

First Proclamation of Masterpieces of the

Oral and Intangible Heritage of Humanity



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Preface



The first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity took place on 18 May 2001 at UNESCO Headquarters. It is the outcome of over twenty years of committed efforts and pioneering activities in UNESCO. Historically, the concern for the protection of intangible heritage was confined to a small number of specialists, and generated far less interest than it does today. The more recent focus on this heritage, which calls attention to endangered traditional cultural expressions, stems from the growing and widespread concerns over the threats to cultural diversity.

While UNESCO, in accordance with its mission concerning culture and the preservation of cultural diversity, has effectively developed a powerful instrument, the 1972 World Heritage Convention, the World Heritage List nevertheless reveals a growing imbalance. The tangible and monumental heritage of countries of the “North” is more widely represented. This situation reflects a weakness in the organization’s historic focus on the protection of tangible heritage, rather than intangible heritage, thereby marginalizing a vast range of cultural expressions which often belong to the countries of the “South” and which are crucial for the map of cultural diversity. In order to truly fulfil its mission to foster cultural diversity, UNESCO is determined to safeguard both tangible and intangible heritage.

The urgency of the situation has caused UNESCO to make the revitalization of intangible heritage one of its priorities. We have therefore put in place two complementary and parallel lines of action. The first, the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, addresses short-term goals; the second, the preparation of a normative instrument for the safeguarding of intangible heritage, has long-term objectives. Following the example of existing measures for the protection of tangible heritage, this instrument will afford effective protection to intangible cultural heritage and assist governments and

custodian communities in supporting and safeguarding their intangible cultural heritage. This inevitably calls for long-term conceptual and legal preparation. For this reason, UNESCO launched an immediate and more concrete project by proclaiming a first list of the Intangible Cultural Heritage recognized by UNESCO.

It is clear that the experience acquired in the course of this first Proclamation will contribute significantly to the reflection and debate concerning the normative instrument. In time, these two programmes will inevitably become even more effective by their combination. Consequently, we will have at our disposal both a legal instrument and a list of forms of cultural expressions and spaces to be protected by a normative instrument.

The list of nineteen cultural spaces or forms of cultural expression recommended by the jury and which I decided to proclaim, celebrates cultural spaces or forms of cultural expression which reflect the creativity and diversity of the human spirit. Many require urgent and immediate protective action. I was pleased to note that, in the candidatures, Member States have favoured living cultural spaces, each of which, to borrow Marcel Mauss's expression, is a "total social fact", encompassing economic, social, cultural and philosophical elements. As a whole, these spaces bring together languages, music, epic literature, rituals and traditional know-how. The threats to this intangible heritage are also manifold and include the negative aspects of globalization, the displacement of peoples in the wake of political and socio-economic instability, the deterioration of the environment, the uncontrolled development of tourism and folklorization.

In view of this, the first Proclamation entails a series of very specific commitments. On the one hand, in order to submit a candidature, each Member State or group of Member States has been required to compile an inventory of its

intangible heritage. By gaining a better understanding of their intangible heritage, each State will address the issue of protecting these treasures and the communities who keep them alive. Furthermore, the candidatures were required not only to stress the cultural value of the heritage but also to propose detailed protection plans. The quality of these protection plans has been central to the acceptance of a candidature. Finally, the proclamation of a masterpiece by UNESCO is a commitment on its part to make every effort to assist the concerned country or countries with the implementation of the protection plan.

It is imperative that the follow-up to this first Proclamation provide adequate support for the local associations or organizations which, in the action plans of the candidatures files, have committed to revitalizing the oral and intangible heritage of the cultural space in its context and in close co-operation with the communities concerned. The next Proclamation will take place in May 2003, and UNESCO will provide the necessary support for those potential candidates who request such assistance. The deadline for the submission of candidatures will be 30 June 2002.

I am convinced that this programme represents a key stage in the history of the actions in the field of world heritage, in very clearly recognizing the unique role played by the intangible cultural heritage in the crucial preservation of cultural diversity.



Koïchiro Matsuura
Director general of UNESCO

Intangible Heritage

On 18 May 2001, for the first time, UNESCO proclaimed 19 of the world's most remarkable examples of the oral and intangible heritage. Selected by an 18-member jury, they were chosen for their outstanding value as Masterpieces of the Oral and Intangible Heritage of Humanity. The proclamation emphasizes the importance of protecting this outstanding but endangered heritage – cultural spaces and forms of popular and traditional expression – and of preserving cultural diversity.

“All the tales told and all the songs sung in the world have an oral, intangible origin. Very few achieve the permanence of the written word. Most survive in memory and disappear in death. ‘Each time an Indian dies, a whole library dies with him’, said the Mexican historian Fernando Benitez. To postpone or even banish the death of the oral memory is to assure the continuity of written literature. Did not Benedetto Croce remind us that *The Iliad* itself, originally, was the work of ‘un popolo intero poetante’, an entire poetizing people?”

Carlos Fuentes

“In a world enthralled by ubiquitous technology, oral culture, be it primary or hybrid, is gravely endangered and justifies international mobilization to protect it from progressive extinction.”

Juan Goytisolo

Definition

The new proclamation honours:

1. forms of popular and traditional expression - such as languages, oral literature, music, dance, games, mythology, rituals, costumes, craftwork know-how, architecture;
2. cultural spaces - places where popular and traditional cultural activities take place in a concentrated manner (sites for storytelling, rituals, marketplaces, festivals etc.) or on a regular basis (daily rituals, annual processions).

The oral and intangible heritage has been defined by international experts convened by UNESCO, as “peoples’ 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”.

The oral and intangible heritage encompasses complex, broad and diverse forms of living heritage in constant evolution. UNESCO Director-General Koïchiro Matsuura calls it a “melting pot for creative expression and a driving force for living cultures.”

Why?

The oral and intangible heritage has gained international recognition as a vital factor in cultural identity, promotion of creativity and the preservation of cultural diversity. It plays an essential role in national and international development, tolerance and harmonious interaction between cultures.

In an era of globalization, many forms of this cultural heritage are in danger of disappearing, threatened by cultural standardization, armed conflict, tourism, industrialization, rural exodus, migration and environmental deterioration.

Objectives

The proclamation’s main objectives are to:

- raise awareness and recognize the importance of oral and intangible heritage and the need to safeguard and revitalize it;
- evaluate and take stock of the world’s oral and intangible heritage;
- encourage countries to establish national inventories of the intangible heritage and provide legal and administrative measures for its protection;
- promote the participation of traditional artists and local creators in identifying and revitalizing the intangible heritage.

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

Criteria

The candidatures are judged on their outstanding value as masterpieces of human creative genius, in that they represent:

- a strong concentration of intangible cultural heritage of outstanding value;
- a popular and traditional cultural expression of outstanding value from a historical, artistic, ethnological, linguistic or literary point of view.

They must:

- give wide evidence of their roots in the cultural tradition or cultural history of the community concerned;
- demonstrate their role as a means of affirming the cultural identity of the peoples and cultural communities concerned; their importance as a source of inspiration and intercultural exchange and as a means of bringing peoples or communities closer together, and their contemporary cultural and social role in the community concerned;
- provide proof of excellence in the application of skill and technical qualities;
- affirm their value as unique testimonies of living cultural traditions;
- risk disappearing due either to the lack of means for safeguarding and protection it or to processes of rapid change, urbanization, or to acculturation;
- have a solid action plan for revitalization, safeguarding and promotion.

History

UNESCO, the United Nations organization responsible for culture, leads international efforts to safeguard the world's heritage. Since 1972, the *World Heritage List*, currently featuring 690 of the planet's most remarkable cultural and natural sites, has pioneered efforts in preserving the tangible heritage. As the guardian of cultural heritage, UNESCO seeks to extend that concept by promoting the oral and intangible heritage, in a geographically balanced way. UNESCO's Director-General believes that the intangible cultural heritage is "an equally fundamental part of the heritage of humankind".

For the last 20 years, UNESCO has been at the forefront of oral and intangible heritage preservation with an international instrument, programmes and publications including:

- Recommendation on the Safeguarding of Traditional Culture and Folklore (1989);
- Living Human Treasures System;
- Collection of Traditional Music of the World;
- *Handbook for the Collection of Traditional Music and Musical Instruments*;
- Atlas of the World's Languages in Danger of Disappearing;
- Intergovernmental Conference on African Language Policies.

Since the World Heritage Convention was adopted 30 years ago, many countries have expressed interest in safeguarding the intangible heritage. In 1997, the General Conference decided that an international distinction entitled "Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity" should be created.

Reaffirming UNESCO's commitment to cultural heritage, the new proclamation reinforces strategic objectives in its culture mandate:

- Promoting the preparation and implementation of standard-setting instruments in the field of culture;
- Protecting cultural diversity and encouraging pluralism and dialogue between cultures and civilizations;
- Enhancing the linkages between culture and development through capacity-building and sharing of knowledge.

“This first Proclamation is a great opportunity for African cultures; it brings recognition to the cultures of all peoples today that are orally transmitted and that only truly express themselves in an intangible fashion. The protection of intangible heritage is a long struggle, which has thus been recognized.”

Alpha Oumar Konaré

The jury

The Director-General nominates an international jury every four years. The jury meets every two years to designate the cultural spaces or forms of cultural expression which are to be proclaimed masterpieces.

Procedure

Candidatures are presented to the Director-General by:

- governments;
- intergovernmental organizations in consultation with the National Commission for UNESCO in the country concerned;
- non-governmental organizations maintaining formal relations with UNESCO, in consultation with the National Commission for UNESCO in their country.

Each country may submit, or re-submit, a single candidature every two years. Multi-national proposals involving communities of several Member States are also accepted in addition to the national quota. No submission can be made without the agreement of the community or individuals concerned.

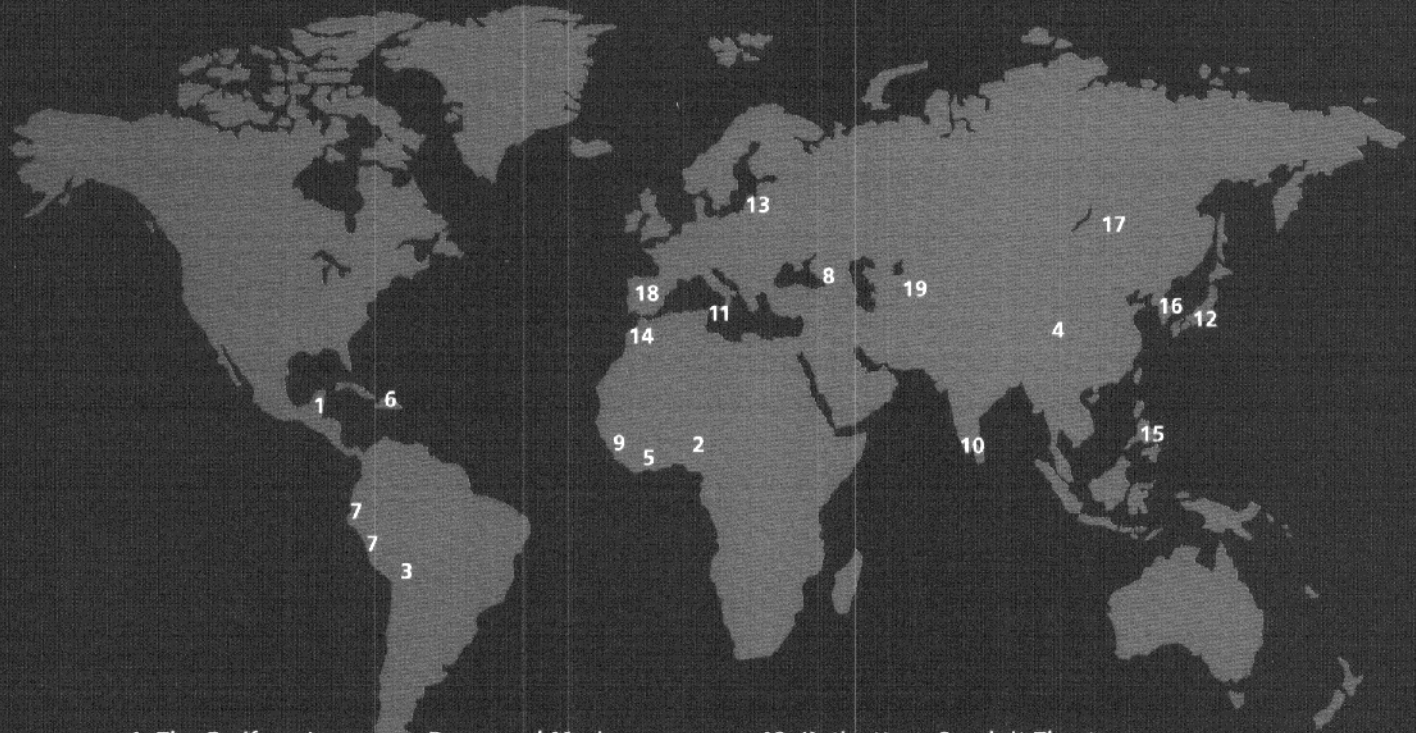
Entries are evaluated by non-governmental organizations including:

- International Council for Traditional Music
- International Council of Social Sciences
- International Council for Philosophy and Humanistic Studies
- Permanent International Committee of Linguists
- International Association of Legal Sciences
- International Union of Anthropological and Ethnological Sciences, and other scientific and technical NGOs.

The programme is mainly financed by extra-budgetary funds. For the first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, the Japanese government provided substantial financial support. 31 Member States received up to \$20,000 assistance to prepare their proposals. The next deadline for submissions is 30 June 2002. The second proclamation will take place in May 2003.

The future

The new Proclamation of the Oral and Intangible Heritage is part of a longer-term strategy that is aimed at creating a standard-setting instrument. Programmes, policies and achievements will serve as the foundation of preparatory work towards a standard-setting instrument intended to strengthen current initiatives and create a new conceptual and legal framework emphasizing the importance of the intangible cultural heritage.



- 1 **The Garifuna Language, Dance and Music**
Belize, supported by Honduras and Nicaragua
- 2 **The Oral Heritage of Gelede**
Benin, supported by Nigeria and Togo
- 3 **The Oruro Carnival**
Bolivia
- 4 **Kunqu Opera**
China
- 5 **The Gbofe of Afounkaha: the Music of the Transverse Trumpets of the Tagbana Community**
Côte d'Ivoire
- 6 **The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella.**
Dominican Republic
- 7 **The Oral Heritage and Cultural Manifestations of the Zápara People**
Ecuador-Peru
- 8 **Georgian Polyphonic Singing**
Georgia
- 9 **The Cultural Space of Sosso-Bala in Nyagassola**
Guinea

- 10 **Kutiyattam, Sanskrit Theatre**
India
- 11 **Opera dei Pupi, Sicilian Puppet Theatre**
Italy
- 12 **Nōgaku Theatre**
Japan
- 13 **Cross Crafting and its Symbolism in Lithuania**
Lithuania, supported by Latvia
- 14 **The Cultural Space of Jemaa el-Fna Square**
Morocco
- 15 **Hudhud Chants of the Ifugao**
Philippines
- 16 **Royal Ancestral Rite and Ritual Music in Jongmyo Shrine**
Republic of Korea
- 17 **The Cultural Space and Oral Culture of the Semeiskie**
Russian Federation
- 18 **The Mystery Play of Elche**
Spain
- 19 **The Cultural Space of the Boysun District**
Uzbekistan

“With the increasingly globalized system in which we live, the real dilemma is to find a balance between fostering development without eroding the very foundations which underpin it. Largely through research, more recognition is being given to the linkage between socio-economic development and the cultural dimension of this process. The question of identity lies at the heart of this dynamic.”

HRH Basma Bint Talal

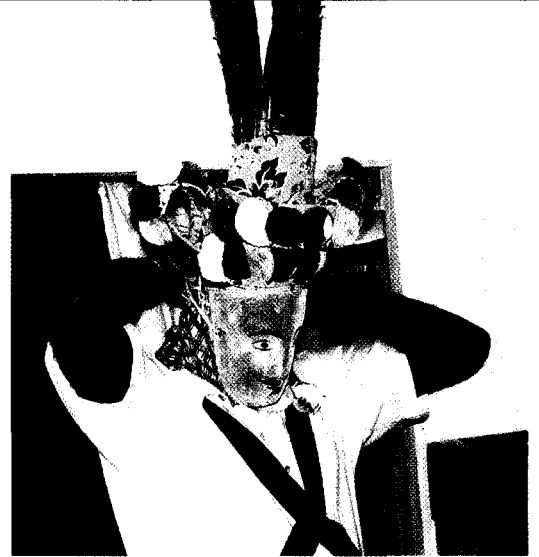
1 The Garifuna Language, Dance and Music

BELIZE, SUPPORTED BY HONDURAS AND NICARAGUA

The Garifuna spread along the Atlantic coast of Central America after being forced to flee Saint Vincent in 1797. They are a population of mixed origin, incorporating elements of the culture of indigenous Caribbean groups and populations of African origin. Today they have communities established in Honduras, Guatemala and Nicaragua in addition to Belize. The Garifuna language belongs to the Arawak group of languages and has survived centuries of persecution and linguistic imperialism. It is rich in tales (raga), which originally served as an activity during wakes or large gatherings. Nowadays, this story-telling art is being lost at the same time as the language is in retreat. There is a very strong link between the Garifuna language and the songs and dances which are associated with it. The melodies bring together African and Amerindian elements and the texts are a veritable store of the history and traditional knowledge of the Garifuna, such as cassava-growing, fishing, canoe-building and the construction of baked mud houses. The dances are generally accompanied by three types of drum and the onlookers mix with the dancers during the ceremonies. There is also a considerable amount of satire in these songs, which is particularly directed at certain forms of behaviour.

Economic migration, ethnic discrimination and the complete absence of the Garifuna language in the school system in Belize are endangering its survival. The language is still widely spoken but it is now taught in only one village. Consequently, the young no longer have mastery of their language and are no longer aware of their history; this then makes them vulnerable to the influence of the dominant culture.

The National Garifuna Council (NGC) has put together the Garifuna agenda and has signed a memorandum with the Government of Belize, which commits itself to according proper recognition to the Garifuna culture. With families no longer being able to ensure the continued use of the Garifuna language, it is the language itself which must make use of schools (and particularly primary schools) to recover the prestige which the school system has previously denied it. At the same time, there are plans to create research grants in higher education and to form a Garifuna Cultural Centre which will organize festivals. Likewise, there are plans to create a Garifuna Heritage Park and to encourage young people to participate in the life of the community.



“It had become essential to concede the concept of oral and intangible heritage of humanity. But can there be anything more evanescent, more fragile, and also more intimate than these forms of cultural expression? For the respect of cultural diversity, of mutual understanding, of dialogue and of peace, it was high time that the preservation of this heritage from oblivion, destruction or disappearance became a priority for UNESCO”

Aziza Bennani

2 The Oral Heritage of Gelede

BENIN, SUPPORTED BY NIGERIA AND TOGO

The Gelede is performed by the Yoruba-nago community as well as by part of the Fon and Mahi communities. For more than a century, these rites and dances have taken place every year after the harvests, at important events and at times of drought or epidemic. The performance, which is characterized by the use of carved masks, is sung in the Yoruba language, retracing the history and myths of the Yoruba-nago peoples. There is a very great deal of preparatory craftwork involved, especially the carving of the masks and the making of the costumes. The community is organized into groups of men and women led by a male and a female head - it is the only masked society governed by women. The ceremonies take place at night-time in a public square and the dancers prepare in a nearby house. The singers are the first to appear, accompanied by the drummer, and then the dancers, accompanied by an orchestra. The performance employs irony and mockery, particularly in the use of satirical masks, to denounce certain types of behaviour. The origin of the gelede is said to be in the mythical passage from a matriarchal to a patriarchal society. It is said to appease the anger of the mothers and to honour Iya Nla, the primordial mother, as well as the spirits of the ancestors. Figures of animals are often used, such as the serpent, a symbol of power, or the bird, the messenger of the imothers.



However, technical development is leading to a loss of traditional know-how and tourism is jeopardizing it by turning it into a folklore product. To revitalize the gelede, multi-purpose community centres are proposed, to be used for performances and to train craftworkers and researchers. The first step will be the compilation of a data base using an inventory of the best gelede groups, mask sculptors and craftspeople. Likewise, audiovisual support material will need to be produced to make a lasting recording of the rites and dances. This will enable a sound and image archive to be built up. Work will also be undertaken to put in place a legal framework, drawing up a text assuring the protection of the intangible heritage, including a national list of protected assets, and measures to protect the communities. The heritage laws are currently being revised to incorporate this. Finally, national and international festivals will be organized, as will exhibitions and sales of craftwork, as part of the revitalization of this form of expression.

“The history of culture and social life helps scholars to reconstruct the early periods of history. It helps us to understand the existing culture and the socio-economic and political structure of our society. It helps in studying social change, its motives, speed, directions and consequences, for great wisdom is quietly stored within the heritage of our people.”

Hassan Al-Naboodah

3 The Oruro Carnival

BOLIVIA



Oruro, situated at an altitude of 3700 metres above sea level in the mountains in the west of Bolivia, was an important pre-Columbian ceremonial site. It was refounded by the Spanish in 1606 and continued to be a sacred site for the Uru people, some of whom would travel from far afield to perform the rituals, especially the big Ito festival.

The Spanish banned these ceremonies in the seventeenth century, but they continued under the guise of the Christian liturgy: the Andean gods were concealed behind Christian icons and the Andean divinities became the saints. The Ito festival was transformed into a Christian ritual, celebrated on Candlemas (2 February). The traditional lama lama or diablada dance became the main dance in the Oruro Carnival. The carnival now takes place once a year, before Lent. It lasts 10 days and gives rise to a whole panoply of popular art expressed in masks, textiles and embroidery. The main event in the carnival is the procession (entrada), which combines Christian elements and borrowings from the medieval mystery plays. During the ceremony, the dancers cover the four kilometres which form the route of the procession and they continue to do so for a full 20 hours without interruption. More than 28 000 dancers and 10 000 musicians take part in the procession.

The decline of traditional mining and agriculture is threatening the Oruro population, as is the desertification of the Andean high plateau, which is leading to massive emigration. Urbanization has led to acculturation, as well as a growing generation gap. There is also uncontrolled financial exploitation of the cultural heritage. First of all, therefore, a law protecting the national heritage and a new intellectual property code containing measures related to traditional and popular cultures are envisaged. The action plan proposes to open a museum of the carnival and teaching and research activities on the subject of the carnival and heritage management will be encouraged. It is also planned to organize craft fairs of the masks and costumes, which will act as a boost to the craft industry. Long-term credit will also be granted. In order to restore Andean customs, the winter solstice festival will be revived. Every three years the festival of folk dance and a university-based festival will take place, which will help involve young people in the process. Finally, there are plans to hold a “carnival of carnivals” every three years, which will bring together examples from the different carnivals in their respective network of towns.

“For the majority of the general public, only monuments or written forms of art deserve attention. This view is too simplistic in that it excludes all handicrafts and oral works of art produced by civilizations without writing, including their undeniable masterpieces, such as those from which contemporary writers and artists from industrialized countries have drawn their inspiration.”

Georges Condominas

4 Kunqu opera

CHINA



Kunqu opera is one of the oldest forms of opera still existing in China, with its origins dating back to the Song dynasty (X-XIIIth century). It has distinguished itself by the virtuosity of its rhythmic patterns (changqiang) and has exerted a dominant influence on all the more recent forms of opera in China, the Sichuan or Beijing opera. Its characteristic melody (kunqiang) and its dynamic structure, with its cast of a young male lead, a female lead, comic roles, and the role of the old man, have also been borrowed by the other forms of opera. Thus, Peony Pavillion or The Hall of Longevity have become classic repertory pieces. Kunqu combines song, recital, body movement and dance and plays a key role in the training of the actors and singers of Beijing opera. Kunqu is accompanied by string, wind and percussion instruments. There are two major types of dance movements and an endless variety of movements to express specific emotions.

Kunqu opera has suffered somewhat of a decline since the eighteenth century because it requires a high level of technical knowledge from the audience. Today, it is facing competition from mass culture and a lack of interest amongst the young. Of the 400 arias regularly sung in opera performances in the mid-twentieth century, only a few dozen continue to be performed. The Opera Research Institute of the Chinese Academy of Arts maintains a rich collection of written and audiovisual resources and conducts research into a wide range of areas. The State funds seven permanent theatres which specialize in Kunqu and encompass a total of 500 practitioners. Two of these theatres also offer classes. The action plan aims to publish a complete edition of the texts of Kunqu operas since the Ming era, to produce an archive of the expertise of elderly actors through video recordings and to revive those plays which have not been performed for a considerable time. Furthermore, the actors training programme needs to be strengthened to allow an intake of around ten students per year and to be widened to incorporate training for technical experts and researchers and training workshops for directors. A promotional programme will be initiated through the media in parallel with the organization of a festival of Kunqu opera to be held every two years. The first festival was organized at Suzhou in 2000.

5 The Gbofe of Afounkaha: the Music of the Transverse trumpets of the Tagbana Community

CÔTE D'IVOIRE

Nowadays, the Gbofe is mainly performed in the village of Afounkaha, in the Tagbana community. The term "Gbofe" is used both for the transverse trumpets and for the musical performance as a whole, which encompasses music, song and dance. The Gbofe trumpets are made of roots covered in cow-hide. Six of these trumpets are used together, ranging in length from 50 to 70 centimetres. They produce a range of sounds capable of reproducing the words of the Tagbana language. These words are then "translated" by female choirs. The music of the trumpets and the singing are accompanied by drummers who beat time and give the Gbofe its structure. The Gbofe is played at rituals and traditional ceremonies and the messages it conveys vary according to the circumstances: these can be thanks, praise, love, satire, mourning, moral and educational messages. It plays an important social role by conferring respect and fame on the holders of this traditional know-how, and by promoting the integration of the individual in society. The various Gbofe performers follow an apprenticeship. While the know-how is most often passed down from father to son, young talents who are spotted may join in the practise sessions.

The practise of Gbofe has already disappeared in some regions of Côte d'Ivoire. Wars and migrations have been the cause of this. It has been reintroduced into certain communities, but is today in danger of disappearing because of the rural exodus and industrialization. The young are less and less aware of this tradition. This means that the number of people with this know-how (who know the rituals and how to make the instruments, who have learnt the dance, songs and music) is decreasing all the time. The trees from which the instruments are made are becoming rarer. Above all, it is essential to make the population and the new generations aware of the importance of the Gbofe by including it in the school curricula or by providing training scholarships for young musicians. The action plan also makes provision for supporting research and the study of the practise of the Gbofe and for a series of promotional activities such as the organization of competitions and festivals. Finally, the trees which are used to make the instruments will need to be preserved as will the musical works which come out of the Gbofe.



6 The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella

DOMINICAN REPUBLIC

The Brotherhood of the Holy Spirit of the Congos of Villa Mella is distinguished in the fields of music, dance and popular festivities. It performs its activities at religious festivals, especially at Pentecost, and at funerals of the members of the community. The Brotherhood essentially comprises musicians who play instruments called "congos", especially at festivals. These congos, the origin of which is attributed to the Holy Spirit, are hand-drums. The Brotherhood, which is nowadays open to all, without distinction of sex or origin, was founded in the sixteenth century by African slaves and people of mixed origin. For historical reasons, the Brotherhood is an important element in the cultural identity of this population and of the whole region. At the Festival of the Holy Spirit, celebrated at Pentecost, there are prayers, dances and singing, accompanied by the music of the congos and a procession carrying the dove representing the Holy Spirit. The Brotherhood also celebrates funeral rites with the congos. This occurs at the wake, during the procession to the cemetery and on the ninth day of mourning, when prayers are said in front of a three-tiered catafalque on which is placed a doll representing the deceased. At the Banko ceremony three years after the death, the same catafalque is prepared and the living take leave of the deceased, who becomes an ancestor. On this occasion, all the guests dance to the music of the congos.



The permanence of the Brotherhood has always been threatened by the lack of interest shown by the elite in cultures of African and mixed origin. Today, the acceleration of urban growth, migrations, unemployment and the standardization of values are reinforcing prejudices and the lack of understanding of the Brotherhood. An inventory of the communities of the individuals who are continuing the tradition is planned in order to strengthen their institutional position (including their legal status and the creation of a community centre comprising a craft museum and workshops). A programme will also facilitate the compilation of written, audio and video documentation. Greater legal protection should also enable the community to combat urbanization. Educational initiatives, at school and in the media, and the organization of festivals and workshops should enable the Brotherhood to boost the profile of its traditions.

“Recognizing living cultures as oral and intangible heritage of humanity means identifying with other peoples and being in communion with them.”

Zulma Yugar

7 The Oral Heritage and Cultural Manifestations of the Zápara People

ECUADOR AND PERU

The Zápara people live in a part of the Amazon jungle which straddles Ecuador and Peru. The Zápara were probably one of the first peoples to settle in what is one of the most bio-diverse areas in the world and are the last representatives of an ethno-linguistic group which included nearly 39 other populations before the Spanish conquest. In the heart of Amazonia, they have developed an oral culture that is especially rich as regards their understanding of the natural environment. This is shown both by the abundance of their vocabulary for the flora and fauna and by their medical practises and knowledge of the medicinal plants of the forest. This cultural heritage is expressed through their cosmology and mythology as well as through their rituals, their artistic practices and their language. Their language is in fact a depository of the myths and legends which recount the history of their people and the history of the whole region.



Four centuries of history, marked by the Spanish conquest, slavery, epidemics, forced conversions, wars and deforestation, have meant that the Zápara people has almost disappeared. Despite these numerous threats, they have managed to preserve and cling on to their ancestral knowledge. Intermarriage with other indigenous peoples (Quechua and Mestizos) has been especially important in enabling the people to survive. But this dispersion has also resulted in a partial loss of their specific identity. The current situation of the Zápara people is critical and they are in very serious danger of disappearing altogether. Their population numbers no more than 300 (200 in Ecuador and 100 in Peru), of whom only five, all aged over 70, still speak the Zápara language. In the face of the threat of the imminent loss of this unique cultural heritage, the action plan proposed by Ecuador and Peru focuses on reviving the Zápara language. Assistance is planned for the last remaining guardians of the Zápara language, so that the language and culture of the Záparas can be passed on to the new generations. Likewise, the drafting of documentation on the medical applications of shamanist knowledge will guarantee its transmission. The plan also aims to organize meetings and develop links between the Zápara communities in Ecuador and Peru and to adopt legal measures to protect them.

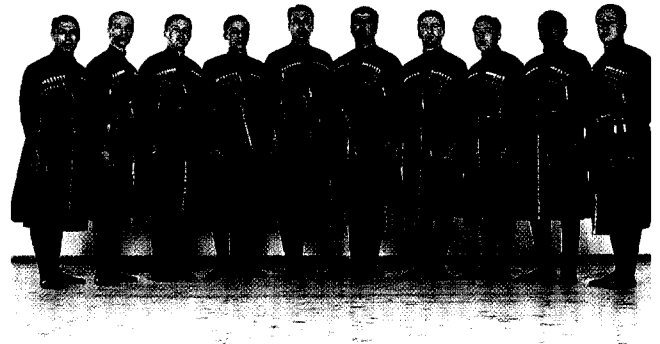
“We know about tangible heritage, but we know almost nothing about intangible heritage, although it is the main origin of our present culture. Intangible heritage includes folk songs, myths, folk games, language, literature, dance, customs, rituals, producing techniques, architecture and others. In this regard we have to preserve and protect our intangible heritage.”

Munojat Yulchieva

8 Georgian Polyphonic Singing

GEORGIA

Popular singing has prime place in Georgian culture. Polyphonic singing, sung in the Georgian language, is a secular tradition in a country whose language and culture have long been oppressed by a range of invaders. There are three types of polyphony in Georgia: complex polyphony, which is common in Svaneti, polyphonic dialogue over a bass background, which is frequent in Eastern Georgia (Kakheti), and polyphony contrasted with three partially improvised sung parts, which is characteristic of western Georgia. The Chakrulo song, which is sung at table at banquets and festivals and belongs to the first category, is distinguished by its use of metaphor and by the fact that it contains a yodel, the krimanchuli and a “cockerel’s crow”, performed by a male falsetto singer. The festive songs presented at banquets, such as the song of longevity, are a tradition that is linked to the cult of the grape-vine and dates back to the eighth century. At that time, the songs penetrated all areas of social life, from work in the fields (the Naduri, which incorporates the sounds of physical effort into the music) all the way to songs to cure illnesses and to Christmas carols (Alilo), intimately linked to the traditional celebration of that feast. Byzantine liturgical hymns also incorporated the Georgian polyphonic tradition until they became a prime expression of it.



Having suffered the consequences of Soviet cultural policy, traditional Georgian music is threatened by industrialization and rural exodus as well as by the increasing popularity of contemporary pop music. Archives of early recordings of polyphonic song on vinyl records at the beginning of the twentieth century are not secure enough to guarantee permanence. There are therefore plans to transfer these collections to laser disks and to digitize videos of performances of elderly singers. Research trips to villages in eastern Georgia are also planned in order to record elderly singers and to document rituals linked to the grape-vine. The International Centre for Georgian Folksong in Tbilisi is planning to organize concerts of popular music with groups from all over Georgia as well as a festival which would boost the visibility of this tradition.

9 The Cultural Space of Sosso-Bala in Nyagassola

GUINEA



The Mandingue community is spread across territory that belonged to the old Malian empire. Since the foundation of that empire in the thirteenth century, the sacred instrument has been perceived as the symbol of the freedom and cohesion of the Mandingue people. The cultural space of the practise of Sosso-Bala coincides with the area occupied by the Dökala family in the village of Nyagassola in Guinea. The Sosso-Bala is a sacred instrument. It is a type of balafon, 1.24 metres long, made of 20 slats carefully cut into unequal lengths and under each of which is a sound resonator. The Balatigui or patriarch of the Dökala family, the guardian of the instrument, can only play the Sosso-Bala on certain occasions, such as the festival of the Muslim New Year and in certain burials. It is also the Balatigui who is responsible for teaching the balafon to children from the age of seven upwards. The music of the Sosso-Bala, which accompanies epic poems of the African Middle Ages, essentially comprises hymns to the glory of the builders of the Mali empire, Soumaoro Kantè and Soundiata Keita.

These festivities are threatened by a series of factors, the most important of which is the progressive reduction in the number of pupils due to the rural exodus. In addition, there is the fragility of the infrastructure, the difficult living conditions in Nyagassola, and the frequent fires. The instruments are also threatened by those trafficking in art work. The proposal therefore is to revive the practise of the instrument, the song and the dance, to train young people in the making of the balafon, and to organize festivals, especially a two-yearly festival of the balafon. The first festival is planned for 11 April 2001. In addition, it is hoped to build a museum of the Sosso-Bala and a library at Nyagassola to hold all the productions and information that has been collected on the subject of the sacred balafon (audio and video recordings, photos and relevant objects, interviews, transcriptions of songs, publications, etc.). A school of oral traditions would also need to be set up, where the Balatigui and his brothers could pass on their traditional knowledge, and a Research Institute for the Oral Tradition of the Manden, which would facilitate the organization of conferences and meetings. Finally, the reforestation of the area around Nyagassola is planned in order to protect the ecosystem and to limit the spread of the desert.

“I do appreciate that UNESCO declares a Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. This is the beginning of international actions for safeguarding intangible cultural properties; in fact these are the foundation of the variety of cultures of humanity.”

Hideki Hayashida

10 Kutiyattam, Sanskrit Theatre

INDIA



The Kutiyattam, Sanskrit theatre from the province of Kerala, is the oldest living theatrical tradition in India. It is traditionally performed in the Kuttampalams, theatres located in Hindu temples. The Kutiyattam

goes back more than 2000 years and represents a unique synthesis of Sanskrit classicism and local traditions of Kerala (particularly the comic theatre in the Malayalam language). Facial expression (especially of the eyes), movement and gesture form a very precisely codified language. Access to the performances was originally restricted because of their sacred nature, but they have progressively opened up. Nevertheless, the actor's role retains a sacred dimension, with prior purification rituals and the presence of an oil lamp on stage symbolizing divine presence during the performance. The male actors (from the Chakyar community) hand down from master to pupil extremely detailed performance manuals which until recent times remained the exclusive and secret property of specific families. The action, generally an act from a classical Sanskrit play, goes into extremely precise detail, to the extent that complete performances may last up to 40 days. The Kutiyattam is the only form of theatre in India where men (from the Chakyar community) and women (from the Nangiar community) perform alongside each other, accompanied by percussionists (from the Nambiar community).

With the collapse of patronage along with the feudal order in the nineteenth century, the families who held the secrets to the acting techniques experienced serious difficulties. After a revival at the beginning of

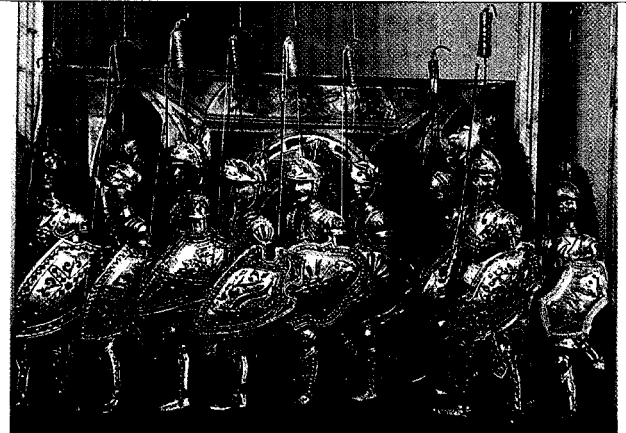
the twentieth century, the Kutiyattam is once again short of funding, which is leading to a severe crisis in the profession. The difficulty and complexity of the codes is the main reason for the popular disaffection of which the Kutiyattam is the victim. There are five institutions responsible for handing down the tradition, including the Margi Centre, which is the co-ordinator of the network and has set up a training programme. An archive is planned in order to preserve the actors' manuals and audiovisual documents of the performances will be put together with a series of documentary films on the masters of this theatre form. The institute is also seeking to attract new pupils and to make a wider public aware of the Kutiyattam codes. Greater access to the theatres is planned and an increase in the number of performances. Workshops and the organization of an international festival in Bombay will raise consciousness among a wider public. Research will also be encouraged by the organization of colloquia and by publications.

“At a time when we are calling for an authentic dialogue between civilizations, when we are fighting to maintain – in the context of globalization – cultural and linguistic diversity, of which the oral and intangible heritage is an essential component, the search for standards of protection for this type of heritage is essential.”

Ugnė Karvelis

11 Opera dei Pupi, Sicilian Puppet Theatre

ITALY



L'Opera dei Pupi, the puppet theatre, emerged in Sicily at the beginning of the nineteenth century and enjoyed great success among the popular classes on the island. The puppeteers told stories based, in the majority of cases, on medieval chivalric literature but also on Italian poems of the Renaissance and on the lives of saints or of notorious bandits. The dialogues in these performances were to a great extent improvised by the puppeteers themselves. The two main puppet schools in Sicily, Palermo and Catania, are distinguished principally by the size and shape of the puppets, by the techniques for operating the puppets and by the variety of colourful stage backdrops. These theatres were often family-run businesses, and the traditions and techniques were passed down from generation to generation. However, the carving, painting and making of the very sophisticated puppets with their intense expressions was a task the puppeteers left to specialized craftspeople employing traditional methods. The puppeteers would constantly endeavour to outdo each other with their shows and they exerted great influence over their audience. In the past, these performances were spread over several evenings and provided opportunities for the different social classes to go out and chat about everyday things. This kind of theatre reflected the Sicilians' feeling of belonging and their awareness of a common identity.

The economic and social upheavals caused by the extraordinary economic boom of the 1950s had a considerable effect on this art and threatened it to its very foundations. Similar forms of theatre in the rest of Italy disappeared at that time only to reappear some twenty years later. L'Opera dei Pupi is therefore the only example of an uninterrupted tradition of this kind of theatre. Today, technical progress, notably the spread of television, has turned many Sicilians away from these theatrical performances. Economic difficulties have entailed a situation in which puppeteers can no longer make a living from their art and they are turning to more lucrative professions. Tourism has contributed to reducing the quality of performances that were previously aimed at a local audience. There are plans to organize training workshops for young puppeteers, Sicilian puppet theatre festivals, awards for the best troupes, national and international performances and to set up a school of puppetry to safeguard the future of L'Opera dei Pupi.

“Many of the countries richest in oral and intangible heritage have been the least able to archive, utilize and share it. It is this heritage which enabled the ancestors of most Caribbean people to rise above the sub-human conditions imposed on them for centuries. Unschooled guardians of traditional thought and expressions helped them to maintain links with their Creator and the unseen spirits, past and present, of this Universe: always unavailable, untouched by time and space; always reachable by ‘tradition based creations’.”

Olive Lewin

12 Nôgaku theatre

JAPAN

Nôgaku theatre developed in the fourteenth and fifteenth centuries but actually dates from the eighth century, when the “Sangaku” was transmitted from China to Japan. At the time, the “Sangaku” comprised various types of performances, with acrobats, song and dance as well as comic sketches. Over time, it was adapted to the social context, assimilating other traditional art forms. Today, the Nôgaku is the principal form of Japanese theatre, having influenced the puppet theatre and the Kabuki. Nôgaku plays are often based on tales from traditional literature; they use masks, costumes and various props in a dance-based performance; in fact, this theatre demands a very high level of training from the actors and musicians. The Nôgaku encompasses two types of theatre: the Noh and the Kyôgen, which are performed in the same space. The stage juts out into the audience and is linked by a walkway to a “hall of mirrors” backstage. In the Noh, emotions are represented by very stylized conventional gestures. The hero is often a supernatural being who takes on human form to narrate a story before disappearing. The masks, which are characteristic of the Noh, are used for the roles of ghosts and also women, children and old people. The Kyôgen is derived from the comic plays of the “Sangaku” and is based on comic dialogue with very little use of masks. The text is written in medieval oral language and gives a very vivid description of the ordinary people of that time (twelfth to sixteenth centuries).



The younger generations' interest in this theatre is falling off. However, the Nôgaku was designated as an essential intangible cultural property in 1957, which affords it legal protection. At the same time, bearers of expertise also received protection. The Japanese Government financially supports the Nôgaku theatre. The National Noh theatre was founded in 1983 and stages regular performances. It also organizes courses to train actors in the leading roles of the Nôgaku. A system for recording the productions is also planned.

“To be human is to have an oral tradition. It is the stories, the tales, the poetry, the songs, the languages that give meaning to experience and provide continuity across the generations. Our work is to encourage that continuity. If we don't do our job, the voices of the past may be silenced and future generations may be deprived of their cultural inheritance.”

Richard Kurin

13 Cross Crafting and its Symbolism

LITHUANIA, SUPPORTED BY LATVIA

For all Lithuanians, cross crafting evokes the tradition of the making of crosses and altars, which is common to the whole country, as well as the consecration of these crosses and the rituals associated with them. The crosses, which are carved out of oak, are linked to ceremonies of the Catholic religion and also to harvest celebrations and other more ancient festivities. They represent a culture that is more than 400 years old, whose roots are pre-Christian and are to be found in pagan traditions. Once the cross had been consecrated by a priest, it acquired an unalienable sacred significance. With incorporation into the (orthodox) Russian Empire in the nineteenth century, and even more so under the Soviet regime, these crosses also became the symbol of Lithuanian national and religious identity. The crosses are between one and five metres high and are often adorned with a small roof and floral or geometric decorations, sometimes with small statues. They are placed on roadsides, at the entrance to villages, near other monuments and in cemeteries. The statues of the Virgin Mary and of different saints are often called upon to aid people in distress. Different offerings are made, especially items of food, rosaries, money or coloured scarves (for a wedding, for example) or aprons (which symbolize fertility). The crosses are also an important meeting-place within a village and a symbol of the unity of the community.



Today, as in the past, cross crafting is not taught in any school but is handed down from master to pupil. Traditionally, crafters had no rights over the crosses they produced and did not even carve their names on them. Today, with the end of the Soviet regime which had banned the crosses, the greatest threat to cross crafting is the cultural uniformity brought about by the cultural influence of the West, and the rural exodus. The upkeep of the crosses is undertaken by the parishes, but support is needed. The action plan makes provision for supporting seminars, production workshops and conferences organized by the Lithuanian Centre for Popular Culture in conjunction with local authorities. The crosses are inscribed in the register of cultural assets protected by the State. The register is to be completed as part of the action plan. An exhaustive inventory and an iconographic catalogue are also planned.



“Culture is a way of conceiving or knowing about existence, and therefore culture happens first and foremost in the way people think about themselves and relate to each other and their environment – a dynamic which is fundamentally intangible. Thus everything in culture has an intangible aspect whereas most of culture lacks any tangible aspect.”

Ralph Regenvanu

14 The Cultural Space of Jemaa el-Fna Square

MOROCCO

Jemaa el-Fna Square, located at the entrance to the medina in Marrakesh, has become one of the symbols of the city since it developed in the eleventh century. It is a cultural crossroads and a symbol of the city's identity. The population of the region and from even further afield converges on this square where the frenetic commercial activity and entertainment opportunities attract crowds well into the night. Lined with restaurants, shops, hotels and public buildings, the square itself is a meeting-point and creative hub for languages, music, art and literature. There is a huge range of performances and acts: story-tellers, musicians, dancers, snake-charmers, glass-eaters and performing animals. A wide variety of services are also offered, such as dental care, traditional medicine, fortune-telling, preaching, astrology, henna tattooing, fruit stalls, water carrying and lantern hiring. The cosmopolitan nature of Jemaa el-Fna is reflected in the mix of languages and dialects from across Morocco and Europe. The stories told there, and the manner in which they are relayed to the audience, are based on ancient tradition. The need to hold the spectators' attention has meant that the tellers have developed a wealth of narrative techniques. Jemaa el-Fna Square is intimately linked to the identity of the city of Marrakesh and constantly re-energizes the popular and urban cultural tradition of the Moroccan people.



While the square has enjoyed protection as artistic heritage since 1922, the socio-economic transformations in Morocco are a serious obstacle to the preservation and flourishing of this cultural space. Modernization, urbanization (property speculation and the development of road infrastructure leading to increased pollution) and the growth of tourism are further severe threats to the authenticity of the acts and performances. To ensure the preservation of Jemaa el-Fna square, a local committee, bringing together all the actors involved – public and private, national and international – will be given the remit of implementing a 10-year protection plan. In addition to the urban planning study covering the Marrakesh medina and the square itself, this plan also makes provision for identifying those who possess traditional knowledge, for strengthening the common law governing the square, for setting up a research structure to establish a multidisciplinary study programme on the subject of the square and for creating a National Research Institute of Oral Heritage and a Documentation Centre.

“Oral and intangible heritage is embodied in language and literature, body techniques such as rituals and beliefs, sports, music, dance and drama and folklore as well as day-to-day life techniques such as healing and medicine, culinary arts and architecture. These aspects of culture are of invaluable significance since they are symbols of the spiritual values of the communities to which they belong.”

HRH Ronald Muwemba Mutebi II

15 Hudhud Chants of the Ifugao

PHILIPPINES

The hudhud is recited and chanted in the Ifugao community (which is well known for its system of irrigated rice terraces) during the sowing season and the rice harvest and at funeral wakes. The hudhud probably dates from before the seventh century and comprises more than 200 chants of 40 episodes each. A complete recitation often lasts between three and four hours. As the Ifugao have a matrilineal culture, it is the wife who often plays the main part in the chants, and her brother occupies a higher position than her husband. The hudhud is therefore valuable as an anthropological document. The language of the stories is full of figurative expressions and repetitions and employs metonymy, metaphor and onomatopoeia, which make transcription very difficult. The poet occupies a key position in the community, both as an historian and as a preacher, the main narrators often being old women. The hudhud epic is chanted alternately by the first narrator and a choir. There is a single melody (common to the whole region) for all the verses. At present there are very few written expressions of this culture.



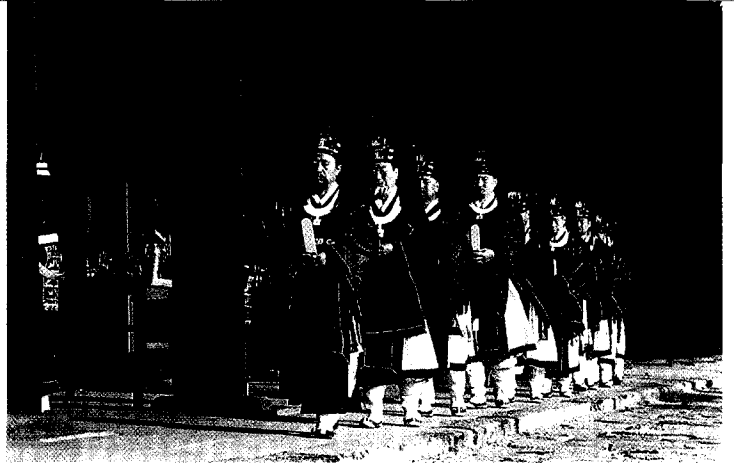
The conversion of the Ifugao to Catholicism has weakened their traditional culture. Furthermore, the hudhud is linked to the manual harvesting of rice, which is now mechanized. Similarly, in the past it served to keep people alert during funeral wakes, whereas today it is replaced by radio and television. Although the rice terraces are listed as world heritage sites, the number of growers has been in constant decline. There are very few narrators remaining who know all the tales and they are very old, because young people do not feel that this tradition is relevant to them. However, the rights of the indigenous populations are protected under Philippine law, including intellectual property law. Most of all, support needs to be increased to local researchers, through scholarships and assistance with publishing. A collection of historical and ethnographic monographs is planned. The government also aims to support indigenous festivals and expressions, especially the Dayaw festival. The National Library and the National Museum will be in charge of the archiving of the complete hudhud. A project is planned to support the teaching of the hudhud to young people through the publication of manuals and of audio and video material.

16 Royal Ancestral Rite and Ritual Music in Jongmyo Shrine

REPUBLIC OF KOREA

Jongmyo, a royal Confucian shrine dedicated to the ancestors of the Joseon dynasty, located in Seoul, houses ritual practices which bring together song, dance and music. The rite is now practised just once a year on the first Sunday in May and is organized by the descendants of the royal family. It is a unique example of a Confucian rite, which is no longer celebrated in China itself. It draws on classical Chinese

texts concerning the cult of the ancestors and the notion of filial piety, with a prayer for the eternal peace of the spirits of the ancestors in a shrine built to be their spiritual resting place. The rite was fixed in its present form in fifteenth century collections which define the order of the ceremony: during the rite, the priests, dressed in ritual costume with a crown for the king and diadems for the others, make offerings of food and libations of wine in ritual vessels. The music (gongs, bells, lutes, zithers, flutes) and dance (performed by 64 dancers in 8 lines) present an alternation of the forces of Yin and Yang as set out in the Confucian texts. The Munmu dance, accompanied by the harmonious and soothing Botaepyong music, represents the civilian exploits of the kings and the force of Yang, symbolized by the first step in the dance which is always to the left. Mumu, the military dance, accompanied by Jeongdaeeop music in a minor mode, represents the force of Yin, symbolized by the first step in the dance which is always to the right.



Nowadays, more and more people consider the ancestral rites to be formal ceremonies devoid of meaning, especially in the context of the growing importance of Christianity. The rite and the music are already protected in the National List of Intangible Heritage and the 1982 Law for the Protection of Cultural Property, which also protects bearers of expertise. It would now be desirable to increase the number of bearers through scholarships. The Commission responsible for reviving the rites is to undertake research into the way the rite has evolved through history, as well as the restoration of the costumes, props, musical scores and instruments, in conjunction with the Korean National Centre for the Traditional Dramatic Arts and the National College of Music, which already offer training in ritual practices.

“Much of the world's most valuable heritage takes the form of artistic performances that are continually recreated and adapted to changing conditions. Often these art forms themselves play important roles in shaping contemporary ways of life.”

Dawnhee Yim

17 The Cultural Space and Oral Culture of the Semeiskie

RUSSIAN FEDERATION



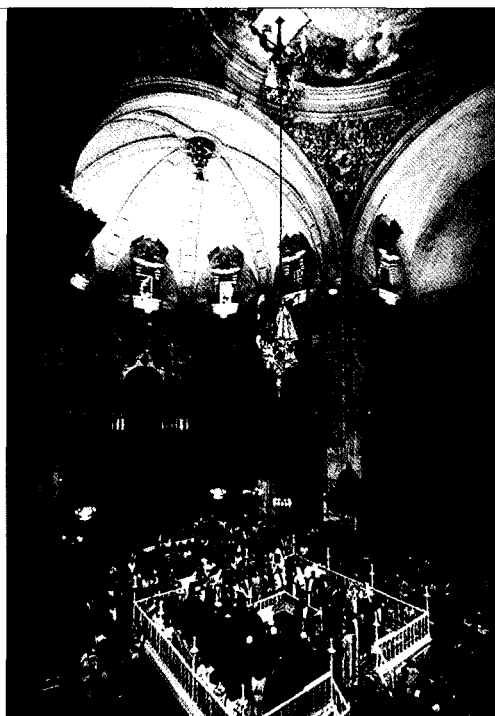
The Semeiskie, a community of Old Believers, live today in a remote area of the Transbaikalian region. They are a confessional community inside Russia and possess their own specific elements of culture and their own group consciousness. The Semeiskie, “those who live as a family”, are Old Believers, loyal to the pre-seventeenth century orthodox cult. The history of the Semeiskie is marked by repression, persecution and exile, first of all at the instigation of the orthodox Church after the schism in the seventeenth century, and then under the Soviet regime. After settling in the isolation of Siberia in the reign of Catherine the Great, they managed to preserve the culture of their respective geographical origins and the Russian way of life of those times. The Semeiskie speak a south Russian dialect borrowed from Bielorussian, Ukrainian and Bouryat and have a life style that is characterized by the cult of the family, strong moral principles, traditional dress, and a traditional and particular style of building and decoration. The choirs, who perform traditional songs at family celebrations and popular festivals, have their roots in the Russian liturgical music of the Middle Ages. These are a unique example of polyphonic singing, known as “drawl” singing.

Because of economic and social factors and the pressure from new technologies, several elements of this culture are tending to become standardized and even to disappear altogether. The number of Old Believers, and therefore of experts in the knowledge and traditions, is in constant decline. While there is a real will to protect this heritage (as is shown by the creation of the “Semeiskie Cultural Centre” in the village of Tarbagatay), the weakness of budgetary resources places a severe limitation on the effectiveness of any action. The plan makes provision for effective support for the activities of associations such as the “Semeiskie Cultural Centre” as well as a series of legal and practical measures aimed at preserving, supporting and promoting the heritage of the Semeiskie. This plan therefore focuses on scientific research (study programmes, conferences), the continuity of popular traditions (the creation of museums of history and ethnography, the awarding of scholarships and the introduction of elements of Semeiskie culture in the school syllabus), promotional activities (the celebration of festivals in the Semeiskie calendar) and a publications programme (publication of academic studies and history textbooks).

“Promotion of cultural pluralism and safeguarding of masterpieces of oral and intangible heritage call for an international effort. This effort is to ensure preservation of cultural identity, while at the same time creating an environment conducive to a cultural exchange, sharing, and awareness.”

Anzor Erkomaichvili

18 The Mystery Play of Elche



SPAIN

The mystery play of Elche is a sacred musical drama of the death, assumption and crowning of the Virgin Mary. It has been performed without interruption (by special authorization from the Pope) since the mid-fifteenth century in the Basilica of Santa Maria de Elche. It is thus a living testimony of European religious theatre of the Middle Ages and of the medieval cult of

devotion to the Virgin, influenced by Byzantine rites. This theatrical performance is entirely sung and depicts the assumption of the Virgin Mary; it comprises two acts, performed on 14 and 15 August, which depict the death and crowning of the Virgin. The text (preserved in the 1625 collections) is written in the Valencian language with certain sections in Latin. Similarly, some songs are clearly of medieval origin and are for a single voice. These alternate with polyphonic Renaissance and Baroque sections. The stage is organized on two levels: the horizontal “terrestrial” stage and the vertical “celestial” stage, characteristic of the medieval mystery play. Approximately 300 volunteers take part in the performance each year. This tradition, which attracts the entire population of the town, is very closely linked to the cultural and linguistic identity of the inhabitants of Valencia.

It is becoming increasingly difficult to find the materials and know-how required to maintain the scenery and the stage devices, and the Valencian language has to a large extent given way to Castilian Spanish. The mystery play was declared a national monument under the Second Spanish Republic in 1931; it is therefore protected by the laws governing cultural heritage. The main task now is to train actors and singers in training institutions. Since 1990, the town council and the Valencian Ministry of Culture have organized a biennial international theatre and medieval music festival which includes a research seminar. Among the projects which are aimed at reviving the play are the development of a museum of the mystery play and an Internet site and the restoration of the Basilica and the stage devices.

“There is no better way of helping people come to grips with cultural diversity in a meaningful and practical way than through a programme that makes the best in the cultural traditions of humanity accessible to all. I am particularly gratified by this opportunity for communities to share their cultural treasures with the wider world as they find ways of sustaining them not only for themselves but for the benefit of humanity.”

J.H. Kwabena Nketia

19 The Cultural Space of the Boysun District

UZBEKISTAN

Boysun, which today has 82 000 inhabitants, is one of the oldest inhabited sites in the world. Located on the route from Asia Minor to India, this region has preserved vestiges of an archaic culture and traces of numerous religions. These include Zoroastrianism, Buddhism (artistic examples of which exist in the region) and Islam, which arrived in the eighth century, as well as pre-Islamic beliefs such as shamanism and totemism. Numerous traditional rituals are still alive: on the eve of Navruz, the spring festival, there is the sowing ritual with offerings of food. The rite, which invokes the god of rain (derived from Zoroastrian beliefs), involves making a doll which is then soaked in water. Family rites also persist: 40 days after a birth, the evil spirits are chased away with fire and ashes, then the baby is circumcized, which is an occasion for goat fights and various games. There are also wedding ceremonies, funeral rites, and shamanist rituals to cure the sick. Among popular traditions are ritual chants linked to annual festivals, pastoral melodies, epic legends and national dances, which are often performed at ritual festivities. Interaction can be seen between the Tajik and Uzbek traditions. The chants re-work mythical themes from the epics, some of which refer to specific rituals. There are lyrical chants on the subject of nature, accompanied on wind or string instruments. The Shalola folk music ensemble has collected popular songs and made an inventory of traditional instruments and costumes. The members of the group have also documented legends, epics and old melodies in the villages.



The cultural policy of the Soviet era imposed a cultural model which left no room for traditional Boysun arts. Today there is a clear need for financial assistance to provide the communities with technical equipment (recording equipment) and musical instruments. There are plans to hire folklore specialists, musicologists and ethnologists to compile information about the cultural acts that are under threat. It is also planned to publish the music and the lyrics of the songs and to organize concerts and festivals.

Members of the International Jury

Hassan M. Al-Naboodah

Professor at the University of the United Arab Emirates,
Director of Zayed Centre for Heritage and History

Following studies in Arab history and culture in his own country and at the University of Exeter, UK, Hassan Al-Naboodah has held several positions within the University of the United Arab Emirates, and in the Council of Research and the Ministry of Education where he was responsible for the development of programmes in the Humanities. A specialist of medieval Islamic history, he is currently Director of the Zayed Centre for Heritage and History.



Aziza Bennani

University Professor, Ambassador of Morocco to UNESCO

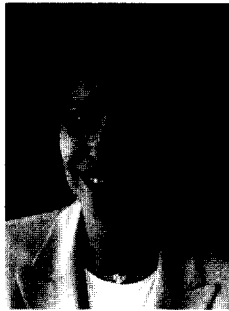


Born in Rabat, Aziza Bennani is the author of a doctoral thesis on the fictional world of Carlos Fuentes. She has also written several works in Arabic, French and Spanish on Hispano-Moroccan and Hispano-American literature and civilization, as well as on issues of tolerance and women's rights. She successively held the positions of Dean of the Faculty of Literature and Humanities at the Hassan II University of Mohammedia, High Commissioner for the Disabled and Secretary of State for Culture. She is currently Ambassador of Morocco to UNESCO.

HRH Basma Bint Talal

Princess of Jordan

Princess Basma was born in Amman, and studied languages and development studies at Oxford University. Over the last twenty years she has worked on the role of women and the rights of children in the context of development. She founded the Jordanian Hashemite Fund for Human Development, at the request of her brother, H. M. King Hussein, in 1977 and the Jordanian National Commission for Women, in 1992, and subsequently played an important role in the 1995 United Nations Conference on Women in Beijing. She was special advisor on sustainable development to United Nations Secretary General, Boutros Boutros-Ghali, from 1995 to 1997. She has also worked for UNDP, WHO and UNESCO.



Georges Condominas

Cultural Anthropologist

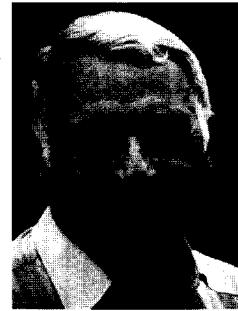
Georges Condominas is a French cultural anthropologist and a specialist of oral culture. After completing his Ph.D., he was elected to a Chair of ethnology and sociology of South-East Asia at the Ecole pratique des Hautes Etudes, VIth section, and was a visiting professor at Yale and Columbia. He has been a professor at the Ecole des Hautes Etudes en Sciences Sociales for many years, and is the author of the famous book, *We have Eaten the Forest. The story of a Montagnard Village in the central Highlands of Vietnam*. He has also been Vice-President of the Union of Anthropologists.



Anzor Erkomaichvili

Folklorist, Choir Director,
Professor at the State Institute of Culture

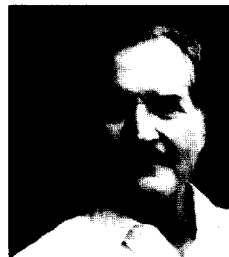
Anzor Erkomaichvili comes from a family of traditional Georgian musicians. After studying at the State Conservatory of Tbilisi, he founded and still directs several groups of Georgian polyphonic singing, including the Rustavi choir, with which he has toured over 50 countries, and the youth choir Martvé. He has also collected a vast quantity of recordings of traditional songs throughout all the regions of Georgia. He has written several books on the subject, and was the initiator of the restoration of the Archives of Georgian Polyphonic Songs.



Carlos Fuentes

Writer

Born in Mexico, Carlos Fuentes grew up in the United States, Chile and Argentina. After studying law at the Autonomous University of Mexico, he started writing and became professor of Anglo and Hispanic literature in several universities in Europe and the United States. In 1958, he published *Where the Air is Clear*, a huge jigsaw relating the life of Mexico City in the 1940s and 1950s. In *The Death of Artemio Cruz*, published in 1962, he outlined the history of the independence of Mexico. Carlos Fuentes was Ambassador of Mexico to France from 1974 to 1977 and received the Miguel de Cervantes Prize in 1987.



Juan Goytisolo

Writer
President of the Jury



After studies in Barcelona and Madrid, Juan Goytisolo left Spain, under Franco's dictatorship, at the end of the 1950s to live in Paris and Marrakech. He is the author of numerous novels, many of them autobiographical, such as *Forbidden Territory*, and *Realm of Strife*, and sometimes influenced by Moroccan storytellers, like *The Garden of Secrets*. With a passion for traditional Moroccan culture, and as a fervent defender of Marrakech's cultural heritage, he was one of the pioneers of the "Proclamation of Masterpieces of the Oral and Intangible Heritage" project.

Hideki Hayashida

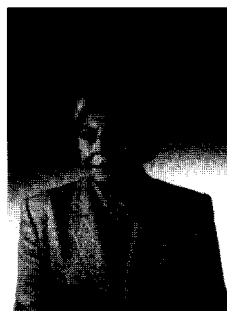
Director General of the National Science Museum of Japan

After completing his studies at Kyoto University, Hideki Hayashida worked for many years at the Japanese Ministry for Education, Science, Sports and Culture. There he held several positions within the Elementary and Secondary Education Bureau. He was subsequently appointed Director General of the Cultural Properties Protection Department, and then Commissioner for Cultural Affairs. Since July 2000, he is Director General of the National Science Museum of Japan.



Ugné Karvelis

Writer, Ambassador of Lithuania to UNESCO



Ugné Karvelis, who had to leave Lithuania in 1944, studied in Germany, France and the United States. She worked for twenty years with the publishing house Editions Gallimard in Paris and has helped many writers to be published in France, including Alejo Carpentier, Julio Cortazar, Carlos Fuentes, Pablo Neruda, Octavio Paz and Mario Vargas Losa, as well as Milan Kundera and Vassilis Vassilikos. A literary critic (notably in the *Figaro littéraire*), translator and novelist, she has recently devoted herself to promoting Lithuanian culture. She is currently the Lithuanian Ambassador to UNESCO and has been a member of the UNESCO Executive Board since 1997.

Alpha Oumar Konaré

President of Mali

Born in 1946, Alpha Oumar Konaré studied history in Mali and in Poland. He was Director of the Division of Historical and Ethnographic Heritage within the Ministry of Culture, and later Minister for Youth, Culture and Sports from 1978 to 1980. In 1990, he founded the Alliance for Democracy in Mali. Following the fall of Moussa Traoré and the setting-up of a new constitution, Alpha Oumar Konaré was elected President of Mali in 1992 for a five-year term, and re-elected in 1997. He is currently also acting President of ECOWAS.



Richard Kurin

Director of the Center for Folklore and Cultural Heritage of the Smithsonian Institution.



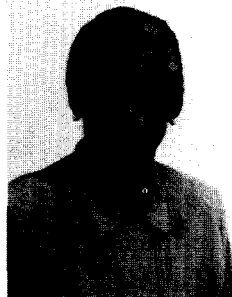
Richard Kurin has headed the Center for Folklore and Cultural Heritage of the Smithsonian Institution since 1990. As such, he organizes the Smithsonian Festival for Folklore which is held every summer in Washington D.C. He also runs the Institution's collection of traditional music and several other cultural programmes. He holds a Ph.D. in Cultural Anthropology from the

University of Chicago, has lectured at John Hopkins University, and currently teaches at George Washington University. He has published several books, particularly on traditional culture in India and Pakistan.

Olive Lewin

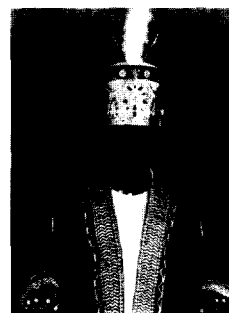
Pianist, ethnomusicologist,
Director of the Jamaica Orchestra for Youth

Olive Lewin was born in Jamaica and studied music and ethnomusicology in the United Kingdom. She is a Fellow of Trinity College, London and an Associate of the Royal Academy of Music and the Royal School of Music. She has also held the position of Director of Arts and Culture at the office of the Prime Minister of Jamaica as well as Director of the Jamaica Institute of Folk Culture. In 1983, she founded the Jamaica Orchestra for Youth, which she continues to direct today.



HRH Ronald Muwenda Mutebi II

H.M. the Kabaka of Buganda

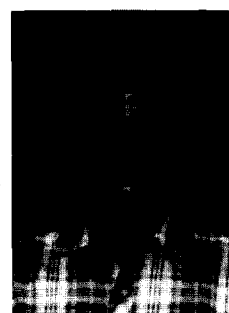


The Kabaka Ronald Muwenda Mutebi II was born in Uganda, and studied law in England. He was forced into exile from his country from 1966 to 1986, during which time he supported the opponents of the authoritarian regime of Uganda, and worked with newspapers such as the *African Concord*. After his return to Uganda and the proclamation of a new constitution, he was crowned 37th Kabaka of Buganda, in 1993. He is the creator of the Kabaka Foundation, which is devoted to the relief of poverty, access to health care for the disadvantaged, access to formal and informal education, and the protection of biodiversity.

J.H. Kwabena Nketia

President of the Africa Section
of the International Council of Music

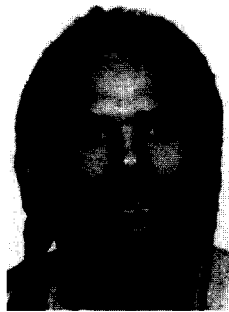
Born in Ghana, J.H. Kwabena Nketia studied linguistics and music in England and the United States, notably at the Julliard School of Music. He has held professorial posts at several European and American universities, including UCLA and the University of Pittsburgh, as well as at the University of Ghana to where he returned in 1992 as Emeritus Professor and Director of the International Centre for African Music and Dance. Prof. Nketia is a member of the International Council of Music and of the International Commission for a Scientific and Cultural History of Humanity.



Ralph Regenvanu

Anthropologist,
Director of the Vanuatu Cultural Centre

After studying development, anthropology and archaeology in Australia, Ralph Regenvanu was appointed curator at the National Museum of Vanuatu before becoming Director of the Vanuatu Cultural Centre. He is Secretary of the Executive Council of the Pacific Islands Museum Association (PIMA). He has represented his country at several international conferences where he attended as a member of the indigenous community of Vanuatu. Since 1988, he has worked with UNESCO as a delegate of the Pacific and as a member of the Vanuatu National Commission for UNESCO.



Dawnhee Yim

Professor of History,
Dean of the department of Women's studies
at the University of Dongguk



Dawnhee Yim has published several works on folklore, cultural anthropology and the position of women in Korean society. After obtaining a Ph.D. in Folklore at the University of Pennsylvania, she taught anthropology in the United States and Korea. She has presided over the Korean Society for Cultural Anthropology and is a member of several other associations for anthropological studies. She is currently Dean of the Department of Women's Studies at the University of Dongguk.

Zulmar Yugar

Singer, Honorary President of the Bolivian
National Council of Popular and Traditional Culture.

A true ambassador for traditional Bolivian singing, Zulma Yugar has received many national and international prizes, and has produced a very rich discography. She has also been Director for the Promotion of Culture within the Ministry of Culture, President of the Bolivian Association of Artists and Musicians and president of a society for composers rights. She also heads the Zulmar Yugar Foundation for Traditional Culture.



Munajat Yulchieva

Traditional music singer

Munajat Yulchieva holds a diploma in traditional Uzbek singing from the State Conservatory of Tashkent. A well-known and highly respected artist, she has participated in numerous traditional music festivals throughout Europe as well as in Morocco, Brazil and the United States. Mrs Yulchieva has received several distinguished awards, and has recorded many albums, notably in France and in Germany.



Photos

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