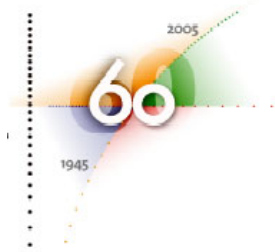




United Nations  
Educational Scientific and  
Cultural Organization



## Troisième Proclamation des chefs-d'œuvre du patrimoine oral et immatériel de l'humanité

Siège de l'UNESCO, Paris  
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### **Media Information Kit**

**- Content -**

- 1. The Proclamation, Past and Future**
- 2. Definitions, Selection Procedures and Criteria**
- 3. Members of the International Jury**
- 4. Presentation of the Proclaimed Masterpieces of the Oral and Intangible Heritage of Humanity in 2005**
- 5. List of Masterpieces of the First and Second Proclamation**
- 6. Contact information**

## THE PROCLAMATION, PAST AND FUTURE

### Origins

The "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity" Programme was launched by UNESCO in 1997 to raise public awareness about the value of intangible heritage and the need to safeguard it. This living heritage, by its very nature fragile and perishable yet at the same time essential for the cultural identity of peoples, was not in fact taken into account by the 1972 Convention for the preservation of the world's cultural and natural heritage, which focussed exclusively on tangible heritage. UNESCO therefore launched a two-pronged strategy to create an equivalent system to ensure the safeguarding of intangible cultural heritage. The Proclamation programme, which established a new international designation, was created as an initial emergency measure to identify, promote and focus attention on the diversity of such heritage throughout the world. In parallel, and in order to ensure a lasting foundation for this heritage, the Organization drew up a *Convention for the Safeguarding of the Intangible Cultural Heritage*.

### The preceding Proclamations

The first Proclamation took place in May 2001. It represented the first concrete action by the international community to promote and safeguard this heritage by initiating a list of 19 "masterpieces of the oral and intangible heritage of humanity". The second Proclamation, in November 2003, enhanced this list with 28 new cultural forms and spaces, which were similarly designated because of their exceptional value from the artistic, historical and anthropological points of view and because of their importance for the cultural identity of the custodian communities. The first two Proclamations were direct factors in raising public awareness about the urgent need to protect this heritage. This development, evident in the increased level of participation in the second Proclamation, was cemented by the historic adoption of the *Convention for the Safeguarding of the Intangible Cultural Heritage* at the 32<sup>nd</sup> session of the UNESCO General Conference in October 2003.

### The third Proclamation

For the third Proclamation, 64 candidature files involving 74 Member States have been submitted to the Proclamation Jury. The growing number of candidatures bears witness to the continued interest of the States in safeguarding their intangible cultural heritage. While the second Proclamation coincided with the adoption of the Convention for the safeguarding of intangible cultural heritage in October 2003, the third Proclamation comes at a time when this same Convention is on the verge of securing the 30 ratifications from Member States that are necessary for it to enter into force, two years after its adoption by the General Conference of the Organization. It is stipulated that the Convention shall enter into force three months after the date of deposit of the thirtieth instrument of ratification. This third Proclamation is all the more important since it will be the last. Article 31 of the new Convention states that the Proclamation programme comes to its end once the Convention enters into force, which should be early 2006.

### The future : link with the Convention and monitoring

Once the *Convention for the Safeguarding of the Intangible Cultural Heritage* comes into force, the proclaimed masterpieces of those countries which have ratified the Convention will be incorporated into the "Representative List of the

Intangible Cultural Heritage of humanity" set out in article 16.

The monitoring activities of the Proclamation, which are particularly centred on the implementation of the action plans, will continue. To date, and mainly thanks to the financial support of the government of Japan, 27 of the 47 masterpieces proclaimed in 2001 and 2003 have enjoyed support from UNESCO for the implementation and launching of safeguard projects which are due to continue until 2007-8. The masterpieces proclaimed in the third Proclamation will enjoy the same level of monitoring support. Masterpieces in developing countries will receive priority financial assistance for the implementation of their action plans.

### **The contribution of the Proclamation**

With the Convention due to come into force, it would seem that the Proclamation programme has achieved its objectives. It has raised awareness amongst the international community concerning the value of intangible cultural heritage and the urgent need to safeguard it. It has illustrated the diversity and fragility of this heritage with remarkable examples and, what is a crucial contribution, it has explored various means of safeguarding this heritage.

With the participation of almost 100 countries since the first Proclamation in 2001, with more than 150 candidature files recorded by the Secretariat, and with the Proclamation of nearly 80 masterpieces from all regions of the world, the Proclamation programme reflects all the areas set out in the Convention (oral traditions and expressions, cultural spaces performing arts, social practices, rituals and festive events, knowledge and practices linked to nature). It represents just as many approaches to safeguarding, which are adapted to the nature of each of the elements of intangible cultural heritage inscribed in the list. It represents a solid basis of experience and practice for the future intergovernmental committee responsible for implementing the Convention.

The Proclamation programme has pursued an innovative approach by assigning an important role to local communities and to the custodians of the traditions and by laying the emphasis on the respective action plans. The safeguarding of intangible cultural heritage indeed depends above all on the protection and revitalization of a range of situational elements which support the continuity of performances and of developments and which promote their transmission to future generations. In this respect, the involvement of practitioners who are guarantors of the tradition is crucial. Their active participation is also essential for the success of the safeguard projects, and so is permanent skills enhancement to enable the practitioners and custodians of local projects to pursue safeguarding activities beyond the duration of the project.

## DEFINITION, SELECTION PROCEDURES AND CRITERIA

### Definition

The Proclamation concerns two types of manifestations of intangible cultural heritage: forms of popular and traditional cultural expressions and cultural spaces, i.e., places where cultural and popular activities are concentrated and regularly take place (markets squares, festivals, where rituals and processions take place, etc.)

This type of heritage covers diverse and complex forms of living heritage, that is constantly evolving, and that manifests itself in **oral traditions, performing arts, music, festive events, rituals, social practices** or in **knowledge and practices concerning nature and the universe, and know-how linked to traditional craftsmanship**.

### Objectives

The programme was established in order to:

- Encourage the public to favour recognition of this living but fragile heritage and to raise awareness of the need to safeguard and revitalise it;
- Evaluate and draw-up an inventory of the intangible cultural heritage throughout the world;
- Incite States to establish national inventories and take relevant legal and administrative protective measures;
- Encourage knowledge bearers to be fully involved – local traditional artists or bearers of the skills and know-how – in identifying, revitalising and safeguarding their heritage.

### Procedure

Every two years, Member States are invited to submit candidature files. Over and above the limit of one national file, Member States may submit multinational candidature files.

Once they have been registered and the content verified by the Secretariat, the files are evaluated from a scientific and technical point of view by NGOs specialised in the different domains that cover intangible cultural heritage.

An International Jury nominated by the Director-General for four years, examines the candidatures in the light of the scientific and technical evaluations and in accordance with the criteria established by the Rules of the Proclamation, and submits a recommendation to the Director-General.

Further to the Jury's recommendation, the Director-general proclaims the list of Masterpieces of the Oral and Intangible Heritage of Humanity.

### Criteria

The cultural expressions and spaces proposed for Proclamation must:

- Demonstrate their outstanding value as masterpiece of the human creative genius;
- Give wide evidence of their roots in the cultural tradition or cultural history of the community concerned;
- Be a means of affirming the cultural identity of the cultural communities concerned;
- Provide proof of excellence in the application of the skill and technical qualities displayed;

- Affirm their value as unique testimony of living cultural traditions;
- Be at risk of degradation or of disappearing.

These cultural forms and spaces must be in keeping with UNESCO ideals and in particular with the Universal Declaration of Human Rights.

The candidature files submitted by the Member States must demonstrate that the cultural forms or spaces are in conformity with all these criteria. Furthermore, they must provide proof of the full involvement and agreement of the communities concerned, and must include a sound action plan for the revitalisation, safeguarding and promotion of the cultural spaces and expressions, elaborated in close collaboration with the bearers of the heritage.

### **Follow-up**

The proclamation of a cultural expression or space as Masterpiece of the Oral and Intangible Heritage of Humanity implies that the Member States concerned will ensure the implementation of the action plan submitted with the candidature file. The implementation of the safeguarding plans is the fundamental stage at which the programme becomes operational projects supported by UNESCO. These safeguarding measures are identified and established in close consultation with the communities concerned so as to reflect their aspirations, preoccupations and values. The action plans provide concrete activities such as reinforcing research and documentation, identification and inventorying the knowledge bearers, support to the measures enhancing transmission of knowledge and know-how to younger generations; raising awareness at local and national levels by means of festivals or conferences, adopting legal protective measures, or introducing specialised teaching within school and university curricula.

### **International Assistance**

The proclamation programme foresees several forms of international assistance to Member States to cover costs related to preparing the candidature files or to finance the implementation of actions plans for the safeguarding of the proclaimed masterpieces, within the framework of follow-up activities. Prizes, awarded by the United Arab Emirates and the Republic of Korea have been established so as to encourage safeguarding and revitalisation of the proclaimed masterpieces.

The proclamation programme, especially the action plans, is for the most part, financed by extra-budgetary funds, of which a large part have been granted by the Japanese government.

**MEMBERS OF THE INTERNATIONAL JURY  
2005**

***Antonio Augusto ARANTES (Brazil)***

**President of the Brazilian National Institute for Historic and Artistic Heritage (IPHAN)**

A social anthropologist specializing in popular and folk culture, urban landscape and heritage and cultural heritage preservation, Antonio A. Arantes has taught at the State University of Campinas since 1968. He has headed several anthropological associations and has been responsible for numerous consultancy projects in the field of cultural heritage preservation for the UN and national institutions. Antonio A. Arantes was instrumental in the development of the *Convention for the Safeguarding of the Intangible Cultural Heritage*.

***Egil BAKKA (Norway)***

**Director of the Norwegian Centre for Traditional Music and Dance**

As a specialist in various domains of intangible cultural heritage, most notably in traditional dance, Egil Bakka has undertaken extensive fieldwork in Norway, the Faroe Islands and Iceland. He holds a professorship in Dance Studies at the Norwegian University of Science and Technology and is Chair of the Committee for Traditional and Folk Costumes under the Norwegian Ministry of Culture and Church Affairs, as well as a member of several international boards and committees.

***Aziza BENNANI (Morocco)***

**University Professor, Ambassador of Morocco to UNESCO**

Aziza Bennani was a professor at the Faculty of Literature and Humanities at the Hassan II University of Mohammedia, where she taught Hispano-Moroccan and Hispano-American literature and civilization, among others. She has published several books in Arabic, French and Spanish and has held the position of High Commissioner for the Disabled and Moroccan Secretary of State for Culture.

***HRH Basma BINT TALAL (Jordan)***

**Princess of Jordan, President of the Jury**

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 she subsequently played an important role in the 1995 United Nations Conference on Women in Beijing. Princess Basma is Honorary Ambassador for Human Development for UNDP as well as Goodwill Ambassador for both UNIFEM and UNFPA and is a member of the Council of the United Nations University for Peace.

**Georges CONDOMINAS (France)**

**Cultural Anthropologist**

Specializing in oral culture, Georges Condominas has held the positions of Vice-President of the Union of Anthropologists and Chair of ethnology and sociology of South-East Asia at the Ecole Pratique des Hautes Etudes and for several years he was a professor at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Georges Condominas is well-known for his monograph *We have Eaten the Forest: The story of a Montagnard Village in the Central Highlands of Vietnam*.

**Anzor ERKOMAISHVILI (Georgia)**

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

After studying at the State Conservatory of Tbilisi, Anzor Erkomaishvili founded and continues to direct several Georgian polyphonic singing groups, including the Rustavi choir and the Martve youth choir. He has collected a vast number of recordings of traditional songs throughout all regions of Georgia and was the initiator of the restoration of the Archives of Georgian Polyphonic Songs.

**Carlos FUENTES (Mexico)**

**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 English and Hispanic literature. In 1958, he published *Where the Air is Clear*, a huge jigsaw relating the life of Mexico City in the 1940s and 1950s. Carlos Fuentes was Ambassador of Mexico to France from 1974 to 1977 and received the Miguel de Cervantes Prize in 1987.

**Yoshikazu HASEGAWA (Japan)**

**Executive Director of the New National Theatre Foundation of Japan**

After completing studies in Liberal Arts at the University of Tokyo, Yoshikazu Hasegawa worked for many years in different divisions of the Japanese Ministry for Education, Science, Sports and Culture, in particular as Director of the Science and International Affairs Bureau. He was acting Director of the Research Office of the Education Committee at the House of Representatives before he was appointed Director of the Japan Arts Council in 1995. Since 2001, he has been Executive Director of the New National Theatre Foundation in Tokyo.

**Epeli HAU'OFA (Fiji)**

**Writer, Professor of Anthropology, Director of the Oceania Centre for Arts and Culture**

As a writer and professor of anthropology, he has been Keeper of Palace Records in Tonga and held in turn the positions of Head of the Sociology Department and Head of the School of Social and Economic Development of the University of the South Pacific. In the late 1990s he founded the Oceania Centre for Arts and Culture, which he has since directed. His publications include an ethnographical publication, *Mekeo*, a short story collection, *Tales of the Tikongs*, a novel, *Kisses in the Nederends*, and a series of papers on the theme of *A New Oceania*.

***Alpha Oumar KONARE (Mali)***

**Chairperson of the Commission of the African Union, former President of Mali**

Alpha Oumar Konaré studied history in Mali and 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 and was President of Mali from 1992 to 2002. He is currently Chairperson of the African Union Commission.

***Elvira KUNINA (Russian Federation)***

**Director of the Russian National House of Folk Art**

As a renowned specialist in the field of Russian traditional artistic culture, Elvira Kunina is Director of the Russian National House of Folk Art, Member of the Board of the Ministry of Culture and Mass Communications, Chairperson of the Russian National Commission for UNESCO and Deputy Secretary-General of the International Folklore Organisation (IOV). She is the author of numerous publications on Russian traditional culture and organizes festivals promoting traditional art and the recognition of ethnic communities.

***Olive LEWIN (Jamaica)***

**Pianist, ethnomusicologist, Director of the Jamaica Orchestra for Youth**

Olive Lewin 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 that of Director of the Jamaica Institute of Folk Culture. Since 1983 she has directed the Jamaica Orchestra for Youth.

***Amandina LIHAMBWA (Tanzania)***

**Actress, Playwright, Professor at the University of Dar es-Salaam**

The actress Amandina Lihamba is professor and Dean of the Faculty of Arts and Social Sciences of the University of Dar es-Salaam. Over the last 30 years she has continuously performed and directed in the theatre, written plays and produced films. She has also acted as a consultant to many organizations and institutions including UNICEF, various international development agencies, Tanzania National Arts Council, Ministry of Education and Culture, Forum for African Educationalists, Popular Theatre Alliance and Tanzania Commission for Sciences and Technology.

***Ahmed Aly MORSI (Egypt)***

**Chairperson of the National Library and Archives, Professor at the Faculty of Arts, Cairo University**

Ahmed Aly Morsi is a professor and Head of the Department of Arabic at the Faculty of Arts at Cairo University and author of numerous publications in the field of folk traditions, songs, literature and Egyptian civilization. As a member of the Egyptian Diplomatic Corps, he was Cultural Counsellor and Director of the Educational Mission in Rome and in Madrid, where he was also Director of the Egyptian Institute of Islamic Studies. Since 2003, he has been Chairperson of the Egyptian National Library and Archives.

***Martina PAVLICOVÁ (Czech Republic)***

**Researcher in Ethnology**

Martina Pavlicová lectures at the Institute of European Ethnology and at Masaryk University on oral folklore, ethno-choreology, historiography, methodology of ethnology, and social culture. She is a member of the editorial board of the *Czech Journal of Ethnography* and member of the Strážnice International Folklore Festival programme committee, a representative of the Czech Republic at the International Council of Organizations for Folklore Festivals and Folk Art (CIOFF), and a member of the CIOFF International Culture Board since 1995.

***Olabiyi Babalola Joseph YAI (Benin)***

**University Professor, Ambassador of Benin to UNESCO**

As a specialist in African languages, literature, alphabetization, oral poetry and the culture of African diasporas, Olabiyi Babalola Joseph Yai has held professorships in Benin, Nigeria, Brazil, Japan and the United Kingdom. He participated in the development of UNESCO's programmes in the field of African languages and culture and is Ambassador of Benin to UNESCO as well as a member of numerous international boards, committees and juries in the field of culture.

***Ana Paola ZACARIAS (Portugal)***

**Cultural anthropologist, Ambassador of Portugal to Estonia**

After studying law and cultural anthropology, Ana Zacarias has held numerous positions within the Ministry of Foreign Affairs, namely in the field of the protection of cultural heritage. In 1998 she was appointed vice-president of the Camões Cultural Institute in Portugal and Deputy Permanent Delegate of Portugal at UNESCO. She was a representative of her country in the intergovernmental meetings that prepared the Convention for the Safeguarding of the Intangible Cultural Heritage and at various other international conferences. She has recently been appointed Ambassador of Portugal to Estonia.

***Zhentao ZHANG (China)***

**Musician, Professor at the Music Research Institute, Chinese Academy of Arts**

Zhentao Zhang is a musician and professor at the Music Research Institute at the Chinese Academy of Arts. Further to his career as a professional musician, he has investigated and collected ancient musical instruments, researching and documenting traditional rural Chinese music rituals. He has organized many music festivals and conferences and is a member of the Chinese Traditional Music Society and of the Society of Chinese Musicians. He has also been Director of the Chinese Music Archives.

***List of Masterpieces of the First and Second Proclamation***  
**2001 and 2003**

<b>Azerbaijan</b>	Azerbaijani Mugham
<b>Belgium</b>	The Carnival of Binche
<b>Belize</b>	The Garifuna Language, Dance and Music (supported by Honduras and Nicaragua)
<b>Benin</b>	The Oral Heritage of Gelede (supported by Nigeria and Togo)
<b>Bolivia</b>	<ul style="list-style-type: none"><li>• The Oruro Carnival</li><li>• The Andean Cosmivision of the Kallawaya</li></ul>
<b>Brazil</b>	The Oral and Graphic Expressions of the Wajapi
<b>Cambodia</b>	The Royal Ballet of Cambodia
<b>Central African Republic</b>	The Oral Traditions of the Aka Pygmies of Central Africa
<b>China</b>	<ul style="list-style-type: none"><li>• Kunqu Opera</li><li>• The Art of Guqin Music</li></ul>
<b>Côte d'Ivoire</b>	The Gbofe of Afounkaha: the Music of the Transverse Trumps of the Tagbana Community
<b>Colombia</b>	The Carnival of Barranquilla
<b>Cuba</b>	La Tumba Francesa
<b>Dominican Republic</b>	The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella
<b>Ecuador and Peru</b>	The Oral Heritage and Cultural Manifestations of the Zápara People
<b>Egypt</b>	The Al-Sirah al-Hilaliyya Epic
<b>Estonia</b>	The Kihnu Cultural Space
<b>Estonia, Latvia and Lithuania</b>	The Baltic Song and Dance Celebrations
<b>Georgia</b>	Georgian Polyphonic Singing
<b>Guinea</b>	The Cultural Space of 'Sosso Bala' in Nyagassola
<b>India</b>	<ul style="list-style-type: none"><li>• Kutiyattam, Sanskrit Theatre</li><li>• The Tradition of Vedic Chanting</li></ul>

<b>Indonesia</b>	Wayang Puppet Theatre
<b>Iraq</b>	Iraqi Maqam
<b>Italy</b>	Opera dei Pupi, Sicilian Puppet Theatre
<b>Jamaica</b>	The Maroon Heritage of Moore Town
<b>Japan</b>	<ul style="list-style-type: none"> <li>• Nôgaku Theatre</li> <li>• Ningyo Johuri Bunkaru Puppet Theatre</li> </ul>
<b>Kyrgyzstan</b>	The Art of Akyns, Kyrgyz Epic Tellers
<b>Lithuania</b>	Cross Crafting and its Symbolism in Lithuania <i>(supported by Latvia)</i>
<b>Madagascar</b>	Woodcrafting Knowledge of the Zafimaniry
<b>Mexico</b>	The Indigenous Festivity dedicated to the Dead
<b>Mongolia</b>	The Traditional Music of Morin Khuur
<b>Morocco</b>	The Cultural Space of Jemaa el-Fna Square
<b>Philippines</b>	Hudhud Chants of the Ifugao
<b>Republic of Korea</b>	<ul style="list-style-type: none"> <li>• Royal Ancestral Rite and Ritual Music in Jongmyo Shrine</li> <li>• The Pansori Epic Chant</li> </ul>
<b>Russian Federation</b>	The Cultural Space and Oral Culture of the Semeiskie
<b>Spain</b>	The Mystery Play of Elche
<b>Tajikistan and Uzbekistan</b>	Shashmaqom Music
<b>Tonga</b>	Lakalaka, Dances and Sung Speeches of Tonga
<b>Turkey</b>	The Arts of the Meddah, Public Storytellers
<b>Uzbekistan</b>	The Cultural Space of the Boysun District
<b>Vanuatu</b>	Vanuatu Sand Drawing
<b>Vietnam</b>	Nha nhac, Vietnamese Court Music
<b>Yemen</b>	Song of Sanaa

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### Audiovisual material

**Photos** are available on demand:  
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**Video tapes, Betacam SP** (10 minutes) and **Broll** are available on demand:  
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### Interviews

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[www.unesco.org/culture/masterpieces](http://www.unesco.org/culture/masterpieces)