

PROCLAMATION

OF

Guide for the Presentation
of Candidature Files

MASTERPIECES



OF THE ORAL

AND INTANGIBLE

HERITAGE

OF HUMANITY

GUIDE FOR THE
PRESENTATION
OF CANDIDATURE
FILES

I. INTRODUCTION

1. The 1972 Convention on World Cultural and Natural Heritage identified monuments, sites and landscapes of outstanding value for the whole of humanity by inscribing them in the World Heritage List. However, that Convention is not applicable to intangible cultural heritage.
2. The oral and intangible heritage has become internationally recognized as a vital factor for cultural identity, the promotion of creativity and the preservation of cultural diversity. It plays a crucial role in national and international development, in tolerance and harmonious interaction between cultures. With present-day globalization, numerous forms of cultural heritage are in danger of disappearing, threatened by cultural standardization, armed conflicts, tourism, industrialization, the rural exodus, migrations and the degradation of the environment.
3. In order to respond to the emergency of the disappearance of the intangible cultural heritage, the General Conference, at its 29th session in November 1997, adopted resolution 23 which created this distinction. The Regulations relating to the Proclamation were adopted by the Executive Board at its 155th session (Decision 155 EX/3.5.5) in 1998 (see attached text, annex I).

II. OBJECTIVES

4. The main objectives of the Proclamation are:
 - a. to sensitize and mobilize opinion in favour of the recognition of the value of oral and intangible heritage and of the need to safeguard and revitalize it;
 - b. to evaluate and list the oral and intangible heritage sites in the world;
 - c. to encourage countries to establish national inventories of the oral and intangible heritage and to take legal and administrative measures to protect it;
 - d. to promote the participation of traditional artists and local practitioners in the identification and renewal of the intangible heritage.

The Proclamation encourages governments, non-governmental organizations (NGOs) and local communities to identify, safeguard, revitalize and promote their oral and intangible cultural heritage. It also aims to encourage individuals, groups, institutions and organizations to contribute to the management, preservation, protection and promotion of this heritage.

5. The Proclamation of Masterpieces of the Oral and Intangible Heritage is one of the two central and parallel projects implemented by UNESCO in the field of intangible heritage. The other, longer-term, project is the drawing up of an international convention (the principle of which was adopted by the General Conference at its 31st session in November 2001).

III. DEFINITION

6. A new definition of oral and intangible heritage proposed by a group of experts in Turin in March 2001 and quoted below was studied by the Executive Board at its 161st session and by the General Conference at its 31st session (October-November 2001, 31 C/43). It is worded as follows: " people's learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity ".

IV. SUBMISSION OF CANDIDATURE FILES

Type of oral and intangible heritage

7. The Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity rewards two types of manifestation of intangible cultural heritage. Intangible cultural heritage is in fact manifested either as a regularly occurring form of cultural expression, such as musical or theatrical performances, rituals or diverse festivities, or as a cultural space defined as a place which brings together a concentration of popular and traditional cultural activities and also as a time for a normally regularly occurring event. This temporal and physical space should owe its existence to the cultural manifestations which traditionally take place there.
8. The Member States are therefore invited to submit candidatures proposing forms of cultural expression or cultural spaces in which the intangible cultural heritage of a given community is manifested. For example, these may be cultural manifestations that are closely linked to languages, oral traditions, theatrical arts and know-how linked to forms of material culture. Filmed documents or audiovisual archives may not be the subject of candidatures; they should be presented to UNESCO's "Memory of the world" programme (http://www.unesco.org/webworld/mdm/administ/en/MOW_finB.html).

National candidatures

9. Each Member State may submit a single national candidature every two years.
10. Candidature files will be accepted by UNESCO only if they are submitted by the national authorities of a Member State, with the agreement of the representatives of the communities concerned. The initiative for the submission of a candidature may come from:

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

11. The candidature file must as far as possible be prepared by persons belonging to the communities concerned or by a group of persons with guaranteed participation from members of the community.

Multi-national candidatures

12. When a form of cultural expression or cultural space crosses political borders, the Member States are invited to submit a multi-national candidature, involving all the countries concerned by the phenomenon. These multi-national candidatures are encouraged and may be submitted in addition to the quota reserved for each State. If that is the case, it is essential that all the countries concerned take an active role in the preparation of the candidature file (see point 14.f of the Guide and the standard candidature entry form for a multi-national candidature) and that the level of managerial co-ordination between the Member States presenting the candidature be clearly exhibited in the file. The candidature file must be submitted by the co-ordinating body through its government.

Preparation of the candidature files

13. The preparation of the candidature file requires the setting up of a national body for the protection of oral and intangible heritage (Cf. annex II, Circular letter CL/3603). This body should select the cultural manifestation which will be presented by the Member State concerned. Once the manifestation has been selected, this body will be responsible for preparing the written part of the file using the rubric below and the four elements mentioned in points 14.b to 14.e. In particular, it will need to prepare a minimum five-year action plan aimed at the safeguarding, protection and revitalization of the form of cultural expression or cultural space based on measures proposed in the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore (Cf. annex III). The measures proposed will encompass the following areas:

- a. Identification of the oral and intangible heritage
 - i. setting up of an inventory of institutions concerned with the oral and intangible heritage;
 - ii. creation of identification and recording systems (collection, cataloguing, transcription);
 - iii. promotion of the creation of a standard typology for the oral and intangible heritage;

- b. Conservation of the oral and intangible heritage
 - i. establishment of national archive services;
 - ii. establishment of a central national archive function for service purposes (cataloguing, dissemination of information);
 - iii. creation of museums or of oral and intangible heritage sections in existing museums;
 - iv. prioritizing of ways of presenting the oral and intangible heritage as well as living or past aspects of those cultures;
 - v. harmonization of collecting and archiving methods;
 - vi. training of conservation specialists;
 - vii. provision of means for making copies of the archives, thus securing the cultural community an access to the materials collected;

- c. Preservation of the oral and intangible heritage
 - i. appropriate design and introduction of the study of oral and intangible heritage into the formal school curriculum;
 - ii. guarantee of the right of access of the communities to their own culture;
 - iii. provision of moral and economic support for individuals and institutions working in the field of oral and intangible heritage;
 - iv. promotion of scientific research relevant to the preservation of oral and intangible heritage;

- d. Dissemination of the oral and intangible heritage
 - i. encouragement for the organization of oral and intangible heritage events (festivals, films, exhibitions, seminars, symposia, workshops, training courses, congresses) and support for the publication of the results of these events;
 - ii. encouragement for a broader coverage of oral and intangible heritage in the media;
 - iii. encouragement for local municipalities and organizations to establish posts for specialists in oral and intangible heritage;

- iv. support for services producing educational materials and encouragement for their dissemination;
 - v. provision of adequate information on oral and intangible heritage through documentation centres;
 - vi. facilitation of meetings and exchanges between individuals and institutions working for the protection of oral and intangible heritage;
 - vii. encouragement for the international scientific community to adopt a code of ethics ensuring an appropriate approach to and respect for traditional cultures;
- e. Protection for the oral and intangible heritage
- i. protection for the custodians of the tradition (confidentiality of the data collected);
 - ii. protection of the interests of the collectors;
 - iii. protection of the data collected against misuse;
 - iv. delegating to the archive services the responsibility for monitoring the use made of the materials gathered.

Content of the candidature file

14. Each file must comprise five elements:

- a. a written part which should follow the standard candidature entry form set out below including a protection and revitalization action plan;
- b. documentation required to evaluate the entry, namely maps, photographs with the corresponding negatives or slides, sound or audiovisual (video) recordings or any other useful material to illustrate the candidature, **together with a letter authorizing the dissemination of all these documents for promotional purposes** and an analysis of reference works on the subject and a comprehensive bibliography set out according to common practice in the scientific and academic world;
- c. a professional-quality video document (digital Betacam, Betacam SP or DDV), of no more than 10 minutes' duration, reflecting the most significant aspects of the candidature file. This will be screened to the members of the jury during their deliberations (see paragraph 19);
- d. a written document, or a video or an audio recording, or any other irrefutable proof testifying to the agreement of the community or practitioners concerned with the content of the file;
- e. a list of five other projected forms of cultural expression and/or cultural spaces which the Member State envisages pro-

posing in the following decade for possible proclamation as “Masterpiece of the Oral and Intangible Heritage of Humanity”;

- f. in the case of a multi-national candidature, a document attesting to:
 - i. the agreement from each Member State involved in the candidature with the content of the file;
 - ii. a commitment from each Member State involved in the candidature to prepare and implement the action plan as set out in point 5 of the standard candidature entry form.

15. The Member States must make sure that the content of the entry is compatible with the ideals inscribed in the Preamble to the Founding Act of UNESCO, especially the Universal Declaration of Human Rights adopted by the United Nations in 1948, as well as with the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore (Cf. annex III).

Jury

16. In accordance with the Regulations of the Proclamation, the Director-General, in consultation with the Member States, competent NGOs and the Secretariat, designates an 18-member jury every four years. The operational procedure for the jury (henceforth called “the Jury”) is set out in the Regulations of the International Jury Relating to the Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity (see the list of current members of the Jury in the Brochure of the First Proclamation).

Procedure for evaluating the candidatures

17. The Secretariat will carry out an administrative check to make sure that the files that have been presented are complete (that is, they must contain the five elements listed in point 14) and that the form of cultural expression or cultural space that is presented is compatible with the ideals of UNESCO (in the sense of point 15 of the present Guide) and that, in the case of multi-national candidatures, all the countries concerned have taken an active role in the preparation of the file.

18. Once the entries have been recorded and after the submission of any supplementary documentation, the Secretariat will pass them on to the competent NGOs or other experts designated by UNESCO for expert evaluation. This evaluation, which will be based on the selection criteria approved by the Executive

Board at its 155th session, will take the form of an evaluation report with a recommendation for or against the proclamation of the entry. The report, which will be submitted to the members of the Jury, will also focus on an evaluation of the quality of the action plan, with specific focus on the following points:

- a. the mandate of the public authorities or NGOs to ensure the revitalization of the form of cultural expression or space;
- b. the involvement of the community and of the recognized practitioners of the tradition in the action, revitalization and protection plan;
- c. the effectiveness of the measures already taken and the projected measures to ensure the safeguarding (data collection and archiving), transmission and revitalization of the proposed heritage example.

Meeting of the international Jury

19. The video document prepared by each Member State will be presented to the members of the Jury. These members will also have copies of the evaluation reports prepared by the NGOs. In the light of these documents, the Jury will propose to the Director-General of UNESCO a list of candidatures which it recommends be accepted for proclamation, a list of rejected candidatures, and a list of candidatures which will need to be reviewed two years later. The entries which are postponed to the following proclamation will then be examined on the same basis as new candidatures. On the basis of the Jury's proposals, the Director-General will proclaim a list of Masterpieces of the Oral and Intangible Heritage of Humanity at a special ceremony which will take place the day after the conclusion of the international Jury's deliberations.

20. The representatives of the Member States do not attend the meeting of the Jury. The representatives of the NGOs present must not intercede in support of a candidature that has been presented, but must simply provide supplementary information in reply to any questions addressed to them.

The selection criteria applied by the Jury

21. In their evaluation, the Jury will take into account first of all the following criterion: the cultural spaces or forms of cultural expression that are proclaimed masterpieces of the oral and intangible heritage of humanity will need to have outstanding value, in the sense that they will need to demonstrate either:

- a. a high concentration of outstanding intangible cultural heritage or;
- b. a popular and traditional cultural expression with outstanding value from an historical, artistic, ethnological, sociological, anthropological, linguistic or literary point of view.

22. The forms of cultural expression or cultural spaces will in addition need to satisfy the six criteria mentioned in the Regulations Relating to UNESCO's Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. The form of cultural expression or cultural space will consequently need to demonstrate:

- a. its outstanding value as a masterpiece of the human creative genius;
- b. its roots in a cultural tradition or the cultural history of the community concerned;
- c. its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned;
- d. excellence in the application of the skill and technical qualities displayed;
- e. its value as a unique testimony of a living cultural tradition;
- f. the risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.

23. On the basis of the experience of the First Proclamation and in accordance with the paragraph 4.b of the Regulations Relating to the Proclamation (annex I), the Jury has established the following detailed selection criteria:

- a. all the cultural spaces or forms of cultural expression qualifying for proclamation as Masterpieces of the Oral and Intangible Heritage of Humanity must be consistent with the ideals of UNESCO and, in particular, with the Universal Declaration of Human Rights adopted by the United Nations in 1948 (Paragraph 1.b of the Regulations Relating to the Proclamation was highlighted);
- b. its outstanding value as a masterpiece of the human creative genius (general criterion 1) :

- i. in order to prove its outstanding value as a masterpiece of the human creative genius, each candidature file presenting cultural spaces or forms of cultural expression must set out clear and sound arguments demonstrating:
 - . their outstanding value to the community concerned and for the maintenance of cultural diversity in relation to (a) other forms of expression within the same culture/cultural group, (b) the expressions of nearby related cultures and (c) universally;
 - . they are a long-lived practice of the people or communities that are the custodians of the know-how and that they are deeply rooted in the peoples or communities concerned;
 - . the fact that they are a specific creation linked to a particular cultural space or form of cultural expression and not simply a vast field of creation, such as a general musical creation of an instrument that is widely used, folk songs or dances of one or more countries without specifying the variations that exist from one place to another, or a set of cultural manifestations related to a language spoken by an extensive community which already has the means of safeguarding its existence.
- ii. for the purposes of the Proclamation, the definition of the term 'masterpiece' is as follows: "Based on the fact that any culture may hold masterpieces and without restriction by any specific historical and cultural reference, a masterpiece (in the field of the oral and intangible heritage of humanity) is understood as a cultural manifestation of exceptional value, defying any formal rules and not measurable by any external yardstick, which conveys the freedom of expression and creative genius of a people";
- iii. in the vast domain covered by the oral and intangible heritage of humanity, as defined in paragraph 6 of the present Guide, the selection of masterpieces may include but not be limited to, areas such as cultural events closely linked to languages, oral traditions, the performing arts and craft skills;
- iv. languages, as such, will not be eligible for proclamation. For cultural expressions closely linked to languages to be considered for proclamation, the candidature has to demonstrate satisfaction of four requirements:

- the proposed masterpiece is created as an oral expression (is originally oral before being transcribed);
 - the orality of the expression has been maintained to the present and continues to be a defining feature of the expression;
 - the expression is presented as a clearly defined corpus of the orality concerned;
 - the measures proposed in the action plan target the preservation of the orality (oral and intangible dimensions) of the expression.
- v. “The presentation of the candidature of a corpus of oral texts (oral literature) should be accompanied by a video of its performers, performance and performance contexts so that its artistic attributes manifested in its performance practices, including e.g. modes of expression, vocal techniques, gestures, movement expression and musical accompaniment, if any, can be clearly seen where these are essential components of its modes of communication.”
- c. its roots in the cultural tradition or cultural history of the community concerned (**general criterion 2**);
- d. its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned (**general criterion 3**): the fact that cultures are generally in a state of constant transformation must be taken into account. The cultural space or form of cultural expression may reflect the contemporary cultural and social life of the peoples concerned;
- e. excellence in the application of the skill and technical qualities displayed (**general criterion 4**);
- f. its value as a unique testimony of a living cultural tradition (**general criterion 5**): it is an outstanding creation in relation to the other cultural events of the same kind in its own country or elsewhere;
- g. the risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation (**general criterion 6**): it should be noted that the distortion process forms part of the disappearing process.

24. The Jury also stated that it accorded the highest importance to the involvement of the communities which are the practitioners of the heritage example in the preparation of the candidature file and in the implementation of the action plan.

a. For the preparation of the candidature:

- i. proof must be provided of the agreement of the communities or individuals concerned (a written document, video, recording or any other irrefutable proof);
- ii. the candidature file must comprise “the names of competent bodies within the community and/or of the government concerned, which will be responsible for ensuring that the state of the oral and intangible heritage, as described in the submission, remains unchanged in the future.” (Cf. article 6.b.iv of the Regulations Relating to the Proclamation, annex I, see the explanation in paragraph 24.b.iii below);
- iii. these bodies must be competent organizations with sufficient capacity and the human and financial resources necessary for adequate implementation of the action plan to be guaranteed;
- iv. in the hypothetical case where these bodies are not directly representative of the community concerned, of the performers/practitioners and/or custodians of the cultural space or the form of cultural expression, they must provide proof of the support and collaboration of the community concerned and of the performers/practitioners and/or custodians of the cultural space or form of cultural expression.

b. For the implementation of the action plan:

- i. the action plan should, as far as possible, include substantial and active participation from the community concerned, and the performers/practitioners and/or custodians of the form of cultural expression, in the design and application of strategies and mechanisms aimed at safeguarding and preserving the cultural manifestation or the cultural space proposed, together with support for its promotion;
- ii. the action plan must reflect the aspirations, concerns and values of the custodian community and/or performers/practitioners concerned in as far as these aspirations, concerns and values relate to the cultural space or form of cultural expression proposed;

- iii. the expression “remains unchanged in the future” (Cf. article 6.b.iv of the Regulations Relating to the Proclamation, annex I) refers to the need for the masterpieces to remain consistent with the six general criteria. This should be achieved by maintaining the framework and conditions allowing the cultural space or form of cultural expression to develop its full potential. This condition does not preclude a spontaneous and natural evolution of the cultural space and form of cultural expression concerned.

International assistance

- 25. The competent authorities in any Member State may submit to the Secretariat a request for international assistance:
 - a. to cover the costs of preparing the written candidature files (preparatory assistance);
 - b. to encourage revitalization projects for cultural spaces or forms of cultural expression which have already been proclaimed masterpieces of the oral and intangible heritage of humanity (action plan implementation assistance).

Preparatory assistance

- 26. In order to obtain preparatory assistance, the competent national authorities must submit an application comprising a short description of the form of cultural expression or the cultural space, an estimated budget for the preparation of the file and a detailed work schedule.

Action plan implementation assistance

- 27. After the proclamation of a masterpiece of the oral and intangible heritage of humanity, the Secretariat, in conjunction with the bodies responsible for the action plan and the competent authorities, will define the most appropriate follow-up procedure to guarantee the implementation of the action, revitalization and safeguard plan.
- 28. In order to obtain assistance for the implementation of the action plan, the individuals or authorities designated in the candidature file as being responsible for the action plan for safeguarding, protecting and revitalizing the proclaimed masterpiece may, in co-ordination with the competent national authorities, submit an application. This application should

take the form of a specific project for the safeguarding, legal protection or promotion of that masterpiece consistent with the action plan, together with an estimated budget. After close consultation with all the parties concerned, the Secretariat may grant assistance covering part or all of the estimated budget.

Prizes

29. Four prizes were established in October 2001: *Sheikh Zayed Bin Sultan Al Nahyan* (United Arab Emirates), *Arirang* (Republic of Korea), *Pacha* (Bolivia) and *Samarkand Taronasi* (Uzbekistan) to encourage action to safeguard and revitalize proclaimed masterpieces. The following six prizewinners received the awards for the first proclamation: Morocco, Ecuador/Peru, Guinea, Philippines, Georgia and Russian Federation. The international Jury charged with judging the awards established the following criteria:
- a. as a general rule, the prizes should be awarded to the candidates which are most in need;
 - b. as far as possible, the monetary value of the prize should be given to organizations that are locally recognized as being responsible for implementing the action plan and not to government bodies;
 - c. for ethical reasons, it would be preferable to avoid awarding prizes to candidatures presented by Member States on the Jury. However, in order to avoid penalizing the Member States on the Jury, and in recognition of the generous efforts of these States, UNESCO should strive to grant financial assistance for the implementation of the action plans of these candidatures where they are meritorious.
30. Donor States or private sponsors are invited to join these four Member States in establishing prizes for safeguarding and revitalizing proclaimed masterpieces of the cultural and intangible heritage.

Follow-up action

31. Those named in the candidature file as responsible for the safeguarding and revitalization action plan are invited to submit their report on the implementation of the action plan to the UNESCO Secretariat.

Calendar

32. The projected calendar for the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity project is as follows:

Call by the Director-General for the submission of candidature files	November 2001
Preparatory Assistance	November 2001 – January 2002
Submission of candidature files	30 June 2002
Administrative verification by the Secretariat	July – September 2002
Scientific and technical evaluation of the candidature files by the NGOs	October 2002 – March 2003
Delivery of scientific evaluation reports to the International Jury members	1 April 2003
Meeting of the Jury	May 2003
Proclamation	May 2003
Meeting of the Awards Jury	October 2003
Awards ceremony	October 2003 (General Conference)
Call by the Director-General for the submission of candidatures for the following Proclamation	November 2003

STANDARD MODEL FOR CANDIDATURE ENTRY FORM

(point 14.a of the Guide)

National candidature

1. IDENTIFICATION

- a. Member State
- b. Name of the form of cultural expression or cultural space
- c. Name of the community
- d. Geographic location of the form of cultural expression or cultural space; location of the community concerned (please attach map)
- e. Frequency of this form of cultural expression
- f. Persons or organizations responsible in the community/communities or in the government involved (family name, given name, title, postal address, telephone, fax, e-mail address).

2. DESCRIPTION

- a. Description of the cultural space or form of cultural expression. Please provide historical details and current information.
- b. History, development and social, symbolic and cultural functions.
- c. Technical description, authenticity, style, genre, influential schools and (for material objects) materials, function, method of production and use.
- d. List of recognized practitioners of the tradition.
- e. Sustainability and possible risks of disappearance, pressures or constraints due to:
 - economic or technological development;
 - climatic change or pollution;
 - the development of tourism;

- the increase or decrease in numbers in the community concerned;
- other factors.

3. JUSTIFICATION OF THE CANDIDATURE

The proposed cultural space or form of cultural expression should demonstrate its outstanding value **in accordance with the selection criteria described in points 22 and 23 of the Guide.**

- a. Outstanding value as a masterpiece of the human creative genius:
 - for the community concerned and for the maintenance of cultural diversity, especially in relation to other expressions within the same culture, the expressions of nearby related cultures and universally;
 - as a specific creation and not simply a vast field of creation (such as, for example, a general musical creation of an instrument without specifying its specific form, folk songs or dances of an area without specifying the geographical variations that exist, or a set of non-specified cultural manifestations related to a linguistic area);
 - in the case of forms of cultural expression closely related to languages, which are not eligible for submission as such, the candidature should provide proof that:
 - it is created as an oral expression (is originally oral before being transcribed);
 - the orality of the expression has been maintained to the present and continues to be a defining feature of the expression;

- the expression is presented as a clearly defined corpus of the orality concerned;
- the measures proposed in the action plan target the preservation of the orality (oral and intangible dimensions) of the expression
- “The presentation of the candidature of a corpus of oral texts (oral literature) should be accompanied by a video of its performers, performance and performance contexts so that its artistic attributes manifested in its performance practices, including e.g. modes of expression, vocal techniques, gestures, movement expression and musical accompaniment, if any, can be clearly seen where these are essential components of its modes of communication”.

- b. Its roots in the cultural tradition or cultural history of the community concerned;
- c. its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned, taking into account the fact that cultures are generally in a state of constant transformation and that the cultural manifestation should necessarily play a role in the contemporary life of the community;
- d. excellence in the application of the skill and technical qualities displayed;
- e. its value as a unique testimony of a living cultural tradition;
- f. the risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.

4. MANAGEMENT

- a. The organization or body responsible for safeguarding, preserving and revitalizing the form of cultural expression or cultural space (legal status of the organization or body, its recognized national competence, the name and address of the person in charge, sources of funding, etc.).
- b. Measures that have already been taken to revitalize the form of cultural expression or cultural space in ways desired by the individuals or communities:
 - legal measures;
 - legal protection against the exploitation of the cultural manifestations concerned;

- legal or other protection of the practitioners of the technical skill or know-how;
- measures taken to guarantee transmission of the skill or know-how;
- others.

5. ACTION PLAN

A minimum five-year action plan designed to safeguard, protect, revitalize and disseminate the form of cultural expression or the cultural space must be very carefully targeted and costed to allow implementation and follow-up to continue after that date. It should comprise the following elements:

- a. title of the project;
- b. the organization or body responsible for the implementation of the action plan;
- c. the detailed description of the involvement of the individuals who are recognized as practitioners of the technical skill or know-how or the communities concerned;
- d. the administrative or legal mechanisms for safeguarding the form of cultural expression or the cultural space concerned;
- e. the sources and level of funding;
- f. the human resources available (their competence and experience) and the opportunities for training in projects related to safeguarding, revitalization and dissemination;
- g. a detailed plan:
 - components of the project
 - project schedule (phase I, phase II,...)
 - agencies implementing the project
 - history
 - rationale
 - long-term objectives
 - short-term objectives
 - expected outcomes
 - work schedule
 - detailed budget.

6. ESSENTIAL ACCOMPANYING DOCUMENTATION

As stated in points 14.b to 14.e of the present Guide, this form must be accompanied by the following:

- a. documentation necessary for the evaluation of the file, namely maps, photographs with the correspon-

- ding negatives or slides, sound or audiovisual (video) recordings or any other useful material to illustrate the candidature together with a letter authorizing the dissemination of all these documents for promotional purposes, an analysis of reference works on the subject and a comprehensive bibliography set out according to common practice in the scientific and academic world;
- b. a professional-quality video document (digital Betacam, Betacam SP or DDV), of no more than 10 minutes' duration, reflecting the most significant

- aspects of the candidature file. This will be screened to the members of the Jury during their deliberations;
- c. a written document, or a video or audio recording or any other irrefutable proof demonstrating the agreement of the community or individuals concerned with the content of the file;
- d. a list of five other projected forms of cultural expression and/or cultural spaces which the Member State envisages proposing in the following decade for possible proclamation as a Masterpiece of the Oral and Intangible Heritage of Humanity.

Multi-national candidature

1. IDENTIFICATION

- a. Group of Member States
- b. Name of the form of cultural expression or cultural space
- c. Name of the community/communities
- d. Geographic location of the form of cultural expression or cultural space; location of the community concerned (please attach map)
- e. Frequency of this form of cultural expression
- f. Persons or organizations responsible in each of the communities or in the governments involved (family name, given name, title, postal address, telephone, fax, e-mail address)
- g. Person or organization responsible for co-ordinating all the bodies and communities concerned.

2. DESCRIPTION

- a. Description of the cultural space or form of cultural expression. Please provide historical details and current information.
- b. History, development and social, symbolic and cultural functions.
- c. Technical description, historical development, style, genre, influential schools and (for material objects) materials, function, method of production and use.
- d. List of recognized practitioners of the tradition.
- e. Sustainability and possible risks of disappearance, pressures or constraints due to:
 - economic or technological development;
 - climatic change or pollution;

- the development of tourism;
- the increase or decrease in numbers in the community concerned;
- other factors.

5. JUSTIFICATION OF THE CANDIDATURE

The proposed cultural space or form of cultural expression should demonstrate its outstanding value **in accordance with the selection criteria described in points 22 and 23 of the Guide.**

- a. Outstanding value as a masterpiece of the human creative genius:
 - for the community concerned and for the maintenance of cultural diversity especially in relation to other expressions within the same culture, the expressions of nearby related cultures and universally;
 - as a specific creation and not simply a vast field of creation (such as, for example, a general musical creation of an instrument without specifying its specific form, folk songs or dances of an area without specifying the geographical variations that exist, or a set of non-specified cultural manifestations related to a linguistic area);
 - in the case of languages, which are not eligible for submission as such, the candidature should provide proof that:
 - it is created as an oral expression (is originally oral before being transcribed);
 - the orality of the expression has been maintained to the present and continues to be a defining feature of the expression;

- the expression is presented as a clearly defined corpus of the orality concerned;
- the measures proposed in the action plan target the preservation of the orality (oral and intangible dimensions) of the expression;
- "The presentation of the candidature of a corpus of oral texts (oral literature) should be accompanied by a video of its performers, performance and performance contexts so that its artistic attributes manifested in its performance practices, including e.g. modes of expression, vocal techniques, gestures, movement expression and musical accompaniment, if any, can be clearly seen where these are essential components of its modes of communication".

- b. Its roots in the cultural tradition or cultural history of the community concerned;
- c. its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned, taking into account the fact that cultures are generally in a state of constant transformation and that the cultural manifestation should necessarily play a role in the contemporary life of the community;
- d. excellence in the application of the skill and technical qualities displayed;
- e. its value as a unique testimony of a living cultural tradition;
- f. the risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.

4. MANAGEMENT

- a. The co-ordinating organization or body.
- b. The organization or body responsible for safeguarding, preserving and revitalizing the form of cultural expression or cultural space in each of the countries concerned (legal status of the organization or body, its recognized national competence, the name and address of the person in charge, sources of funding, etc.).
- c. Measures that have already been taken in each of the countries to revitalize the form of cultural expression or cultural space in ways desired by the individuals or communities:
 - legal measures;
 - legal protection against the exploitation of the cultural manifestations concerned;

- legal or other protection of the practitioners of the technical skill or know-how;
- measures taken to guarantee transmission of the skill or know-how;
- others.

5. ACTION PLAN

A minimum five-year action plan designed to safeguard, protect, revitalize and disseminate the form of cultural expression or the cultural space must be very carefully targeted and costed to allow implementation and follow-up to continue after that date. It should comprise the following elements:

- a. title of the project;
- b. the co-ordinating organization or body for the group of Member States submitting the candidature file;
- c. the organization or body responsible for the implementation of the action plan in each Member State;
- d. the detailed description of the involvement of the individuals who are recognized as practitioners of the technical skill or know-how or the communities concerned;
- e. the administrative or legal mechanisms for safeguarding the form of cultural expression or the cultural space concerned;
- f. the sources and level of funding;
- g. the human resources available (their competence and experience) and the opportunities for training in projects related to safeguarding, revitalization and dissemination;
- h. a detailed plan:
 - components of the project
 - project schedule (phase I, phase II,...)
 - agencies implementing the project
 - history
 - rationale
 - long-term objectives
 - short-term objectives
 - expected outcomes
 - work schedule
 - detailed budget.

6. ESSENTIAL ACCOMPANYING DOCUMENTATION

As stipulated in points 14.b to 14.f of the present Guide, this form must be accompanied by the following:

- a. documentation necessary for the evaluation of the file, namely maps, photographs with the corresponding negatives or slides, sound or audiovisual (video) recordings or any other useful material to illustrate the candidature, together with a letter authorizing the dissemination of all these documents for promotional purposes, an analysis of reference works on the subject and a comprehensive bibliography set out according to common practice in the scientific and academic world;
- b. a professional-quality video document (digital Betacam, Betacam SP or DDV), of no more than 10 minutes' duration, reflecting the most significant

- aspects of the candidature file. This will be screened to the members of the Jury during their deliberations;
- c. a written document, or a video or audio recording or any other irrefutable proof demonstrating the agreement of the community or individuals concerned with the content of the file;
- d. a document attesting to:
 - . the agreement, from each Member State involved in the candidature, with the content of the file;
 - . a commitment, from each Member State involved in the candidature, to implement the action plan as set out in point 5 of the standard candidature entry form.

ANNEXES

ANNEX I.

REGULATIONS RELATING TO THE PROCLAMATION BY UNESCO OF MASTERPIECES OF THE ORAL AND INTANGIBLE HERITAGE OF HUMANITY

(155 EX/Decision 3.5.5 approved by the Executive Board, November 1998)

1. Objective

- a. The purpose of such proclamation is to pay tribute to outstanding masterpieces of the oral and intangible heritage of humanity, which will be selected from among cultural spaces or forms of popular or traditional cultural expression and proclaimed Masterpieces of the Oral and Intangible Heritage of Humanity.
- b. The aim is also to encourage governments, NGOs and local communities to identify, preserve and promote their oral and intangible heritage, considering this to be the depository and collective memory of peoples, which alone can ensure the survival of distinctive cultural characteristics. Proclamation is also intended to encourage individuals, groups, institutions and organizations to make outstanding contributions to managing, preserving, protecting and promoting the oral and intangible heritage in question, in accordance with UNESCO'S objectives, and its programme in this area, in particular as regards following up the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989).
- c. For the purpose of these Regulations the anthropological concept of a cultural space shall be taken to mean a place in which popular and traditional cultural activities are concentrated, but also a time generally characterized by a certain periodicity (cyclical, seasonal, calendar, etc.) or by an event. Finally, this temporal and physical space should owe its existence to the cultural activities that have traditionally taken place there.
- d. The term "oral and intangible heritage" is defined in accordance with the Recommendation mentioned above, as follows: "Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts". In addition to these examples, account will also be taken of traditional forms of communication and information.
- e. UNESCO will set aside budgetary resources and seek extrabudgetary funds that will serve to provide Member States with assistance for the preparation of files for the submission of candidatures and to cover the cost of

the evaluation of submissions by the Jury. After proclamation the award of a prize could enable UNESCO to encourage action taken to safeguard, protect and revitalize the cultural spaces or forms of cultural expression concerned. The Organization might also provide assistance in the form of human resources and know-how.

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

2. Title

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

3. Interval between proclamations

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

4. Evaluation procedure

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

5. Submission of candidatures

Examples of oral and intangible heritage that could be proclaimed masterpieces may be submitted to the Director-General of UNESCO, with the agreement of the communities concerned, by:

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

Each Member State may submit a single candidature every two years. Examples of the oral and intangible heritage involving several Member States will be taken into consideration in addition to the quota defined above. The Jury may carry certain examples forward to the following biennium.

6. Criteria

Masterpieces of the oral and intangible heritage of humanity will be proclaimed by the Director-General on the recommendation of the Jury, on the basis of the following cultural criteria:

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

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

- its outstanding value as a masterpiece of the human creative genius;
 - its roots in the cultural tradition or cultural history of the community concerned;
 - its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchange and as a means of bringing peoples or communities closer together, and its contemporary cultural and social role in the community concerned;
 - excellence in the application of the skill and technical qualities displayed;
 - its value as a unique testimony of a living cultural tradition;
 - the risk of its disappearing due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.
- b. The submission of examples of spaces and forms of cultural expression to be proclaimed masterpieces of the oral and intangible heritage of humanity must be accompanied by:
 - i. a plan of action that is appropriate to the space or form of cultural expression in question, listing the legal and practical measures to be taken over the next decade for the preservation, protection, support and promotion of that oral and intangible heritage. The plan of action will provide a detailed description of the measures proposed and of their implementation, taking account of the need

- to protect endogenous mechanisms for the transmission of traditions;
- ii. details of the compatibility of the plan of action with the measures outlined in the Recommendation on the Safeguarding of Traditional Culture and Folklore, as well as with UNESCO's ideals;
- iii. details of the measures to be taken to involve the communities concerned in preserving and promoting their own oral and intangible heritage;
- iv. names of competent bodies within the community and/or of the government concerned, which will be responsible for ensuring that the state of the oral and intangible heritage, as described in the submission, remains unchanged in the future.

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

- the mandate of the public authorities or NGOs as regards the safeguarding, preservation, legal protection, transmission and dissemination of the cultural values in question;
- the existence of appropriate administrative machinery and of effective mechanisms for supervising the implementation of the initial planning procedure that are respectful of local and national traditions;
- the measures taken to raise awareness in the individual members of the community concerned of the value of the heritage and of the importance of preserving it;
- the role accorded to the community concerned by the plan of action and the benefit that it derives therefrom;
- the role accorded the bearers of the heritage in question;
- measures taken:
 - i. within the local community to preserve and promote this heritage;
 - ii. to record the traditions in order to enable researchers at the national and international level to access the information, and in order to encourage scientific research as a means of preserving this heritage;
 - iii. in relation to the bearers of the heritage to further develop the relevant skills, techniques and forms of cultural expression concerned;
 - iv. in relation to the bearers of the heritage, in order to transmit the skills, techniques and forms of cultural expression to apprentices and/or young people in general.

7. Monitoring and follow-up

Since proclamation is based, at least in part, on a plan of action, it is essential to ensure that this plan of action is monitored and followed up. The winner shall therefore make a firm commitment to that effect, and a report on the implementation of the plan of action shall be submitted to UNESCO regularly.

8. Administration

The work of the Jury will be facilitated by a member of the UNESCO Secretariat designated for that purpose by the Director-General. The secretariat of the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity project will be responsible, under the authority of the Director-General, for implementing these Regulations and, in particular, for carrying out the following tasks:

- a. inviting the submission of candidatures;
- b. registering the files relating to the examples submitted;

- c. submitting the files to the Jury after consultation with NGOs specializing in the field of the intangible heritage;
- d. organizing the Jury's meetings in accordance with its rules of procedure;
- e. monitoring the implementation of the plan of action concerning the spaces that have already been proclaimed masterpieces;
- f. promotional activities relating to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity project designed to alert public opinion to the importance of safeguarding the intangible heritage;
- g. raising the extrabudgetary funds needed to help the winners to undertake safeguarding action.

ANNEX II.

ESTABLISHMENT OF NATIONAL ORGANS FOR THE PROTECTION OF THE INTANGIBLE CULTURAL HERITAGE

Réf: CL/ 3603, October 15th 2001
To Ministers responsible for relations with UNESCO

Sir/Madam,

As you are aware, at its 161st session (May – June 2001) the Executive Board adopted a decision (161 EX/Decision 3.4.3) in paragraph 10 of which it invited Member States “to consider as appropriate the establishment of national organs for the protection of the intangible heritage, composed of artists, creative workers and any other actors involved at local level”. Such structures are among the measures needed for the proper functioning of the project concerning the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.

Any organs established nationally would not only assume responsibilities in safeguarding, revitalizing and enhancing the oral and intangible heritage but would also perform specific tasks during the preparation of candidature files (i) by taking part in the selection of national or multinational candidatures, (ii) by advising, in the case of multinational candidatures, the national authorities on coordinating the submission of these candidatures with all the countries concerned, (iii) by advising the national authorities and relevant institutions during the preparation of candidature files, and (iv) by examining the content of those files before they are submitted to UNESCO.

Furthermore, once the masterpieces have been proclaimed these organs would then advise the relevant national authorities on how to elaborate a detailed action plan to safeguard, protect and promote the heritage concerned and to monitor the plan’s implementation.

May I suggest that the members of these bodies be selected after the manner of those of the International Jury for the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity (Regulation 4(a) of the Regulations relating to the Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity), so as to ensure a balance between creative workers and experts and between the disciplines represented, such as music, oral literature, the performing arts, rites, languages and the skills involved in crafts and traditional architecture, and also to ensure that women and young people are properly represented.

Thank you in advance for any steps taken to establish such organs in your country.

Accept, Sir/Madam, the assurances of my highest consideration.

Koïchiro Matsuura
Director- General

A handwritten signature in black ink, appearing to read 'K. Matsuura', written in a cursive style.

ANNEX III.

RECOMMENDATION ON THE SAFEGUARDING OF TRADITIONAL CULTURE AND FOLKLORE ADOPTED BY THE GENERAL CONFERENCE AT ITS TWENTY FIFTH SESSION. PARIS, 15 NOVEMBER 1989

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Paris from 17 October to 16 November 1989 at its twenty-fifth session,
Considering that folklore forms part of the universal heritage of humanity and that it is a powerful means of bringing together different peoples and social groups and of asserting their cultural identity,
Noting its social, economic, cultural and political importance, its role in the history of the people, and its place in contemporary culture,
Underlining the specific nature and importance of folklore as an integral part of cultural heritage and living culture,
Recognizing the extreme fragility of the traditional forms of folklore, particularly those aspects relating to oral tradition and the risk that they might be lost,
Stressing the need in all countries for recognition of the role of folklore and the danger it faces from multiple factors,
Judging that the governments should play a decisive role in the safeguarding of folklore and that they should act as quickly as possible,
Having decided, at its twenty-fourth session, that the safeguarding of folklore should be the subject of a recommendation to Member States within the meaning of Article IV, paragraph 4, of the Constitution,
Adopts the present Recommendation this fifteenth day of November 1989:
The General Conference recommends that Member States should apply the following provisions concerning the safeguarding of folklore by taking whatever legislative measures or other steps may be required in conformity with the constitutional practice of each State to give effect within their territories to the principles and measures defined in this Recommendation.

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

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

A. Definition of folklore

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

B. Identification of folklore

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

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

C. Conservation of folklore

Conservation is concerned with documentation regarding folk traditions and its object is, in the event

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

To this end, Member States should:

- a. establish national archives where collected folklore can be properly stored and made available;
- b. establish a central national archive function for service purposes (central cataloguing, dissemination of information on folklore materials and standards of folklore work including the aspect of safeguarding);
- c. create museums or folklore sections at existing museums where traditional and popular culture can be exhibited;
- d. give precedence to ways of presenting traditional and popular cultures that emphasize the living or past aspects of those cultures (showing their surroundings, ways of life and the works, skills and techniques they have produced);
- e. harmonize collecting and archiving methods;
- f. train collectors, archivists, documentalists and other specialists in the conservation of folklore, from physical conservation to analytic work;
- g. provide means for making security and working copies of all folklore materials, and copies for regional institutions, thus securing the cultural community an access to the materials.

D. Preservation of folklore

Preservation is concerned with protection of folk traditions and those who are the transmitters, having regard to the fact that each people has a right to its own culture and that its adherence to that culture is often eroded by the impact of the industrialized culture purveyed by the mass media.

Measures must be taken to guarantee the status of and economic support for folk traditions both in the communities which produce them and beyond. To this end, Member States should:

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

E. Dissemination of folklore

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

- a. encourage the organization of national, regional and international events such as fairs, festivals, films, exhibitions, seminars, symposia, work-

shops, training courses, congresses, etc., and support the dissemination and publication of their materials, papers and other results;

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

F. Protection of folklore

In so far as folklore constitutes manifestations of intellectual creativity whether it be individual or collective, it deserves to be protected in a manner inspired by the protection provided for intellectual productions. Such protection of folklore has become indispensable as a means of promoting further development, maintenance and dissemination of those expressions, both within and out-

side the country, without prejudice to related legitimate interests.

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

- a. regarding the 'intellectual property' aspects: call the attention of relevant authorities to the important work of UNESCO and WIPO in relation to intellectual property, while recognizing that this work relates to only one aspect of folklore protection and that the need for separate action in a range of areas to safeguard folklore is urgent;
- b. regarding the other rights involved:
 - i. protect the informant as the transmitter of tradition (protection of privacy and confidentiality);
 - ii. protect the interest of the collector by ensuring that the materials gathered are conserved in archives in good condition and in a methodical manner;
 - iii. adopt the necessary measures to safeguard the materials gathered against misuse, whether intentional or otherwise;
 - iv. recognize the responsibility of archives to monitor the use made of the materials gathered.

G. International co-operation

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

- a. co-operate with international and regional associations, institutions and organizations concerned with folklore;
- b. co-operate in the field of knowledge, dissemination and protection of folklore, in particular through:

- i. exchanges of information of every kind, exchanges of scientific and technical publications;
 - ii. training of specialists awarding of travel grants, sending of scientific and technical personnel and equipment;
 - iii. the promotion of bilateral or multilateral projects in the field of the documentation of contemporary folklore;
 - iv. the organization of meetings between specialist, of study courses and of working groups on particular subjects, especially on the classifying and cataloguing of folklore data and expressions and on modern methods and techniques in research;
- C. co-operate closely so as to ensure internationally that the various interested parties (communities or natural or legal persons) enjoy the economic, moral and so-called neighbouring rights resulting from the investigation, creation, composition, performance, recording and/or dissemination of folklore;
 - d. guarantee member States on whose territory research has been carried out the right to obtain from the Member State concerned, copies of all documents, recordings, video-films, films and other material;
 - e. refrain from acts likely to damage folklore materials or to diminish their value or impede their dissemination or use, whether these materials are to be found on their own territory or on the territory of other States;
 - f. take necessary measures to safeguard folklore against all human and natural dangers to which it is exposed, including the risks deriving from armed conflicts, occupation of territories, or public disorders of other kinds.

Intangible Heritage Section, UNESCO, Paris.

Graphic design : Doc. Levin / *Juliette Poirot*
© UNESCO, 2001