du patrimoine mondial »	UNESCO/World Heritage Centre	j.taniguchi@unesco.org
14-16	Venice, Italy	International Expert Congress on the occasion of the 30 th anniversary of the World Heritage Convention		j.Sullivan@unesco.org
16-18	Beijing, China	Symposium "Save the Silk Road"	Ministry of Culture of China Chinese National Administration for Cultural Heritage National Federation of UNESCO Associations of Japan	e.moukala@unesco.org
20-24	Mexico	International Handicrafts Fair/UNESCO Crafts Prize/ Foire internationale de l'artisanat/ Prix UNESCO de l'artisanat	UNESCO	http://www.unesco.org/culture
25-27	Rabat, Morocco	International Symposium « Philosophy as a world intangible heritage »	UNESCO International Council of Philosophy and Humanities UNESCO National Commission for Morocco	m.shino@unesco.org



25-29	Fidji	Regional Meeting of Experts on Arts Education in the Pacific/Réunion régionale sur l'éducation artistique et le patrimoine dans le Pacifique	UNESCO	http://www.unesco.org/culture
DECEMBER/ DÉCEMBRE				
December	Russian Federation	ICOMOS Russia General Assembly	ICOMOS Russia	intark@com2com.ru
4	UN Headquarters	Plenary meetings at the 57 th session of the General Assembly to mark the end of the UN Year	UN	
5	Islamabad, Pakistan	Folk Festival in Islamabad	Lok Virsa/NGO Pakistan	i.breines@unesco.org





The Cultural Heritage: Riches and Diversity

Designing a Façade, Ksour Oualata, Mauritania © S. Robert/UNESCO
 Young fisherman, Peru © D. Roger/UNESCO
 Festival of the Virgin, Peru © A. Jonquières/UNESCO
 Great Buddha of Bamiyan, Afghanistan © A. Lezine/UNESCO
 Navajo Indian, USA © M. Salvaro/UNESCO
 Rice Terraces, Indonesia © M. Clüsener-Godt

Cultural Heritage Sites

Great Buddha of Bamiyan, Afghanistan © A. Lezine/UNESCO

Historic Cities

Bab Bou Jeloud doorway, Fès, Maroc (left) © D. Roger/UNESCO
 Arab-Moorish "Zellige" mosaic, Morocco (right) © D. Roger / UNESCO

Cultural Landscapes

Rice Terraces, Indonesia © M. Clüsener-Godt

Natural Sacred Sites

Curonian Spit dunes, Lithuania/Russian Federation (top) © UNESCO
 Shaman ceremony, Lake Baikal, Russian Federation (bottom) © M. Rössler/UNESCO

The Underwater Cultural Heritage

Shipwreck near Bodrum, Turkey © UNESCO

Museums

Metropolitan Museum, New York, USA © A. N. Vorontzoff/UNESCO

The Movable Cultural Heritage

Animal Figurine, Golden Museum, Bogota, Colombia (top) © R. Moncada/UNESCO
 Reclining Buddha, National Museum, Bangkok, Thailand (bottom) © A. N. Vorontzoff/ UNESCO

Handicrafts

Navajo Indian, USA (left) © M. Salvaro/UNESCO
 Hilltribe weaver, Thailand (centre) © M. Clüsener-Godt
 Designing a Façade, Ksour Oualata, Mauritania © S. Robert/UNESCO

The Documentary and Digital Heritage

Techaloyan Codex of Cuajimalpa, Mexico © UNESCO

The Cinematographic Heritage

Film Festival Poster, Burkina Faso © FESPACO

Oral Traditions

Hudhud Chants of the Ifugao, Philippines (top) © National Commission of the Philippines for Culture and the Arts
 Zapara Indians, Peru (bottom left) © T. et J. Fernandez (CEISI)
 Elders Assembly, Samoa (bottom right) © M. Clüsener-Godt

Languages

Teaching Arabic © UNESCO

Festive Events

Festival of the Virgin, Peru (left) © A. Jonquières/UNESCO
 Carnival in Cassel, Germany (right) © F. Charaffi/UNESCO

Rites and Beliefs

Man reading the future in the sand, Land of the Dogons, Mali © A. Wolf/UNESCO

Music and Song

Concert in Harlem, USA (left) © M. Salvaro/UNESCO
 Traditional Musicians, Uruguay (right) © R. Russo/UNESCO

The Performing Arts

Folk dancing, Malta © B. Galy/UNESCO

Traditional Medicine

Spice Market, Megalaya, India © C. Ecker/UNESCO

Literature

Young boy reading, Afghanistan (left) © D. Roger/UNESCO
 Detail of an ancient book, Lake Tana, Ethiopia (top right) © R. Ferra/UNESCO
 Restoration of an ancient book, India (bottom right) © D. Roger/UNESCO

Culinary Traditions

Young Fisherman, Peru (left) © D. Roger/UNESCO
 Tea Ceremony, Japan (top right) © T. Drouillat/UNESCO
 Women grinding millet, Mali (bottom right) © A.N. Vorontzoff/UNESCO

Traditional Sports and Games

Kayaypos Indian game of tug-of-war, Mato Grosso do Sul, Brazil © N. Reynard

Action by UNESCO

Children playing on a sculpture, Borobodur, Indonesia © D. Roger/UNESCO

Normative Action

Buddha head, Kabul Museum, Afghanistan © Cart/UNESCO

Action to Safeguard the Heritage

Kuttiyatam Sanskrit Theatre, India © M. Kathakali/Kuttiyatam School

Protecting the Tangible Heritage

Thyr, Lebanon © UNESCO

Action to Promote Development

Lebou fishermen, Yoff village, Senegal © R. Dumez

Local and Indigenous Knowledge

A young Inuk boy learns to skin and butcher a caribou, Arctic Quebec Canada © D. Nakhshima

Cultural Tourism

Ceremony in Lalibela, Ethiopia © A. Saurat/UNESCO

Museums and Heritage

Jewelry, Museum of Gold, Bogota, Colombia © UNESCO

Cultural Industries

Poster from Finnish Book Day © UNESCO

Arts and Creativity

Ballet © UNESCO

Handicrafts and design

«From Brazil» © Design 21 (left)
 Amerindian Weaving © UNESCO (right)

Action to Promote Dialogue

Rigoberta Menchu and Shimon Perez at the launching of the International Year for a Culture of Peace (14 September 1999), Paris, France © R. Russo/ UNESCO

Cultural "Routes" and Itineraries

Dhoni, Maldives Archipelago. Watercolour by L.G. Batier © L.G. Batier

Dialogue in the Mediterranean

View of La Valette, Carthage, Rhodes, Villefranche © All rights reserved

Languages, Education and Multilingualism

Old women teaching their grandchildren the N|u Language, South Africa © N. Crawhall

Translating and Communicating

The Rosetta Stone © British Museum

From Sarajevo to Kabul: the Museum, a tool for Cultural Mediation

Works from Ars Aevi Collection © Museum of Contemporary Art, Sarajevo

Reconciliation and Shared Heritage

Mostar bridge following destruction, Bosnia Herzegovina © UNESCO

