

Guidelines for the Establishment of Living Human Treasures Systems

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UNESCO Section of Intangible Heritage

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PART I

INTRODUCTION

1.1: Background

Cultural heritage is the product and legacy of mankind. It can be divided into tangible and intangible cultural properties, although the process of creation itself is intangible, since both kinds of cultural properties are the products of human skills and knowledge. UNESCO interprets the term “culture” in its broadest sense, as a set of spiritual, material, intellectual and emotional characteristics of a given society. Commonly, “cultural heritage” calls monuments and art objects to mind, but intangible cultural heritage is equally important.

Intangible cultural heritage may be defined as all traditional cultural manifestations and folklore—the collective creation of a cultural community founded on tradition. This heritage is transmitted through oral means and by example, and is modified over time by collective recreation. The most up-to-date definition of intangible cultural heritage is: *the processes learned by people along with the knowledge, skills and creativity that inform and develop them, the products created, and the resources, spaces and other social and natural contexts necessary to their sustainability*. These processes are important aspects of cultural identity. They provide living communities with a sense of continuity and a connection to previous generations. They safeguard cultural diversity and the creativity of humanity. Forms of intangible cultural heritage include, amongst others, languages, oral traditions, customs, music, dance, rituals, festivals, traditional medicine, food preparation and presentation, handicrafts and architectural skills.

Philosophies, values, ethical codes, and ways of thinking conveyed through languages, oral traditions and different cultural manifestations constitute the foundations of life in a community. Socio-economic modernization and technical progress have, however, encouraged cultural globalization. The revitalization of traditional culture and folklore, specific to each community, helps to preserve local identity, the strengthening of which

is essential to perpetuate cultural diversity of the world.

The success of sustainable human development relies on adapting development strategies to the socio-cultural context of each community. It is therefore necessary to study traditional ways of thinking, to learn how local societies use traditional production methods and, particularly, oral tradition. Traditional culture and folklore, particularly the performing arts and handicrafts, can directly contribute to economic development. Memory is a mainspring of creativity and the preservation and promotion of traditional culture and folklore serves as the source of inspiration for contemporary creation. Traditional culture and folklore is safeguarded in human memory, and can survive only through transmission from generation to generation or through documentation and archiving.

For many population groups, especially minorities and indigenous groups, intangible cultural heritage is the essential source of an identity deeply rooted in the past. Unfortunately, many of its manifestations, including traditional music, dance, festivals, know-how for the production of handicrafts, oral traditions and local languages have already disappeared or are in danger of being lost. This is happening because local intangible cultural heritage is rapidly being replaced by a standardized international culture, fostered not only by socio-economic modernization, but also by the rapid advances in information dissemination and transportation. The intangible cultural heritage is inherently vulnerable because of its non-physical nature. Its preservation, promotion, dissemination and revitalization are therefore extremely urgent. One effective way of safeguarding it is to conserve it by collecting, recording, and archiving. An even more effective way is to ensure that the bearers of the heritage continue to acquire knowledge and skills and transmit them to future generations. With this aim in mind, the holders of intangible cultural heritage must be identified and given official recognition.

1.2: Activities Implemented by UNESCO

1.2.1: The year 2002 is doubly significant. It is the United Nations Year for Cultural Heritage, and it marks the 30th anniversary of the *Convention concerning the Protection of the World Cultural and Natural Heritage* (the World Heritage Convention). Since the adoption of this convention in 1972, 730 sites in 125 countries have been inscribed on

the World Heritage List and have become World Heritage Sites. UNESCO's efforts have centered on protecting and preserving visible and physical cultural heritage worldwide.

1.2.2. The international community has increasingly recognized the necessity to put in place measures aimed at protecting the intangible cultural heritage. Accordingly, the UNESCO General Conference, at its 25th session (Paris, 15 November 1989) adopted the *Recommendation on the Safeguarding of Traditional Culture and Folklore*. As is reflected in the Recommendation's preamble, the General Conference recommended that "Member States should apply the following provisions concerning the safeguarding of folklore by taking whatever legislative measures or other steps may be required in conformity with the constitutional practice of each State to give effect within their territories to the principles and measures defined in this Recommendation". It was recommended that "Member States bring this Recommendation to the attention of the authorities, departments or bodies responsible for matters relating to the safeguarding of folklore and to the attention of the various organizations or institutions concerned with folklore, and encourage their contacts with appropriate international organizations dealing with the safeguarding of folklore" and that "Member States should submit to the Organization reports on the action they have taken to give effect to this Recommendation". The Recommendation encouraged the development of national inventories of institutions concerned with folklore, the establishment of national archives, documentation systems, museums or folklore sections at existing museums where traditional and popular culture can be exhibited, and the design and introduction into both formal and out-of-school curricula the teaching and study of folklore. Member States were urged to train collectors, archivists, documenters and other specialists in the conservation of folklore, to guarantee the right of access of various cultural communities to their own folklore, to provide moral and economic support for individuals and institutions studying, making known, cultivating or holding items of folklore, and to promote dissemination and protection of folklore. The Recommendation urged Member States to intensify international cultural co-operation and exchange with international and regional associations, institutions and organizations concerned with folklore, particularly through the exchange of information, the training of specialists, the promotion of bilateral or multilateral projects, and the organization of meetings between specialists.

The Recommendation was the first, and so far the only, international legal instrument developed for the intangible culture heritage. Ranking among the highest priority

activities, UNESCO's intangible cultural heritage programme aims to face the challenges of the present and the future, the most imperative needs facing the world in respect to the preservation, protection, transmission, promotion and revitalization of intangible heritage. Successful implementation requires close co-operation with Member States, non-governmental organizations, specialized institutions and other partners to maintain our amazing creative wealth and cultural diversity for present and future generations.

1.2.3: On 16-17 June 1993 an important forum, the *International Consultation on New Perspectives for UNESCO's Programme: The Intangible Cultural Heritage*, took place at the Organization's Headquarters in Paris. The major strategic objective was to assign new orientations, approaches and mechanisms to UNESCO's programme on the preservation, protection, dissemination, transmission, promotion and revitalization of intangible cultural heritage. Among the concrete and priority activities recommended by the forum was a system to grant a distinction to outstanding possessors of the world's cultural traditions, that is, to holders of traditional knowledge. Revitalization of intangible cultural heritage selected by its bearers for transmission to future generations was given high priority, using the following approaches: (a) due account should be taken of the permanent evolution of heritage; (b) particular importance should be given to the heritage of hybrid cultures, particularly in urban areas; (c) particular attention should be given to the heritage of minority cultures. The consultation document proposed the creation of multi-media archives on oral traditions and the granting of an award to possessors of cultural traditions. The role of UNESCO was defined as a catalyst and a coordinator, reinforcing regional co-operation by creating networks of specialized institutions in which UNESCO is in partnership with other institutions, and launching pilot projects. Five pilot projects received favorable reactions: (a) the protection, conservation and revival of heritage in the Hué region of Vietnam; (b) safeguarding and revitalizing traditional music in Niger; (c) safeguarding, revitalizing and diffusing traditional and popular heritage in the Eastern and Central European region, working in collaboration with Hungarian and Bulgarian authorities; (d) the collection, training of specialists, and revitalizing of traditional music and dance in Tunisia; (e) promoting and disseminating the urban heritage of the historic centre of Mexico City.

1.2.4. The decisions of the 1993 Paris International Consultation, particularly on

granting a distinction to outstanding possessors of the world's cultural traditions, were extremely timely. A formal proposal to establish a UNESCO system of "Living Cultural Properties" was made by the Republic of Korea in a 30 June 1993 letter to the UNESCO Executive Board. At its 142nd session (in 1993), the Executive Board of UNESCO adopted a resolution on the Living Human Treasures system (142 EX/18 and 142 EX/48). It invited Member States to establish, where appropriate, a system of Living Human Treasures in their respective territories. The UNESCO Secretariat was invited to compile a list of Living Human Treasures submitted by Member States and to make it available, if appropriate, as a 'world list'. The establishment of a system of Living Human Treasures was and is aimed at encouraging Member States to take prompt and vigorous measures to safeguard traditional culture at all levels. In concrete terms the safeguarding measures cover: (i) the preservation of know-how, skills, practices and techniques indispensable to the continuance, creation, functioning and evolution of traditional culture in all its parts, as pivotal foundations of society, national and cultural identities of peoples, communities and ethnic groups; (ii) the formal recognition and remuneration of persons who embody traditional wisdom and are genuine holders by excellence of tangible and intangible cultural heritage as Living Human Treasures; (iii) the assured continuation and development of this work via Living Human Treasures themselves; (iv) the requirement to train younger generations in traditional skills and techniques; (v) the encouragement of younger people to devote their lives to learn, use and transmit the know-how to ensure durable and authentic original cultural identities of territories and peoples. In other words, the aims of the Living Human Treasures system are to play a decisive role in the perpetuation of intangible cultural heritage in time and space through the establishment of mechanisms that will ensure the continuous transmission of traditional know-how from generation to generation. The well-being of Living Human Treasures and traditional culture guarantees the national and cultural identities of peoples, minorities and ethnic groups, the harmonious balance between their distinction and the universal values of the international community, and the maintenance of world cultural diversity.

1.2.5: Ranking amongst the highest priority activities of the Organization, UNESCO's intangible cultural heritage programme aims to face the challenges of the present and future, namely, the most imperative needs in the field of the preservation, protection, transmission, promotion and revitalization of world heritage. The programme is implemented in close co-operation with Member States, non-governmental organizations, specialized institutions and other partners which strive to maintain our

world in its amazing creative wealth and diversity. An overview of UNESCO's major activities in the field is inseparable from the 1989 *Recommendation on the Safeguarding of Traditional Culture and Folklore*. Since the adoption of this Recommendation, UNESCO had surveyed its implementation within Member States. Eight regional seminars were held between 1995 and 1999 that systematically assessed the implementation of the Recommendation and evaluated the contemporary situation on the safeguarding and revitalization of intangible heritage. The workshops enabled participants to identify more clearly and concretely the problems and solutions for safeguarding and revitalizing intangible heritage in regions such as Western, Central and Eastern Europe, Latin America, Africa, the Middle East, and Central, South, Southeast and East Asia.

1.2.6: In order to promote the establishment of the Living Human Treasures system worldwide, Guidelines for the system and its various aspects were written in 1996 and distributed to Member States. Resolution 23, adopted by the 29th session of the UNESCO General Conference in 1997, further implemented the project.

1.2.7: As a culmination of the Recommendation's application seminars, UNESCO, in partnership with the Smithsonian Institution, organized an international conference in Washington in June 1999 entitled *A Global Assessment of the 1989 Recommendation: Local Empowerment and International Co-operation*. This conference analyzed the situation on the safeguarding and revitalization of intangible cultural heritage and worked out strategic actions to further the cause. Following this forum, a preliminary feasibility study on the advisability of regulating internationally, through a new standard-setting instrument, the protection of traditional culture and folklore was drafted. This document was submitted to the General Conference of UNESCO in October-November 2001, where a resolution was adopted that drew attention to the importance of the intangible heritage and the urgent need for its protection. The resolution stressed UNESCO's specific mandate and stated that the most appropriate legal instrument for achieving the goal would be an international convention, a preliminary draft of which would soon be tabled. Taking into account the views expressed by the great majority of Member States, it was decided that the approach to be adopted for the instrument should be based on that employed for the 1972 World Heritage Convention and should carefully avoid any overlap or duplication with activities carried out by other organizations, principally those of the World Intellectual Property Organization (WIPO).

1.2.8: Following the Washington Conference, three new assessment seminars were held on the Recommendation: in Veliky Novgorod (The Russian Federation), covering the countries of Eastern Europe and Asia in transition, in July 1999; in Kingston (Jamaica), covering the Caribbean, in May 2001; in Yakutsk (Republic of Sakha, the Russian Federation), covering Siberia, in August 2001. These allowed a more comprehensive picture to emerge of the situation regarding intangible cultural heritage around the globe.

1.3: Outline of Training Workshops

1.3.1: To further the UNESCO Executive Board's decision on enacting a system of Living Human Treasures made during the 142nd session held in 1993, the Korean National Commission for UNESCO organized the *Policy Meeting on the Development of Methodology for the Preservation of Intangible Heritage*. The meeting took place in Seoul in October 1996. It discussed the draft *Guidelines for the Establishment of a Living Human Treasures System* and explored the possibility of holding UNESCO training workshops on different aspects of the proposed system. The Republic of Korea and Japan, with their extensive experience in running their national systems of Living Human Treasures/Living Cultural Properties and in preserving intangible cultural heritage, offered to host future workshops. Between 1998 and 2001, seven UNESCO training workshops on the Living Human Treasures system were held, four in Korea (in Seoul, Namwon and Gangneung; 1998, 1999, 2000, 2001), one in Italy (Venice; 1999), one in Japan (Tokyo; 2001), and one in the Philippines (Manila; 2001). In addition, the Czech Republic, jointly with UNESCO, organized a workshop at Straznice, in January-February 2002, to assess the Czech Living Human Treasures system established a year before, taking into account the accumulated experience of the Member States where related systems exist.

1.3.2: Workshops as a vital instrument of international co-operation

One major impact of the seven training workshops has been the establishment of a new, constructive and sustainable co-operative system of UNESCO Member States in the high-priority field of intangible cultural heritage. In the Executive Board's 1993 announcement (142 EX/18), the uniqueness of co-operation in the field of culture was signalled, on the grounds that "the developed and developing nations are both benefactors and beneficiaries". The workshops confirmed the validity of this observation, laying down foundations for an alliance of all partners preoccupied with

the situation of intangible cultural heritage and united in their efforts to work out the most appropriate solutions for safeguarding and revitalizing it. The alliance includes UNESCO Member States, regional networks, specialized non-governmental organizations, centres, institutions, archives, experts, holders of traditional knowledge (Living Human Treasures), and all other people involved in intangible cultural heritage. The quantitative statistics of involvement in workshops is evidence in itself of this ongoing, large-scale, impressive co-operation: 95 Member States representing various regions of the world and 146 experts, including Living Human Treasures from the countries where such systems exist, have participated. Resulting from this co-operation, a long-term strategy of safeguarding the intangible heritages in the Member States and in the world community at large started to be elaborated. This strategy is now being carried out as a part of UNESCO's programme for the intangible cultural heritage and within the framework of the cultural policies of Member States.

1.3.3: Workshops as a unique intellectual forum

The workshops have taken the shape of a unique theoretical and practical forum where a multitude of topics, aspects, global/regional/national approaches, needs, problems, solutions, means and mechanisms were identified, debated, and elaborated in past, present and future contexts. Discussions focused on the following themes: (i) the preservation of intangible cultural heritage; (ii) the preservation of traditional performing arts; (iii) Living Human Treasure systems and the protection of bearers, particularly with respect to handicraft traditions; (iv) the role of education and training; (v) the protection of intangible cultural heritage; (vi) Living Human Treasures in a multicultural context; (vii) the role and contribution of a Living Human Treasures system in safeguarding and promoting local festivals. The selection of themes for discussion was not casual, but pertained to principal directions in preserving the intangible cultural heritage through flagship systems of Living Human Treasures, covering a complex of actions and mechanisms relating to educating, safeguarding, performing, transmitting, protecting and revitalizing. In dealing with the themes, experts broached a number of issues, as shown below, through the presentation of country papers, debates, and exchanges of information and experience: (i) the role and place of culture in today's world, as the common wealth of humanity and as unique creative products of individuals, minorities and ethnic groups; (ii) the contradictory nature of globalisation, modernization and urbanization, and their consequences for both the world cultural landscape and particular countries; (iii) the functions, self-affirming and vulnerable attributes of tangible and intangible heritages in the process of the evolution

of the global community and of individual Member States; (iv) contemporary meanings and interpretations of fundamental concepts such as ‘tradition’, ‘folk tradition’, ‘art’, ‘intangible heritage’, ‘living culture’, ‘cultural property’, ‘preservation’ as opposed to ‘creativity’ in cultural heritage, and so on; (v) aspects of preservation, protection, dissemination, transmission, promotion and revitalization of the intangible cultural heritage; (vi) current programmes, projects and activities in the field of traditional culture and the transmission of traditional knowledge; (vii) innovative measures and mechanisms aimed at improving the protection of intangible cultural heritage in its global, regional and national contexts. The recommendations emerging from the workshops now serve as guideposts to UNESCO, Member States and other involved parties.

1.3.4: Workshops as a practical guide for the Member States

Officials and Living Human Treasures from Member States with established systems participated both theoretically and practically, and workshops offered visits to administrative centres, research institutes, museums, theatres and training facilities. Traditional cultural performances, in which the artists themselves took part, were staged. The constructive dialogue based on exchanges of experience has proved very fruitful, and the awareness of the indisputable benefits of the Living Human Treasures system has grown exponentially. As a result, the Czech Republic in March 2001 established its own system, and the Straznice meeting in January-February 2002 offered a chance to scrutinise it in comparison with other existing systems. Other Member States seriously examining the possibility of establishing a Living Human Treasures system or which are in the process of undertaking preparatory steps include China, Ghana, Israel, Italy, Malawi, Malaysia, Saint Lucia, Slovakia, Vietnam, Yugoslavia and Zimbabwe. Much of this achievement has been made possible by the workshops. Despite the favourable attitude towards establishing Living Human Treasures systems, certain impediments remain, such as: (i) competing priorities in economic and cultural spheres; (ii) a lack of available funds; (iii) the absence of appropriate legal, structural, organizational and other foundations.

1.3.5: Future strategies for workshops

Workshop participants have acknowledged the necessity of holding additional training workshops in the future. Recommendations have been made that, in addition to hosting workshops in Japan, Italy, the Philippines and the Republic of Korea, venues should be found in other regions of the world. It is considered desirable that Member States who

are in the process of establishing Living Human Treasures systems should be considered as potential hosts for workshops. A number of important themes have also been identified: (i) ethical, religious and gender issues in relationship to the preservation, protection and revitalization of intangible heritage; (ii) issues of copyright; (iii) mass media involvement; (iv) the role of education in the promotion of intangible heritage; (v) conflicts between traditional values and practices and environmental laws and concerns. The role of the mass media has been recognized as indispensable in disseminating information to the scientific community and to the general public, and thereby in increasing awareness of the work carried out by UNESCO, Member States and other partners in preserving and revitalizing intangible heritage and maintaining the cultural diversity of the world. Participants have also recognized the need to improve methods of informing Member States and concerned parties of the outcomes of workshops and strategies to be followed up.

Summaries of the workshops held so far are given in Part IV below.

1.4: Examples of Existing Living Human Treasures Systems

1.4.1: Japan

In 1950, Japan enacted the Law for the Protection of Cultural Properties. The law was revised in 1954 in order to add the fourth category, namely: Important Intangible Cultural Properties. Appointments of Intangible Cultural Properties and 'Holders' (Living Human Treasures; those who have mastered or possess exceptional skills in arts and crafts) have been made annually since February 1955. Intangible Cultural Properties must be of exceptionally high artistic value, must leave a significant mark in history, and must be a noted part of a certain region or a specific school. Seven subsidiary categories of performing arts and nine applied arts have been recognized, divided into 36 performing arts' skills and 39 applied arts' skills. Criteria are established for each field of skills, and the system is overseen by the Agency for Cultural Affairs. In 1994, 52 of the 'holders' were still alive, and 23 groups were appointed. Legislation permits the appointment of a 'holder' or a group to be cancelled if either proves unworthy of the designation, and the appointment is automatically cancelled when a 'holder' dies. 'Holders' receive special remuneration, and funds are available to assist them with training, to defray the costs of groups, and to support public performances and exhibitions. In 1975, the fifth category, Folk Cultural

Properties, comprising both tangible and intangible components, was added. Intangible Folk Cultural Properties encompass food, dress, habitat, trades and professions, religion, customs, performing arts, dance and folk music; 158 appointments were made by 1994. Intangible Folk Cultural Properties offer only collective recognition to groups; there are no individual 'holders'. The system aims to improve artistic skills, to document arts and artistic skills for future generations, to exhibit works for the general public, and to train successors.

1.4.2: Republic of Korea

In 1962, the Government of the Republic of Korea enacted the Cultural Property Preservation Law (Law 961). This law distinguished four categories for preservation: Important Tangible Cultural Properties, Important Intangible Cultural Properties, Folk Cultural Properties, and Monuments. The first Intangible Cultural Properties were appointed in December 1964 together with 'holders' (Living Human Treasures). Following stipulations made in 1974, the 'holders' have been paid stipends which amount to 50% of the average monthly wage, and are charged with performing, preserving and teaching their art or craft. 'Future holders', 'assistants' and 'primary students' are also sponsored with the aim to ensure the continuity of traditions to future generations. Since November 1986, funding has been made available for preservation associations and special scholarships. The Korean system makes no distinction between folk and art (court, literati, and aristocratic art) intangible heritage. In December 1999, the Cultural Properties Administration was recognized as the focal point of this system in a revision which: (i) ensures the preservation of threatened traditions; (ii) allows more than one 'holder' to be acknowledged in each designated Property; (iii) creates an honorary designation for 'holders' who are too old or frail to practice their art or craft; (iv) increases support for groups rather than individuals; (v) targets support to artists who are in financial need; (vi) amalgamates Properties; (vii) reinforces regional appointments; (viii) promotes management reforms. By September 2001, 108 Important Intangible Cultural Properties were appointed (numbered 1 to 115, with seven cancelled appointments) within seven categories: music, dance, theatre, games and ceremonies, martial arts, crafts, and food preparation. There were 199 living 'holders', 54 'future holders', and 234 'assistants' to 'holders'. 'Holders' have obligations to train successors and make the intangible heritage available to the public.

1.4.3: The Philippines

In the Philippines, the National Artist Award was established by Proclamation 1001 in April 1972 to give appropriate honour to Filipino citizens who significantly contributed to the nation's cultural heritage. The Cultural Center of the Philippines administers this award. Eight categories were recognised: dance, music, theatre, visual arts, literature, film, broadcast arts, architecture and design. Forty-one individual awards were granted by December 2000 out of whom 12 appointees are still alive. A second award, the National Living Treasures Award, was created in 1988 for the preservation and promotion of folk and indigenous art. More recently, an Intangible Heritage Committee has been set up. A panel of experts from academic, governmental and non-governmental agencies ensures a fair selection process. The objectives of the National Living Treasures system are: (i) to acknowledge the importance of folk and indigenous artists as the exceptional channel for transmitting skills from the past to the future, (ii) to provide mechanisms for identifying and assisting folk and indigenous artists in transferring skills to the community, (iii) to revitalise artistic traditions; (iv) to create opportunities for promoting traditions in both local and international spheres. Appointments recognize technical and artistic excellence as well as archival and advisory activities. National Living Treasures receive a monthly stipend in order to teach others and to pursue their art or craft. Training centres are provided, and the National Commission for Culture and the Arts (NCCA) engages overseers to ensure that the requirements of the system are duly met.

1.4.4: Thailand

Thailand launched a National Artists Project in 1985. On 24 February 1986, the National Culture Commission presented HRH King Bhumipol Adulyadej the accolade 'Supreme Artist' in honour of his devotion and support to Thai national arts and cultural heritage. The system recognizes four categories—visual arts, architecture, literature, and performing arts. Committees of experts, scholars and National Artists in each category make nominations to a Steering Committee, which in turn reports to the Office of the National Culture Commission. This Office is a subsidiary organization of the National Culture Commission and constitutes an integral part of the Ministry of Education. The Thai system aims to preserve and develop national arts by honouring artists who have created works with high aesthetic value and gained public recognition for them, by encouraging the public sector to support artists, and by encouraging artists to create work while giving them moral support. 147 National Artists were appointed by the beginning of 2002, 27 for visual arts, 8 for architecture, 20 for literature and 92 for performing arts. 102 of those appointed National Artists were then alive. National

Artists receive a plaque, a gold pin, and a monthly stipend. Personal medical fees, financial after-accident assistance, and a payment to assist with funeral costs are provided. National Artists are obliged to transmit their knowledge, skills and techniques to younger generations, to continue creating or performing, and to take on advisory and consultancy roles within their branch of art. A Supreme Artist Hall has recently been constructed where the National Artists' works will be displayed on a permanent basis. Work is also underway to document the skills of National Artists, to disseminate their work, and to encourage their participation in cultural festivals and other activities.

1.4.5: France

In 1994, Mr Jacques Toubon, the former Minister for Culture and Promotion of French-Speaking Areas, created the Crafts Council, thereby initiating a policy of support and recognition for handicrafts. The Minister decided to establish the 'Maître d'art' system, under a Ministerial Order issued on 15 November 1994, in order to single out persons of exceptional gifts and expertise and to encourage them to pass on their craftsmanship to pupils who will in turn be able to hand on their abilities. The 'Maître d'art' is an outstanding professional who practices a rare or endangered trade and possesses exceptional technique and know-how. The title is conferred in a ceremony presided over by the President of the Republic or the Minister of Culture and Communications. The appointment process begins with a request from the Ministry for nominations. Applications are reviewed by the General Secretariat of the Crafts Council (Conseil des métiers d'art), then by a Board consisting of experts. (Board members are elected for three-year terms.) The scheme is designed to transmit skills from the present to the future, preserving rare handicrafts that are threatened with extinction and promoting handicrafts in a way that will maintain them as the living cultural heritage of France. Ten craft sectors are represented: musical instruments, books and print, theatre, building trades, fashion and textiles, ceramics, mechanical crafts, furniture and interior design, metalwork, jewellery. A financial payment is given to each 'Maître d'art' for a three-year period to sponsor the training of a selected pupil. Training takes place in the workshops of each 'Maître d'art'; pupils complete specified projects and after training receive a certificate. 'Maîtres d'art' are promoted through a web-site and through the preparation of publications and media programmes, and between 1997-2000 an associated training programme was set up for handicrafts with strong regional identity in five areas—Aquitaine, Bretagne, Midi-Pyrenees, Rhone-Alpes and Ile de La Reunion.

1.4.6: Romania

The ASTRA Museum in Sibiu, the largest ethnographical museum complex in Romania, provides a veritable national system of reactivation, recuperation and revitalization of folk and traditional industries. In 1991, the Museum assumed institutional responsibility for the intangible cultural heritage, and this led to the founding of the Association of Romanian Folk Artists in 1992. The Association now comprises 195 members who represent the entire range of folk art, all regions of Romania, and all ethnic and religious groups. Held since 1983, the Festival of Romanian Folk Artists has supplemented its commercial aspects with an educational dimension consisting of practical craft demonstrations and a social dimension that encourages contacts between craftsmen and the general public. The Romanian Academy of Traditional Arts has been legislated as the cornerstone of the national cultural policy. The Academy implements a plan of action based on the UNESCO Recommendation. The Academy has six departments for plastic arts, industrial arts, literary arts, music, dance and culinary arts, and 197 members. The Romanian system considers the concept of Living Human Treasures as representing the total authentic creation of folk culture and its bearers. It aims to (i) preserve, restore and transmit traditional folk culture, (ii) document changes that have occurred in the creation of arts and crafts, and (iii) promote the cultural heritage at national and international levels. To support these aims two folk art galleries have been opened, the first in 1991 and the second in 1999. The National Festival of Folk Traditions was held in 2001, and an International Crafts Fair was organized for the first time in 2002.

1.4.7: The Czech Republic

In January 2001, the Czech Republic adopted Government Resolution 40, updating the Strategy for More Efficient State Support to Culture. This act established the title 'Bearer of Folk Crafts Tradition' as a form of public recognition and support to those who endeavour to safeguard the know-how and skills necessary for practising traditional folk crafts and passing them on to future generations. Folk crafts are defined according to the basic material used for manufacture, along with the manufacturing technology employed. The title is to be conferred on Czech citizens or long-term residents active in threatened folk crafts who have mastered the skills, procedures and technologies of traditional crafts and have, to the best of their abilities, presented their work to the public and transmitted their skills to younger generations. Criteria are laid down in respect to the above as well as to ensure that the craft represents a unique and exceptional proof of a traditional technology or technique threatened with extinction, that the products have high aesthetic and practical value, and that traditional materials

are used in traditional ways, keeping to traditional surface treatments, decoration, colour, patterns and designs. A Commission of folk culture and national cultural heritage experts, reporting to the Minister of Culture, evaluates nominations. Then, the Minister decides on awards and confers the title on up to five people per year. Awards comprise a title confirmed by letter of appointment and a pecuniary reward. Bearers of Folk Crafts Tradition are obliged to act in such a way as to protect the good name of the award, to provide necessary documentation, and to transmit know-how and experience.

1.4.8. Other Similar Systems

Other Member States are in the process of establishing systems for the conservation of intangible cultural heritage. Some examples are given below:

- Since 1994, Poland has implemented a programme to protect 'Perishing Professions' focused on material culture;
- 1996 saw the creation of a charitable organization in Uzbekistan (Oltin Meros/ Golden Heritage) whose task is to search, identify, account for, and document Uzbek customs and arts, to promote these through the media, and to provide moral and material support to artists;
- In 1997, the Latvian Ministry of Culture provided funding to set up the Latvian National Endowment for the Arts;
- In the Lao People's Democratic Republic, both the tangible and intangible heritage are addressed in Presidential Decree 03 (20 June 1997) and Prime Ministerial Decree 25 (24 March 1999);
- The Kyrgyz Republic adopted a law on safeguarding and using historical and cultural heritage in June 1999;
- In 2000, Lithuania re-established a Council for the Protection of Ethnic Culture;
- The Republic of Vietnam ratified a law on cultural heritage in 2001.

PART II

PRACTICAL GUIDELINES

2.1: Definition

2.1.1: Living Human Treasures are persons who embody in the very highest degree the skills and techniques necessary for the production of selected aspects of the cultural life of a people and the continued existence of their material cultural heritage.

2.1.2: Intangible cultural heritage is to be defined as the processes learned by people along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other social and natural contexts 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. Forms of intangible cultural heritage include, amongst others, languages, oral traditions, customs, music, dance, rituals, festivals, traditional medicine, food preparation and presentation, handicrafts and architectural skills. The products of intangible cultural heritage may be seen, touched and heard, but the skills and techniques, and the actual acts of creation, have no physical form. The skills and techniques are, therefore, intangible.

2.1.3: The preservation of intangible cultural heritage implies the identification, conservation, dissemination, protection, promotion and transmission of the skills and techniques necessary for creation. This requires that special recognition and support should be given to people who embody the skills and techniques to the very highest degree as Living Human Treasures. Preservation can only be achieved through the implementation of appropriate legislation and policy.

2.2: Objectives

2.2.1: The primary purpose of establishing a system of Living Human Treasures is to preserve the skills and techniques necessary for the creation of cultural manifestations that are identified by appropriate national organizations within the Member States as having high historic or artistic values.

2.2.2: The system should reward people who embody the skills and techniques of the identified cultural manifestations so that they will be encouraged to:

- (i) Continue with their own creative work;
- (ii) Where desirable, develop and expand the frontiers of that work;
- (iii) At the same time, in all situations, train younger people to take their place in due course.

2.2.3: The system should encourage younger people to devote their lives to learning the skills and techniques of the identified cultural manifestations by holding out to them the possibility of future recognition and support, and national or international fame, if they are able to achieve the necessary level of excellence.

2.3: Legal Provisions

2.3.1: Member States which introduce a Living Human Treasures system will need to establish a means of administering the system that is appropriate to their national particularities and circumstances. There is no single method to be recommended. It is not absolutely necessary to create a Living Human Treasures system within a legislative structure; rather, a system could be established administratively, operating within the general powers of a particular governmental department or through a non-governmental organization that may be assisted by governmental funds.

2.3.2: There are, however, good reasons for having legal provisions for a Living Human Treasures system. First, this allows a formal structure to be created within which the system will operate enabling people to know what this system means, how it functions, and what can be expected from it. Second, legal provisions can be used as an educational tool for instructing the public about Living Human Treasures and the intangible cultural heritage that they embody. The mere fact that these exist in legal form will enable relevant parties to draw on the system as a framework for their education and publicity efforts. Thirdly, some jealousy and dispute is inevitable in

respect to the elevation of particular people to the ranks of Living Human Treasures. A legal structure should constrain criticism, restricting it to the choices made and the methods by which these choices were reached. Appropriate legislation should ensure that correct steps are taken in reaching decisions so that the system itself cannot be found as a faulty one.

2.3.3: Most Member States already have legal and administrative structures for the protection and preservation of tangible cultural heritage (buildings, monuments and sites of historic, artistic and scientific importance). In considering a legal structure for intangible cultural heritage, it is recommended that the 1972 World Heritage Convention and subsequent discussions and recommendations should influence the decisions to be taken. Although there are elements of overlapping between tangible and intangible cultural heritage, this does not deny the uniqueness of the intangible, and the need to find appropriate solutions to problems facing the intangible heritage.

2.4: Identification and Designation

2.4.1: Once a decision is made to introduce a system of Living Human Treasures, it is necessary to choose which aspects of cultural life should be preserved and promoted at national level, or amongst minority or ethnic groups. As the examples of existing systems (1.4 above) show, there are quite considerable differences in the decisions taken by the Member States concerned.

2.4.2: A Living Human Treasures system does not need to cover either the entire geographic territory of a Member State or its whole national life. In many cases this may happen, but it should not be considered essential. The implementation of the scheme itself depends on what a Member State particularly wants to achieve and should not be overly influenced by what has been done elsewhere. A number of possible schemes and approaches exist, including the following:

(i) A system may be restricted to a particular region of a Member State for reasons particular to the Member State. For example, this may be the case when a certain district or province is particularly rich in various types or genres of intangible cultural heritage that require protection and preservation;

(ii) The application of a system may be restricted, on a trial basis, in order to test its operation.

(iii) The application of a system may be confined to a specific part of the population, particularly in cases concerning minorities or indigenous populations;

(iv) A system may be adjusted so as to suit various aspects of culture within a Member State.

2.5: The Commission of Experts

2.5.1: Whatever the objective of a system introduced by a Member State is, an organization needs to be established to make appropriate decisions. The nature of such organization will reflect the Member State's priorities.

2.5.2: It is recommended that a Commission of Experts be established whose mandate will be to make recommendations to the governmental minister responsible for cultural affairs. In most cases, the minister will make decisions, but his role may be assumed elsewhere dependent on the Member State's administrative apparatus. The Commission should be made up of officials, academics, senior members of the intangible heritage community (who may include Living Human Treasures), and other experts. The Commission should be aided by a Permanent Secretariat.

2.5.3: The Commission's primary tasks are (i) to investigate which aspects of the Member State's intangible cultural heritage should be preserved and supported, (ii) to set priorities taking into account the preservation of heritage in danger of disappearing, and (iii) to make recommendations to the governmental Minister responsible for cultural affairs. Setting priorities does not mean that certain components of intangible heritage are unimportant, but rather reflects financial and administrative constraints.

2.5.4: Once decisions have been taken with regard to what should be preserved and supported, the Commission will face the task of nominating people who embody the relevant skills and techniques to the highest level, using, as a guiding reference, the criteria set out under paragraph 2.6.

2.5.5: The Commission may rely on the knowledge and expertise of its members in agreeing nominations. However, it is preferable to institute a system whereby eligible people can be brought to the attention of the Commission. The Commission might call for recommendations at an agreed time each year, or every second or third year. Members of the general public may make their recommendations, and people sharing the same skills and techniques (including Living Human Treasures) may be involved in the nomination process.

2.5.6: The Commission will have responsibility for continuous monitoring of the Living Human Treasures. To enable it to do so, the Commission will need to lay down appropriate training systems and to develop transparent high-quality management procedures (as indicated under paragraph 2.11).

2.5.7: The Commission will have responsibility for recommending the cancellation of the appointment of a Living Human Treasure (as indicated under paragraph 2.10).

2.5.8: The Commission will ensure appropriate documentation of the techniques and skills used by Living Human Treasures. This proceeds from the 1989 Recommendation, which encouraged Member States to (i) establish inventories of institutions, archives and documentation systems, museums or folklore sections at existing museums committed to intangible cultural heritage, and (ii) train collectors, archivists, documenters and others specialists. Documentation forms a basic material for conservation, preservation, dissemination and protection, but rights of access to the heritage documented should be guaranteed to (i) the cultural communities from which this heritage has been collected, (ii) the general public, and (iii) national and foreign researchers.

2.6: Criteria of Selection

2.6.1: Intangible Cultural Heritage

Criteria to be applied in determining a pragmatic policy of purposeful and systematic actions in favor of intangible cultural heritage were set forth in the 1989 Recommendation. They are as follows:

(i) The protection of forms of expression that are in danger of extinction or

irremediable loss. This may mean a loss of significance within contemporary culture, a loss of historical authenticity in current practice, a decline in the number of people nurturing this heritage, or a modification in legal status of the heritage that brings about a diminution in its protection;

(ii) The representative or exceptional nature of the chosen intangible heritage;

(iii) The distinctive characteristics of the heritage, reflecting a particular school, region, minority or ethnic identity;

(iv) The quality of performance or production of a manifestation of cultural expression.

2.6.2: Living Human Treasures

In nominating a person or a group as Living Human Treasures, the following criteria should be applied:

(i) The degree of skill possessed. From this point of view, professional experience and training are the most important assets, but the Commission may also assess ties to a master teacher, a school, or a region. As time passes, it is recognized that certain cultural heritages may remain solely in preserved forms, and new assessment criteria will need to be applied in order to determine relevant links to the past;

(ii) The dedication of a person or a group. Likewise, practice and promotion of the cultural heritage are the most important assets, but the Commission may also add criteria based on age or promotion at specific national or international forums;

(iii) The ability to advance the skills and techniques identified as core to the cultural heritage. In this case, some Member States may put particular stress on preservation of authentic forms, while other States may allow development and enhancement;

(iv) The ability to pass on a skill or a technique to trainees. The Commission may require evidence that the nominee/s is/are already involved in training their successors.

2.6.3: Individual or Group Nominations

There may be individual nominations, but in certain genres of intangible cultural heritage it is necessary to nominate groups of people that collectively embody relevant

skills and techniques. There may be group recognition, when members are principal bearers of skills and techniques in the performing or applied arts but where the contribution of a group is identified as more important than the role of an individual. When many people possess relevant skills or techniques to the same high degree, it may be desirable to recognize a group. Group nominations may require the election of a leader nominated by the group itself, by peers, or by the Commission.

2.7: Number of Nominees

No attempt is made here to advocate a maximum number of nominees each year since decisions will reflect various factors particular to a Member State. Budgetary constraints may limit appointments, or restrictions may be placed on nominations in order to maintain exclusivity—the outstanding achievement personified by a Living Human Treasure. Issues relating to the representation of minorities or indigenous groups or to a regional spread may also be important. However, from a legislative point of view it will be important that the Commission publicly declares the restrictions it will apply as well as the maximum number of appointments to be made in any single cycle.

2.8: Rewards for Appointees

2.8.1: The principal reward for a Living Human Treasure is public recognition. This recognition should be similar to the reward accrued from receiving an important national or civic award. To ensure such results, an award should be granted at a formal ceremony presided over by a national high-ranking dignitary, involve bestowing a distinctive emblem, and be linked with a programme of activities revealing and celebrating the cultural heritage for which a Living Human Treasure has been appointed.

2.8.2: Living Human Treasures may receive medical benefits. Depending on a Member State's existing social structure, health insurance may be provided, or Member States may fund the cost of medical treatment. Bereavement assistance may also be furnished.

2.8.3: The Member States should finance the costs incurred by Living Human Treasures in using their skills and techniques in the practice of their art. This may involve the provision of equipment and supplies in cases where the possibility to recuperate

craftwork costs is slim, and the construction or running costs of studios, workshops, and training facilities.

2.8.4: The Commission should be engaged in continuous publicity to keep Living Human Treasures known to the public. This may involve:

- (i) Provision of subventions to allow the research and publishing of printed, audio, and multi-media documents related to the cultural heritage;
- (ii) Organization and sponsorship of fairs, exhibitions, and performance events;
- (iii) Development of educational curriculum to inform people about the intangible cultural heritage and to recognize the training in its skills and techniques;
- (iv) Further strategies destined to encourage people to use the services of a Living Human Treasure as a teacher, a performer, or a master craftsman.

2.8.5: Financial rewards should be kept in view. They may be paid in the form of annual or monthly stipends subject to tax or free of tax. Stipends should vary, given in cases of need or adjusted according to the earnings of a Living Human Treasure. Also, it may be appropriate to grant a tax exemption with regard to income earned by a Living Human Treasure in using his/her skills and techniques in the practice of the art for which they have been honoured.

2.9: Duties of appointees

The duties of Living Human Treasures will include:

- (i) Perpetuation and development of the skills and techniques for which they have been honored;
- (ii) Transmission of these skills and techniques through a prescribed training system to young people;
- (iii) Aid to appropriate bodies to document and record the intangible cultural heritage in its tangible forms;
- (iv) Display of the intangible cultural heritage's products regularly to the general public;
- (v) Any additional duties as stipulated by Member States.

2.10: Cancellation of appointment

2.10.1: Reasons for cancellation of the appointment of a Living Human Treasure may vary, but are likely to include the following: (i) when the required duties are not carried out, or (ii) when the cultural tradition for which a Living Human Treasure has been appointed is no longer in danger of disappearing.

2.10.2: It is inevitable that Living Human Treasures may, due to failing health or accident, become unable to carry out their duties. In such cases, Member States may cancel the appointment or choose to adjust or withdraw financial rewards.

2.11: Training

Living Human Treasures systems require efficient training programmes in order (i) to ensure that the skills and techniques are transmitted to young people, (ii) to make available the documentation through the training of collectors, archivists and other adequate specialists, and (iii) to guarantee that teaching about the intangible cultural heritage is integrated into national educational systems. While the exact nature of training programmes depends on the Member State's priorities and requirements, the Commission of Experts, governmental bodies and non-governmental entities in each Member State will have responsibility for ensuring that these three essential aspects are met.

2.12: Copyright

2.12.1: Intangible cultural properties are intellectual properties that must be protected by means of international copyright conventions. However, it is recognized that current legislation insufficiently protects traditional cultures and the rights of minority, indigenous, local or regional groups in respect to their own intangible cultural heritage. There is a lack of consensus among various users of intangible cultural heritage on personal, group, and State ownership rights. The establishment of a viable international institutional network, based on common typologies and model legislation, is urgently needed.

2.12.2: Each Member State has its own notion of intellectual property which properly reflects local practices and traditions. Each Member State should formulate a precise

definition of intellectual property and related rights that are appropriate to the local context but which also is cognizant of international legislation.

2.12.3: It is anticipated that the international network will explore ways of harmonizing local and international legislation. This may be done through an extension of the international training workshop programme or through a new forum.

PART III

UNESCO ASSISTANCE AND INTERNATIONAL CO- OPERATION

3.1: In parallel to the standard-setting process of establishing systems of Living Human Treasures, UNESCO has undertaken numerous initiatives to help Member States raise awareness of the importance of safeguarding the intangible cultural heritage. The most important among these initiatives was the programme entitled *Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity* launched in 1997. The new international distinction honours the most remarkable cultural spaces and forms of popular and traditional cultural expression. The programme aims to encourage governments, non-governmental organizations and authorities to identify, preserve and protect their oral and intangible heritage as well as encourage local communities, institutions and organizations to contribute to the management, preservation, protection and promotion of oral and intangible heritage of outstanding value or in danger of disappearing. An 18-member Proclamation International Jury was appointed by the Director-General of UNESCO, and in 2000, with funding from the UNESCO/Japan Funds-in-Trust, more than 40 Member States received financial assistance towards preparing their candidature files for submission to the first *Proclamation* awards. The Jury recommended 19 candidatures to the Director-General who proclaimed them as masterpieces at the UNESCO Headquarters' inaugural ceremony on 18 May 2001. The proclaimed masterpieces are:

- The Garifuna Language, Dance and Music, Belize, nominated with the support of Honduras and Nicaragua;
- The Oral Heritage of Gelede, Benin, supported by Nigeria and Togo;
- The Oruro Carnival, Bolivia;

- Kunqu Opera, China;
- The Gbofe of Afounkaha: The Music of the Transverse Trumpets of the Tagbana Community, Côte d'Ivoire;
- The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella, Dominican Republic;
- The Oral Heritage and Cultural Manifestations of the Zápara People, Ecuador and Peru;
- Georgian Polyphonic Singing, Georgia;
- The Cultural Space of 'Sosso-Bala' in Niagassola, Guinea;
- Kuttiyattam Sanskrit Theatre, India;
- Opera dei Pupi, Sicilian Puppet Theatre, Italy;
- Nogaku Theatre, Japan;
- Cross-Crafting and Its Symbolism in Lithuania, Lithuania, supported by Latvia;
- The Cultural Space of Djamaa el-Fna Square, Morocco;
- Hudhud Chants of the Ifugao, the Philippines;
- Royal Ancestral Rite and Ritual Music in Jongmyo Shrine, Republic of Korea,;
- The Cultural Space and Oral Culture of the Semeiskie, Russian Federation;
- The Mystery Play of Elche, Spain;
- The Cultural Space of Boysun District, Uzbekistan.

The criteria used in the selection process are: (i) outstanding value as a masterpiece of

the human creativity, (ii) roots in the cultural tradition or cultural history of the community concerned, (iii) its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, the importance as a source of inspiration and intercultural exchange and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned, (iv) the excellence in the application of skills and technical qualities displayed, (v) its value as a unique testimony of a living cultural tradition, and (vi) its risk of disappearing due either to a lack of means for safeguarding and protecting or to processes of rapid change, urbanization, or acculturation. UNESCO Proclamations will be made every two years.

3.2: A second initiative for UNESCO assistance and international co-operation has concerned the field of language preservation. This is *The Red Book of Endangered Languages of the World*, launched in 1993. At the initiative of Japanese authorities an International Clearing House and Data Base Centre for Endangered Languages was set up at the University of Tokyo. Thanks to this body, information on more than 500 endangered languages have been collected. In 1996, with financial support from the UNESCO/Japan Funds-in-Trust, UNESCO published *An Atlas of the World's Languages in Danger of Disappearing* in English, French, and Spanish versions. This publication, the first in its kind, has not only enormously increased awareness among scientists and the general public about the grave situation of endangered languages, but has also helped to establish the concept of endangered languages worldwide. In 2001, UNESCO published a revised edition of the Atlas, in English, financed from the UNESCO/Japan Funds-in-Trust. This edition has been widely reviewed by the world's press.

3.3: The *UNESCO Collection of Traditional Music of the World* is a further indispensable component of the organization's intangible cultural heritage programme, and exists as a channel of UNESCO assistance to the Member States. This uniquely oral gestural mode of transmission indicates that musical heritage is at even greater risk of disappearing than cultural monuments and sites. Today, certain types of music recorded in the Collection no longer exist. The available recordings, most of which were made *in situ*, represent a source of invaluable inspiration for contemporary composers, musicologists and listeners. The Collection is being re-released in CD format, replenished with new recordings. Among the latest contributions are "Madagascar (Spirit Music of the Tamatave Region)" and "Myanmar (The Burmese Harp)". It is of note that the CD of Afghan women's songs, "Female Songs of Heart" (originally

released on LP in 1973 and 1976), was promoted during the February 2002 visit to UNESCO of Raheen Makhdoom, Afghan Minister of Information and Culture. The collection of more than 100 titles comprises five series—*Music and Musicians of the World*, *Anthology of Traditional Music*, *Traditional Music of Today*, *Celebration Collection* and *Listening to the World*—and has received major awards such as the Grand Prix of the Académie du disque Français (1989), Palmarès des Palmarès (1997), and Prix Musiques du Monde of the Nouvelle Académie du Disque.

3.4: UNESCO's assistance to Member States, through the intangible cultural heritage programme, also involves the following:

- (i) Assisting Member States in drafting plans for the safeguarding, revitalization and dissemination of their intangible cultural heritage, particularly the cultures of minorities and indigenous populations.
- (ii) Creating networks of specialized institutions, including traditional music and folklore institutions, folklore archives, and regional institutions specialized in the field of intangible cultural heritage.
- (iii) Publishing a series of manuals and books such as: “Methodological Manual on the Protection of Traditional Culture and Folklore against Inappropriate Commercial Exploitation”; “A Manual on the Collection of Traditional Music and Instruments”, “Intangible Cultural Heritage of Minorities in Viet Nam”, “Intangible Cultural Heritage of Minorities in Lao PDR”, “The Preservation of Traditional Chinese Folk Tales, Poems and other Intangible Cultural Heritage”.
- (iv) Providing support to important projects such as: “Safeguarding Mongolian Intangible Heritage: Audiovisual Documentation of the Oral Heritage of Mongolia”; “Safeguarding and Promoting the Traditional Techniques of Bamboo in Modern Life”; “The Blue of Samarkand (Uzbekistan)”; “Transmission of the Traditional Techniques of Costume-Making of the Miao/Hmong People Living in China”; “Women, Intangible Heritage and Development” (with regional components); “Establishment of a National Inventory of the Intangible Cultural Heritage in Lithuania”; “Establishment of a National Inventory for the Performing Arts of Bhutan”.

- (v) Providing support to traditional folklore festivals in Afghanistan and elsewhere.

3.5: With regard to the creation of new Living Human Treasures systems in Member States, UNESCO has provided or foresees rendering financial assistance through two existing channels, namely, the Organization's Participation Programme and from extra-budgetary contributions from Member States. Financial assistance will be given to Member States who observe the rules and procedures governing the Participation Programme and extra-budgetary funds, for the following concrete purposes: (i) to produce a tentative list of the intangible cultural heritage which needs protection and preservation through the Living Human Treasures System; (ii) to draw up appropriate recommendations concerning this list; (iii) to prepare nominations for Living Human Treasures; (iv) to support requests for co-operation, including requests for the organization of training workshops or other appropriate forums on Living Human Treasures systems. Additional possibilities for rendering financial assistance to Member States willing to establish their own Living Human Treasures Systems are being examined.

3.6: Reflecting the complexity, diversity and human creativity of our contemporary world, UNESCO's programme on the preservation, protection, dissemination, promotion and revitalization of the intangible cultural heritage is becoming more and more responsive to the realities and trends of the present, and to visions of the future. The programme has been warmly welcomed by Member States, by non-governmental organizations, and by other partners, who recognize the benefits of UNESCO's professional expertise, financial assistance, streamlined co-ordination and widely developed international co-operation. Thanks to all these factors, the prospects for maintaining the cultural and linguistic diversity of the world, in which the traditional culture of each country, people, minority and ethnic group, and its outstanding holders—Living Human Treasures—plays an indispensable role, has become an assured reality.

PART IV

SUMMARIES OF INTERNATIONAL TRAINING

WORKSHOPS

The following presents a brief summary and evaluation of the seven international workshops held between 1998 and 2001, adding a few participant voices.

4.1: 13-20 October 1998, Seoul, Republic of Korea.

Hosted by the Korean National Commission for UNESCO and the Republic of Korea Office of Cultural Properties, country papers were offered by representatives from Columbia, Greece, Hungary, Italy, Korea, Mongolia, Morocco, and Uzbekistan. Two Korean case studies were presented, wood sculpture and the *Hahoe Pyolshin kut* mask drama (Important Intangible Cultural Properties 69 and 108). Amongst items discussed in the country papers were the 1991 Columbian constitution, which sets out government duties in preserving cultural diversity, and the 1997 Law of Culture (Law 937) that seeks to protect, conserve, rehabilitate and disseminate national traditions, customs, habits, and intangible and material goods; the Hungarian Decree 6 of 6 August 1991 that established the state awards ‘Master of Folk Art’, ‘Junior Master of Folk Art’ and ‘Life-Tree Award’ for the creative and performing arts; the 1975 establishment of the Italian Ministry for Cultural and Environmental Assets, the 1982 Investments and Employment Fund, and regional initiatives to promote inventory preparation, training and employment in the cultural heritage field; the Mongolian Law of Culture and draft legislation for the protection of intangible properties.

4.2: 24-27 February 1999, Venice, Italy.

Held under the patronage of the Italian Ministry of Cultural Properties and Activities in collaboration with the Venice European Centre for the Trades and Professions of the Conservation of Architectural Heritage of San Servolo Island, the workshop focused on handicrafts. Twenty-three participants from 20 countries attended, and papers were offered by representatives from Bulgaria, China, Egypt, Ghana, Israel, Madagascar,

Malaysia, Mali, Nepal, Peru, Poland, and Uruguay. Recommendations from the meeting stressed the importance of training at formal education institutions or through traditional master/pupil relationships, the conservation of skills and knowledge related to the physical heritage and to the production of handicrafts, and the need to focus efforts on young people. It was also deemed necessary to examine established measures with a view to fostering international economic conditions that would stimulate a global environment conducive for the sustainable production and trade of handicrafts.

Magdalena Capurro Stemmer (Uruguay): “The Venice workshop was an important and real breakthrough for people like me who for years had been thinking that something should be done in relation to traditional handicrafts. It was an important first step that needs to be followed”.

Nana Akuoko Sarpong (Ghana): “I am very happy to inform you that the Living Human Treasures system has been set in motion in Ghana whose aim will be to identify the possessors of the know-how of cultural expressions in the field of intangible cultural heritage. At the recent National Festival of Arts and Culture (in Ho, Volta region), some traditional praise singers performed with exceptional skills and to the delight of large audiences, and this was recognized as something that must be preserved and projected to the outside world”.

Dan Hollin (Israel): “Most importantly, next year I plan to establish a new Living Human Treasure award in Israel, based on the UNESCO model and from what I learned in Venice”.

4.3: 13-18 October 1999, Seoul, Republic of Korea.

Hosted by the Korean National Commission for UNESCO and the Republic of Korea Cultural Properties Administration, papers were offered by representatives from Australia, India, Israel, Japan, Korea, Poland, South Africa, Vietnam, and Zimbabwe. Two Korean case studies were presented the solo flute tradition of *Taegum sanjo* and the shaman ritual *Chindo Ssikkim kut* (Important Intangible Cultural Properties 45 and 72). A worksheet explored how the Living Human Treasures scheme could be applied to specific countries. Participants categorized the intangible cultural heritage as language and humour; music, dance and theatre; folklore; living heritage; traditional knowledge. They recognised that, while posterity demanded strict preservation of intangible heritage in its original form, heritage should form a ‘living museum’, and in

this creativity should be encouraged. They considered that regulations relating to conservation should be country-specific, but should bring honour and recognition to artists and craftsmen while encouraging the transmission of knowledge and skills to future generations. International exchange, financial assistance, and the development of standardized criteria for assessment that are truly global were all considered important.

Daphne Mukaronda (Zimbabwe): “The workshop was well organised and well-balanced in its activities. The presentation of real holders of Important Intangible Properties was impressive and provided participants with a clear idea of what the programme is all about”.

4.4: 1-6 November 2000, Seoul and Namwon, Republic of Korea.

Hosted by the Korean National Commission for UNESCO and the Republic of Korea Cultural Properties Administration, this workshop took as its theme the role of education in preserving and promoting traditional performing arts. It was recognised that education involved raising public awareness at all levels, training to ensure transmission to future generations, and the teaching of knowledge, techniques, and practices for the recording and documentation of the performing arts. Papers were offered by representatives from Azerbaijan, Barbados, Benin, China, Egypt, France, Indonesia, Iran, Korea, Kyrgystan, Latvia, Lithuania, Malaysia, Philippines, Romania, and Russia. Two Korean case studies were presented, the dances *Suyong yaryu* and *Chinju konmu* (Important Intangible Cultural Properties 12 and 43). The workshop adopted a set of recommendations. Governments were urged to establish training facilities for Living Human Treasures and to encourage the participation of those appointed in the teaching of traditional culture at all levels, to subsidize training, promotion and marketing while protecting against illicit exploitation, and to facilitate and promote private sector initiatives that seek to preserve and revitalize intangible heritage.

Cecilia V.Picache (The Philippines): “I have been privileged to participate in two international training workshops. These gave us, as participants, a venue to exchange ideas and to compare policies, systems, programmes and methods which can serve as models for improving our own system (Manlilikha ng Bayan). On 11 May 2000, the Board of the National Commission for Culture and the Arts in the Philippines approved amended rules and regulations for our system”.

4.5: 19-23 February 2001, Tokyo, Japan.

Co-organized by UNESCO, the Japanese National Commission for UNESCO, the Agency for Cultural Affairs and Tokyo National Research Institute of Cultural Properties, the workshop discussed three topics: forms of intangible cultural heritage and survey methods, methods and criteria of selecting Living Human Treasures, and methods for protecting intangible heritage. Experts from 15 countries—Benin, Brazil, the Czech Republic, China, Finland, France, Ghana, Italy, Korea, Mexico, the Philippines, Russia, Thailand and Vietnam—participated and presented papers. Under the first topic, discussion focussed on defining the scope of intangible cultural heritage in light of the definition of folklore proposed at the 1999 General Assembly. This broadened the definition from the event of creation or recreation as a social act to include stylistic, compositional and symbolic knowledge held by practitioners and used to affect selection, style, and significance. The implementation of the Living Human Treasures scheme is in most Member States vested in governmental bodies, in some cases adding additional criteria to the 1993 *Guidelines*, such as requiring heritage to exhibit exceptional human creative value, unique or exceptional historical or cultural significance, distinctiveness to a region, community or group, or to reflect vulnerability, decline, and potential loss. Different methods for protecting heritage were noted, particularly through national legislation often related to intellectual property law and through customary law systems. Customary law was considered to be particularly effective, but diverse and various from state to state. Workshop participants noted that a growing number of states wish to establish Living Human Treasures systems, but that parts of the *Guidelines* require revision. In many states, culture receives insufficient support and attention because of other priorities necessitated by rapid transformation and change. Some states have yet to compile registers and documentation on national intangible heritage, and some have still to prepare appropriate legislation or develop criteria for the selection and nomination of Living Human Treasures. Multicultural states face particular difficulties, where the cultural interests and the protecting of the heritage of vulnerable indigenous communities, minorities and/or ethnic groups are often inadequately met.

Nguyen Quoc Hung (Vietnam): “It would be wonderful if a workshop on the topic Living Human Treasures system and its significance for the safeguarding, protection, revitalization and promotion of national cultural identity could be held in Hanoi. Such a workshop, it is hoped, will highlight the awareness, significance and necessity of the establishment of a Living Human Treasures system for people generally and for

leadership in particular. The workshop should focus on role of the system in the protection and development of national cultural identity, especially in the rapidly changing context of recent society in developing countries such as Vietnam”.

Marco Guadagni (Italy): “The Tokyo workshop, with its broad approach, was a very useful forum for problem raising. At a personal level, the legal pluralism approach presented has been further developed as a theoretical model that includes local regulations, customary laws and private initiatives under the general framework of a national system of legal protection. The model will be further discussed at the colloquium of the International Academy of Legal Sciences in Tenerife (September 2001) and it is hoped that it will soon be tested in an actual context”.

Lauri Harvilahti (Finland): “On the last day we had a very good discussion about the interrelation between the cultural diversity fostered by human carriers of tradition and biodiversity. Just to point to one case: in Africa, some elder people are the only ones who have in their memory the knowledge of using herbs and plants as medicine, the knowledge about cultivation methods, and so forth. The Living Human Treasures programme will have an important role during our next global ‘Folklore Fellows Summer School 2002’”.

4.6: 9-12 September 2001, Manila, the Philippines.

Hosted by the Philippine National Commission for Culture and the Arts and the UNESCO National Commission for the Philippines, in collaboration with the UNESCO Intangible Heritage Unit, the workshop focused on the Living Human Treasures scheme in multicultural contexts. It brought together 11 participants from 10 countries; country papers were presented from Cambodia, China, India, Indonesia, Laos, Malawi, Pakistan, the Philippines, Thailand, and Vietnam. Participants recommended UNESCO to use information technology at both governmental and non-governmental levels, and through websites at each UNESCO regional centre, to facilitate international cooperation and exchange, and to promote knowledge about, the intangible heritage; to pursue the protection of intangible heritage through setting appropriate regulations, standards, policies and laws; to evaluate legislation and past activities with a view to updating the 1993 *Guidelines* and to facilitate new training workshops; to move from a Eurocentric viewpoint of art that favours individual author-based and specialized forms to a broader definition that is multi-disciplinary and multicultural, embracing both traditional and non-traditional concepts and forms. Members states were encouraged to protect,

preserve, disseminate and document their intangible heritages, where appropriate using new information technology, and to enhance the role of traditional culture bearers; to actively pursue the establishment of Living Human Treasures systems, using the 1993 *Guidelines*, the accumulated experience of states that already have such systems, and the outputs of training workshops; to attach greater attention to the protection and copyright of communal intellectual and cultural property. Participants also agreed on the need to compile a list of recognized experts who could assist Member States with the above, and to urge the hosting of new workshops on ethical, religious and gender concerns, the role of the mass media and of education, and on conflicts between traditional values and practices and environmental laws and concerns.

Florentiono H. Hornedo (The Philippines): “The training workshops have been tremendously interesting and educational. They have presented a great showcase of success stories in the preservation and promotion of intangible heritage, especially through the methods of the Living Human Treasures system. They have provided models and role models. We should be very grateful”.

4.7:18-22 September 2001, Seoul and Gangneung, Republic of Korea.

Jointly organized by UNESCO, the Korean National Commission for UNESCO and the Republic of Korea Cultural Properties Administration in collaboration with Gangneung City and Gangneung Cultural Center, this workshop explored the preservation of traditional local festivals. Country papers were offered that explored the current situation of local festivals and highlighted cases of successful festival preservation in Australia, China, the Czech Republic, Hungary, India, Indonesia, Korea, the Philippines, Russia, Sakha Republic, and Uzbekistan. Two participants represented the International Council of Organizations for Folklore Festivals and Traditional Arts (CIOFF), and one Korean case study was considered, *Gangneung tanoje* (Important Intangible Cultural Property 13). The workshop participants made a number of recommendations. In respect to the intangible cultural heritage, Member States were urged to elaborate and implement policies to preserve heritage that combat the adverse affects but harness the positive effects of globalisation; orient programs in multicultural states to preserve the most endangered, ancient, and indigenous regional cultures; use education systems, community possibilities, scientific research, families and other transmission mechanisms to preserve and promote heritage; provide and support workshops for young people, and establish state prizes for young people, in the field of intangible cultural heritage; hold and revitalize, provide financial assistance to, and enhance the

role of, local festivals; enact legislation on intellectual property rights relating to community keepers of cultural traditions; enhance the role of Living Human Treasures in preserving, transmitting, and promoting the intangible cultural heritage in its varied and complementary forms, expressions, and meanings. UNESCO was urged to recognize that the need to preserve intangible cultural heritage is more urgent than that of tangible cultural heritage; integrate the identification of intangible cultural heritage with tangible cultural heritage; assist Member States in promoting exchange of experience and good practice; encourage Member States to establish or update Living Human Treasures systems; prepare a revision of the 1993 *Guidelines* on the basis of experience accumulated, particularly in respect to the results of this series of international workshops.

ANNEXES

5.1: *Recommendation on the Safeguarding of Traditional Culture and Folklore* adopted by the General Conference of UNESCO at its twenty-fifth session (Paris, 15 November 1989)

5.2: *142 EX/18 and 142 EX/48 decision - 5.5.5 Establishment of a system of 'living cultural properties' (living human treasures) at UNESCO* adopted by the Executive Board of UNESCO at its 142nd session (Paris, 10 December 1993)

5.3 Questionnaires: A (Member States) and B (Experts). Distributed in consultation for this updated version of the *Guidelines*.