



United Nations Educational, Scientific and Cultural Organization

International Round Table
“Intangible Cultural Heritage” – Working definitions
(Piedmont, Italy, 14 to 17 March 2001)

**CONSULTATION WITH MEMBER STATES ON
« IDENTIFICATION (INVENTORY) AND DOCUMENTATION OF
FOLKLORE »**

REPLIES TO CIRCULAR LETTERS ADDRESSED TO NATIONAL COMMISSIONS FOR UNESCO (February and August 2000)

Identification (inventory) and documentation of folklore

Questions (i) to (iv)

xxxxx Replies to questionnaire of February 2000 (countries with national legislation containing provisions on the «intellectual property aspects» of folklore xxxxxx* Replies to questionnaire of August 2000

	(i) Definition for « intangible cultural heritage (traditional culture and folklore) »	(ii) Has your country established an inventory of this heritage ?	(iii) Items covered by the inventory	(iv) Institution responsible for establishing the inventory
Africa				
<i>Benin*</i>	---	---	---	---
<i>Ethiopia*</i>	<p><i>1st reply (5.10.00)</i> : Folklore is expressed as traditional artistic heritage developed and maintained over generations by a community or by individuals reflecting the traditional artistic expression.</p> <p><i>2nd reply (16.11.00)</i> : « Intangible Cultural Heritage » means any Cultural Heritage that cannot be felt by hands but can be seen or heard and includes different kinds of performances and show, folklore, religious, belief, wedding and mourning ceremonies, music, drama, literature and similar other cultural values, traditions and customs of nations, nationalities and peoples (definition given in the proclamation n° 209/2000).</p>	<p><i>1st reply (5.10.00)</i> : No. The traditional arts as well as handicrafts shall be inventoried in their original and unadulterated state so that they can be handed down to posterity unaltered ; these shall also be audio-visually recorded and stored.</p> <p><i>2nd reply (16.11.00)</i> : The Authority for Research and Conservation of Cultural Heritage (created through the proclamation n° 209/2000) will register cultural heritage in cooperation with the appropriate body (article 6 (1) of the Proclamation).</p> <p>The classification of Cultural Heritage at the national and regional level shall be determined by law (article 16 of the Proclamation).</p>	<p><i>1st reply (5.10.00)</i> : NA.</p> <p><i>2nd reply (16.11.00)</i> : information not provided.</p>	<p><i>1st reply (...)</i> NA.</p> <p><i>2nd reply (16.11.00)</i> : The Authority for Research and Conservation of Cultural Heritage (government institution) will be responsible for this task.</p>
<i>Madagascar</i>	L'ensemble des valeurs transcendantes contenues dans les croyances, conception et aménagement de l'espace, conception du temps, rites rattachés aux grands événements de la vie et aux activités de production, chants et danses traditionnels et populaires, langue, littérature orale traditionnelle, métiers et artisanat, jeux et sports traditionnels, art.	L'inventaire est en cours.	L'aspect du patrimoine en tant que base du fondement de la cohésion sociale et de l'unicité de la culture malgache. (<i>not clear</i>)	Direction du patrimoine culturel et direction de la promotion artistique (ministère de l'information, de la culture et de la communication)
<i>Republic of Guinea*</i>	Patrimoine non physique	Non, il n'y a pas d'inventaire systématique (sauf pour les créations musicales récentes).	Créations musicales récentes	Bureau guinéen des droits d'auteur (BGDA)

<u>Zimbabwe</u>	The definition for intangible cultural heritage, traditional culture and folklore used in Zimbabwe is « the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity, its standards and values (<i>and</i>) are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts. »	Yes.	<ul style="list-style-type: none"> - Systems of formal and informal education ; - Various forms of religious practices, beliefs, rites and rituals ; - Laws, regulations, morals and taboos ; - The performing, decorative and ceremonial arts and crafts ; - The written and oral literature ; - Ideologies ; philosophies and concepts ; - Traditional, modern technological and scientific knowledge, inputs and achievements ; - The monuments, sites and historical relics and natural heritage ; - Museums, galleries, archives, culture houses, libraries ; - Traditions and modern games, sports and recreation habits ; - The socio-economic systems and means of production ; - Traditional and modern food and beverages ; and - Traditional and modern attire. 	<ol style="list-style-type: none"> 1. National Archives of Zimbabwe 2. Oral Traditions Association of Zimbabwe 3. University of Zimbabwe <ol style="list-style-type: none"> (a) History Department (b) African Languages and Literature Department (c) Curriculum and Arts Education Department 4. Zimbabwe Broadcasting Corporation 5. National Museums and Monuments 6. African Methodist Church 7. Ministry of Education, Sports and Culture 8. History Society of Zimbabwe 9. Research Council of Zimbabwe 10. National Arts Council
Arab States				
<u>Kuwait</u>	Intangible Cultural Heritage is the nation's oral heritage, folklore and spiritual culture, that consists of proverbs, habits, traditions, actions and individual and communal qualities that distinguish a society from others. This cultural heritage also includes family, wedding habits, arts, letters, songs, settlements and travelling, marriage and delivery, death, food, drinks, medicine and curing, typical Kuwaiti story telling, crafts and activities of Kuwaitis in the past.	No.	NA	NA
<u>Palestinian Authority*</u>	Popular heritage (definition used by the official authorities who have declared an Annual Day for this heritage).	No.	Nothing.	None.
Asia and Pacific				
<u>Indonesia*</u>	It is something that is inherited from the ancestor, that cannot be touched or grasped especially by the mind (good reputation).	Yes (at the Directorate for Culture). It consists of two parts : - Internal communication : a) clipping, b) inventory, c) monitoring, d)	All the aspects of culture : tangible and intangible. Tangible heritage : temples, sites, buildings, architecture, paintings, statues, printing, tools, ceramics, coins, etc.	All institutions at the Directorate General for Culture. They consist of four directorates : 1) for Value Culture, 2) for History and

		evaluation, e) survey, f) cooperation. - External communication : a) publishment and arrangement (1. document, 2. cultural booklet, 3. cultural leaflet, 4. tourism book, 5. cultural and art album, b) collective exhibition, c) publishing book, d) meeting with printed media and electronic media, e) cooperation with printed media and electronic media, f) cultural art album, g) survey, h) Internet programme, i) cultural magazines.	Intangible heritage : customs, folktales, proverbs, puzzles, folkgames, ceremonies, dances, music, dramas, literature, etc.	Museum, 3) for Aesthetic Value, 4) for Ancient (?).
<u>Lao People's Democratic Republic</u>	Le patrimoine de la culture immatérielle est l'ensemble des valeurs spirituelles et pratiques de l'homme, créées et adoptées au cours de ses longues étapes d'évolutions historiques telles que : sagesses, connaissances, savoir-faire, arts, littérature, morales, bons usages et pratiques sociales, etc. dont la fonction principale est d'humaniser et de civiliser soi-même et les siens dans leur vie en groupe ou en société.	---	---	---
<u>Myanmar*</u>	Tangible cultural is the material aspect and intangible culture is the spiritual aspect of life. Visual arts are tangible culture. Performing arts are intangible.	No.	None.	Department of Cultural Institute, Ministry of Culture and University for Development of National Races.
<u>Republic of Korea</u>	Intangible cultural property refers to drama, music, dance, handicrafts and other intangible cultural expressions of outstanding historical, artistic and academic value (article 2, Cultural Properties Protection Act, amended on 1 July 1999).	Yes.	1. Drama (mask drama, puppet drama) 2. Music (ritual music, banquet music, military music, ballads and short lyrical songs, improvisation, farmers' band music, folk songs, shamanic ritual music, buddhist chants) 3. Dance (ritual dance, court dance, mask dance, folk dance) 4. Handicrafts : ceramic art, horsehair craft, metal craft, ox horn craft, personal ornaments manufacture, mother-of-pearl lacquerware, papermaking, woodcraft, architecture, leather craft, paper craft, weaving, dyeing, stone and jade craft, embroidery, dressmaking, musical instruments making, rush and rice straw craft 5. Others : rites, plays, martial arts, royal cuisine, and techniques vital for traditional performing arts or the skills for manufacturing and repairing	The Office of Cultural Properties (Ministry of Culture and Information), which was elevated to an independent agency, Cultural Properties Administration on 24 May 1999.

			equipment used in the arts.	
Europe and North America				
<i>Andorra*</i>	Ensemble de biens matériels et immatériels, objets, constructions, procédés techniques, idées, habitudes et valeurs qui font ou ont fait partie de la culture du peuple andorran et en définissent l'identité.	Oui. L'Arxiu d'etnografia d'Andorra.	Economie, maison et famille, organisation sociale et politique, urbanisation, identité, référents historiques.	Ministère du tourisme et de la culture. L'Arxiu d'etnografia d'Andorra est géré par le Service d'ethnologie dépendant de ce même ministère.
<i>Austria¹</i>	Folk culture is the entirety of handed-down cultural expressions of specific regions, developing out of tradition. It is tied to community and tradition and dependent on life sphere and conditions of time » (definition formulated by the Association <i>Forum Volkskultur</i> , 1990)	For musical traditions, there is the <i>Archiv des Österreichischen Volksliedwerkes</i> (Archive of the Austrian Folk Music Society) and 9 provincial archives with specialized collections. In order to make the variety of materials accessible in comparable format, the Society has developed an information system INFOLK.	The collected materials of the <i>Volksliedwerk</i> comprise mainly the music and poetry traditions in Austria, i.e. songs, dances, instrumental music, in various types of documents (manuscripts, sound documents, photos, videos, etc.). Research on folk tales/stories is one of the main topics of the Institute of Ethnology of the University of Innsbruck.	<i>Archiv des Österreichischen Volksliedwerkes</i> (Archive of the Austrian Folk Music Society).
<i>Bulgaria</i>	Definition of the Recommendation on the Safeguarding of Traditional Culture and Folklore. Strong accent is put on the interpretation of folklore as a particular type of culture, maintaining the traditional syncretic coexistence of verbal, musical, dance and folk art forms.	Yes.	It is quite detailed and lengthy. It has already been sent to UNESCO. It was developed as part of the work on the project « Archive for Authentic Balkan Database ».	Institute of Folklore, Bulgarian Academy of Sciences working in close relation with the Ministry of Culture.
<i>Croatia</i>	Culture is defined, among other things, as a complete way of life and thinking of a human community. [...] The concept of tradition is substituted by the notion of folklore. Sometimes the tradition can also indicate culture as a whole. The notion of tradition, in a sense of folklore as a part of culture or in a sense of the entire culture, is usually related to former forms of culture or to the forms of culture which have been disappearing... The concept of tradition, considered either in a wider sense as culture as a whole or in a narrower sense as a	---	---	---

¹ Replies limited to musical traditions (except for the definition).

² Abstract from the definition given by the Croatian Commission for UNESCO. See attached page.

	<p>folklore manifestation, according to the current comprehension implies a contemporary construction projected into the past by which the present day is interpreted. [...]²</p> <p>« Intangible cultural property may cover distinctive forms and phenomena of intellectual creativity being transmitted by tradition or in any other way, and particularly :</p> <ul style="list-style-type: none"> - language, dialects, tongues, and toponymics, and traditional literature of all kinds - folk creative works in the fields of music, dance, tradition, games, rituals, customs, as well as other traditional folk values, - traditional skills and crafts » (article 9 of the Law on the protection and conservation of cultural heritage (Official Bulletin 69/1999). 			
<i>Cyprus*</i>	Non material culture.	Yes.	Songs, poetry, beliefs, etc.	The Cyprus Research Centre (Ministry of Education and Culture) and the University of Cyprus
<i>Czech Republic</i>	<p>La notion de « patrimoine culturel non-matériel » n'est pas un concept établi. Ce n'est pas une notion qui repose sur une définition juridique nette.</p> <p>Le concept de « patrimoine culturel non-matériel » est inhérent à celui de « richesses culturelles » tel que stipulé dans la Loi constitutionnelle n° 23/1991 (Acte sur les droits et libertés fondamentaux) qui définit le droit d'accès aux richesses culturelles comme un droit civique fondamental. L'usage veut que les richesses culturelles renferment d'une part les œuvres créées dans le passé, c'est-à-dire le patrimoine culturel, et, d'autre part, la création et l'interprétation contemporaines. Il va sans dire que les phénomènes</p>	<p>Le concept de « registre du patrimoine culturel » n'est pas utilisé en République tchèque. Il existe cependant une liste officielle des monuments et sites culturels protégés par l'Etat établie, en vertu d'une loi, par l'Institut d'Etat de la conservation des monuments historiques. Les différentes institutions de collection établissent, elles aussi, leurs propres inventaires d'objets de collection. En vertu d'une nouvelle loi qui entrera en vigueur sous peu, on mettra en place un registre central d'objets de collection déposés dans les collections enregistrées par l'Etat. Si des biens meubles appartenant au domaine de la culture traditionnelle et populaire font donc partie de ces collections, ils</p>	<p>La liste officielle des monuments et sites culturels protégés par l'Etat contient notamment les biens culturels meubles et immeubles de grande valeur, donc ceux qui font partie du domaine de la culture traditionnelle et populaire, en particulier les précieux ouvrages d'architecture et technique populaires (fermes, moulins, forges), et aussi des ensembles urbanistes populaires ou encore des crèches populaires ou des ouvrages de sculpture populaire, etc.</p> <p>Les plus grands ensembles de collection abrités par les institutions mentionnées dans le para. (iv) sont les collections de chansons et danses populaires, d'ouvrages d'art populaire oral (notamment ceux de contes et légendes) et de témoignages de production manuelle populaire de toutes les régions de la République tchèque.</p>	<p>Depuis de longues années, la documentation sur la culture traditionnelle et populaire est rassemblée à l'Institut d'ethnologie de l'Académie des Sciences de la République tchèque (anciennement Institut d'ethnographie et de folklore de l'Académie des Sciences), à l'Institut de la culture populaire de Straznice mis sur pied par le Ministère de la Culture, dans les départements (collections) ethnographiques auprès des différents musées sous forme d'ensembles de collection, etc. Dans les années 1948-1988, le Centre de production artisanale</p>

	<p>appartenant au domaine de la culture traditionnelle et populaire font partie intégrante des richesses culturelles, mais cette dernière est sentie plutôt, étant donné son ancrage dans le passé, comme une composante du patrimoine culturel.</p> <p>La même Loi constitutionnelle stipule également que la protection des droits de propriété intellectuelle est, elle aussi, un droit fondamental, sans qu'on fasse de distinction entre la propriété appartenant au domaine de l'art professionnel de haut niveau et celle de la culture traditionnelle et populaire.</p>	<p>sont recensés de la même façon.</p>		<p>populaire, qui a mis désormais fin à ses activités, avait établi un registre de ses travailleurs, c'est-à-dire des artisans populaires. Cet ensemble de documentation est déposé dans les archives de la section ethnographique du Musée national de Prague et celles du Musée valache en plein air de Roznov pod Radhostem.</p>
<u>Finland</u>	<p>There is no definition of folklore that would cover the whole discipline. Generally the definition of the UNESCO Recommendation (1989) is acceptable. However, the distinction between « folklore in its oral and traditional form » and « applied folklore » should be emphasized :</p> <p>Folklore in its oral and traditional form : folklore is in such form transmitted orally and serves as shared tradition-based creations of a cultural community ;</p> <p>Applied folklore : the manifestations of applied folklore include folk festivals, various folk song and dance ensembles, or folklore festivals held all over the world. The programme consists of performances of applied folklore, working demonstrations and varied performances usually drawing on old traditions. Applied folklore cannot have a status of folklore proper.</p>	<p>Yes, there are a number of inventories. The most representative inventory is made by the Folklore Archives of the Finnish Literature Society and the Swedish Literature Society in Finland. The Finnish Folklore Archives compile and record folklore in the form of manuscripts, audio recordings and images ; catalogue the material ; serve scholars, institutions, the media and amateurs ; and carry out research programmes. The Archives do not supervise the use of folklore generally but help to safeguard folklore by promoting and supporting its compilation and by supervising the use of the material in its collections.</p>	<p>The Folklore Archive of the Finnish Literature Society has used an inventory (classification) system based on the division of folklore into loose genre groups. The system is particularly applicable to manuscript materials (the old tradition in archives) and is still in use. It should be stressed that this system was created on the basis of Finnish folk material and contains non-universal, national categories. The system was augmented as researchers in folk traditions turned their attention toward new materials and subject areas. The bulk of early collecting efforts was concentrated solely on ancient folk poetry in the Kalevala metre ; gradually it broadened to include Märchen (<i>tales</i>) as well, and the first half of the 20th century saw the gradual inclusion of legends, rhymed folksongs, proverbs, etc. In time, the system covered the bulk of Finnish agrarian folk culture. For the sake of clarity, the following traditional classification has been slightly simplified :</p> <ul style="list-style-type: none"> a1 folktales, anecdotes a2 religious legends a3 belief legends, memorates a4 historical and local legends a5 aetiological tales (myth, quasi-myth) a6 onomatopoeia, imitations of the sounds of nature b1 ancient poetry in Kalevala metre b2 rhymed folk songs b3 charms 	<p>The Finnish Literary Society.</p>

			<p>b4 magic practices, beliefs b5 play (competitions, games) b6 laments b7 nonsense rhymes, tongue twisters, mock sermons, etc. b8 Lapp joiku chants c proverbs d riddles</p> <p>In addition to these categories, the archive also uses the following classification connected in some way or another with folklore but not dealt with in detail here : e tunes, f products learnt from literature/invented personally, E ethnological descriptions and K calendary lore, etc.</p> <p>Competitions have been one productive channel : target groups have been encouraged to reveal the folklore they know. Usually the competitions have dealt with some area of folklore that has previously received little attention.</p> <p>Many genres of folklore have vanished for ever with the passing of the last tradition bearers familiar with them. Yet there is living folklore all around us : complex workplace lore, various contemporary tales, legends and anecdotes, rumours, gossip, graffiti, parodies on proverbs and riddles, the rich children's tradition, and so on.</p> <p>There are at the moment far more than three million items of folklore at the Archive.</p>	
<u>Germany</u> ³	---	Non.	---	---
<u>Iceland</u> ⁴	---	---	---	---
<u>Israel</u>	For the purposes of the research and documentation work of the Center for Jewish Art, established in 1979 at the Hebrew University of Jerusalem, the definition of « intangible cultural heritage » traverses national borders and extends over time from antiquity to the present. The visual culture of the Jewish people consists of religious and secular buildings like synagogues or dwelling	Yes. The Center for Jewish Art was established in 1979, after the <i>Index of Jewish Art</i> began its activities in 1966 by documenting Hebrew illuminated manuscripts in France, England and Hungary. The <i>Index</i> is a computerized database consisting of over 200,000 documented objects of the kind mentioned in (i). It is the largest virtual museum of Jewish art in the world, and	The Center for Jewish Art considers this cultural heritage in terms of five categories, represented in the <i>Index</i> : a) synagogues and ritual community structures including cemeteries ; b) archaeological and ancient artifacts ; c) sacred and ritual objects ; d) illuminated manuscripts ; e) modern fine art.	Professor Bezalel Narkiss of the Hebrew University started the <i>Index</i> in 1966 and the Center for Jewish Art in 1979. The <i>Index of Jewish Art</i> is being developed by a core of graduate students of the Hebrew University.

³ En raison de la structure fédérale de l'Allemagne qui se manifeste surtout dans le domaine des compétences en matière de politique culturelle, cet Etat n'est pas en mesure de répondre au questionnaire.

⁴ No answer to the questionnaire. Only a lecture by a specialist of the National Museum of Iceland was sent.

	houses and their decoration, funerary art, ritual and household objects, illuminated manuscripts, painting and sculpture. It also includes the archival information and any sources of documentation on eradicated Jewish monuments.	also the only interactive lexicon of Jewish iconography.		
<i>Italy*</i>	Traditional uses and habits as instruments of identity, not only their history and documentation, but also the attempt to try to comprehend and describe the heritage they can forward.	Yes.	Jobs, trades, ceremonies, music and oral tradition.	Ministero per i Beni e le Attività Culturali (Ministry of Culture)
<i>Macedonia*</i>	In the legislature of the Republic of Macedonia there is no definition of folklore, nor any other specification of folklore. Thus for the needs of this questionnaire there are no obstacles to accept the UNESCO definition of folklore, i.e. the expression of folklore as : « production containing characteristic elements of the traditional art heritage developed and maintained (practised) by the communities in the State or through individuals which reflects the traditional artistic expectations of that community ». According to the stated standards, the division of folklore heritage as material – elaborated within the context of protection and exploitation of the tangible and intangible cultural heritage and non-material – traditional literature : folk tales, folk wisdom, folk poetry, etc., folk songs and instruments and folk dances, folk visual art in various traditional media (stone, wood, metal, etc.) and of all genres as well as handicrafting and homemade handmade objects.	---	---	<ul style="list-style-type: none"> - The Institute of Folklore « Marko Cepenkov », Skopje - The Macedonian Radio and Television (MRTV), Skopje, having at disposal a certain number of programmes and recordings of folk songs, dances and folk tales and wisdoms - The National and University Library « St. Clement Ohridski », Skopje - The Institute of Old Slavic Literature, Prilep - The Faculty of Musical Art, Skopje - The Natural Sciences and Mathematics Faculty, Department of Geography, Ethnological Sector, Skopje - The Museum of Macedonia (Ethnologic Museum), Skopje <p>They should establish their inventory lists.</p>
<i>Poland</i>	In Poland there are several definitions of « folk culture », but when we talk of folk culture we generally mean broadly-conceived rural life and work, and when defining this term we can simply say	Between 1994 and 1998, on instruction from the Ministry of Culture and Art, the Centre of Ethnographic Documentation of the Polish Ethnological Society in Łódź created a	(See attached pages. Concern also point viii)	In Poland, the function of an institution which stores records and documents folk artists and their output is served by the National House of Folk Culture

	<p>that folk culture is the sum total of the products and concepts established and used in a traditional rural or small-town community. One can also list the components and forms of community life that make up folk culture (ceremonies, family and annual customs) and the folklore associated with them (music, dance, tales and literature), folk art (sculpture, painting, musical instruments, decorative art), and an entire material sphere : work tools, equipment, construction (including church architecture), the layout of villages, etc. Folk culture is closely connected to a local community and is an expression of that community's identity, because each community has specific geographical conditions, special kinds of artifacts, its own history, traditions, etc. Thus, when talking of folk culture, we have in mind regional culture, a « little homeland » of the people living there.</p>	<p>national database on so-called « disappearing trades ». Since 1999 this work has been continued by the National House of Folk Culture in Lublin.</p>		<p>in Lublin, which was formed in 1995 as an agency of the Association of Folk Artists, which in turn was formed in Lublin in 1968 and associates folk artists all over Poland. The National House of Folk Culture realizes some of the State tasks assigned to private bodies by the Ministry of Culture and National Heritage.</p>
<p><u>Republic of Lithuania</u></p>	<p>Intangible heritage represents unique traditional cultural phenomena, transmitted orally, through imitation or other means within family, group, community and dissemination in traditional forms : language (dialects), vocal, instrumental, choreographic folklore, oral folk creativity, beliefs, myths, customs, rituals, skills of folk art, handicrafts and rural activities, medical, pedagogical, astronomical and other systems of folk wisdom, through information and communication. (<i>information taken from the letter of 18 April 2000</i>) The term « ethnic culture » is more widely used in this country. Its definition is given in the Law on the Principles of State Protection of Ethnic Culture (Article 2, item 4 : « Ethnic</p>	<p>At the end of 1999 it was decided to establish the Lithuanian Intangible Heritage Inventory (Register) and a task force was approved. This inventory does not yet exist. (<i>information taken from the letter of 18 April 2000</i>) Such inventory is being set up.</p>	<p>The inventory would contain data on the living centres of traditional culture. (<i>information taken from the letter of 18 April 2000</i>) Living human treasures of traditional culture : - Performers, bearers ; - Forms of intangible heritage ; - Institutions dealing with intangible heritage.</p>	<p>The responsible institution is the Ministry of Culture and the Folk Culture Centre.</p>

	culture includes the sum total of cultural properties, created by the entire nation (ethnos), passed from generation to generation and constantly renewed, which makes it possible to preserve the national identity and consciousness and uniqueness of ethnographic regions).			
<i>Romania</i>	The intangible cultural patrimony is represented by folklore. Folklore is component of culture which manifests orality, variation, collective character, syncretism ; it is a continuous process within tradition and innovation interact ; it works in rural and urban contexts ; it is actualized syncretically by literary, musical and choreic texts, within a certain context and with a defined/precise function.	Yes.	Oral literature, music, dance, customs, traditions, professions, art crafts, etc.	The Archives of folklore which have the status of a national archive. They are managed, enriched and actualized by the Institute of Ethnography and Folklore « Constantin Brailoiu » (AIEF), Bucuresti ; the Archive of Folklore of the Romanian Academy (AFC), Cluj Napoca ; the Archive of Moldavia and Bucovina, by the Institute of Romanian Philology « Alexandru Philippide » (AMB), Iasi.
<i>Spain</i>	The definition of « intangible cultural heritage » (popular and traditional culture) is not specifically included in Spanish State legislation except in those aspects referred to in Title VI of Law 16/1985, (25 June), of the Spanish Historical Heritage, devoted to Ethnographic Heritage (see articles 46 and 47 in annex). As a consequence, the « intangible cultural heritage » (traditional and popular culture) is understood to be included in the « knowledge and activities which are or have been an expression of traditional culture » [translated], as well as in the long-standing nature and habitual transmission of this knowledge and activities, as is set out in the aforementioned Title VI of the Law of Spanish Historical Heritage. This legislation, however, considers cultural heritage from a perspective that is principally focused on material objects.	No.	NA.	NA.

	<p>There is no specific treatment of traditional and popular culture in its oral or intangible form that might permit one to speak of its identification or protection in concrete legislation. Nevertheless, despite this material focus given to cultural heritage, there is consideration of traditional culture in festivals and popular displays which do not correspond to the idea of material object, as can be seen in what is known as the <i>Fiestas de Interés Turístico</i> (Festivals of Tourist Interest). These very varied and culturally rich celebrations, which take place across the whole country, are listed as Festivals of Tourist Interest and are the responsibility of the <i>Dirección General de Turismo</i> (Department of Tourism) of the <i>Ministerio de Economía y Hacienda</i> (Ministry of the Economy and Treasury). This listing concerns those festivals which have a national or international importance for tourism, and is regulated by the Ministerial Order of 29 September 1987 (Spanish State Bulletin 27 October 1987). When it concerns the regions or the Spanish Autonomous Communities, the listing of Tourist Interest is the authority of the relevant bodies in those Autonomous Communities.</p>			
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Latin America and Caribbean				
<i>Argentina*</i>	Although there is no unified definition, it can be considered as « the vast area of traditional and popular beliefs, the varied mass of oral traditions and domestic rituals » (García – Rolandi [translated]) or « all cultural expression whose origins are to be found in past generations. These expressions cover habits, customs, traditions, craft skills, beliefs, popular religious expression, alternative medicines, music and dance, rituals and ceremonies practised in different naturally-occurring societies (folk, indigenous, urban).	No institutional policy has been drawn up nor any concerted action taken to register intangible heritage. There are examples of individual actions which sometimes have an incidental effect on bodies where specialists and researchers have performed or are performing duties.	Popular songs (Juan Alfonso Carrizo), ethnomusicology (Carlos Vega, Isabel Aretz), tales and legends (Berta V. de Battini, Susana Chertudi). Additional mention should be made of work carried out by the <i>Fondo Nacional para las Artes</i> (National Fund for the Arts), the <i>Instituto Nacional de Antropología y Pensamiento Latinoamericano</i> (National Institute for Anthropology and Latin American Thought), the « Carlos Vega » <i>Instituto Nacional de Musicología</i> (National Institute for Musicology), national universities and provincial research institutes.».	Given the specific duties and areas in which they work, this should be the <i>Secretaría de Cultura y Comunicación</i> (Department for Culture and Communication) through the National Institute for Anthropology and Latin American Thought, the « Carlos Vega » National Institute for Musicology and the National Market for Traditional Argentine Craftwork.
<i>Brazil</i>	Définition du patrimoine culturel (article 216 de la Constitution fédérale de 1988) : « biens de nature matérielle et immatérielle, pris individuellement ou ensemble, porteurs de référence sur l'identité, l'action, la mémoire des différents groupes formateurs de l'identité brésilienne ».	Bien que le Brésil dispose déjà d'initiatives d'enregistrement des manifestations culturelles (de caractère individuel, comme celles du folkloriste Câmara Cascudo et de Mário de Andrade, ou institutionnel, comme celles de la Discothèque Oneida Alvarenga, du Centre national de références culturelles, de la Fondation nationale Pró-Memória et du Musée du folklore Edson Carneiro, ou encore de la Fondation nationale des Arts), ces activités se présentaient de façon autonome et dispersée, et non sous forme d'une politique nationale systématique en ce qui concerne les biens culturels immatériels. En 1997 l'Institut du patrimoine historique et artistique national (IPHAN) a réuni à Fortaleza un séminaire international sur les stratégies et les formes de protection du patrimoine culturel immatériel, qui a eu pour résultat la Charte de Fortaleza recommandant la mise en œuvre du registre prévu par la Constitution comme forme principale de préservation desdits biens.	---	---

		<p>L'établissement de ce registre est actuellement en phase finale d'analyse. Son but sera de procéder à l'identification, à l'inventaire, à l'enregistrement et à la reconnaissance du patrimoine immatériel d'importance nationale, afin, dans un second temps, d'établir les formes de protection et de préservation.</p> <p>Le registre permettra alors, en déclarant le bien immatériel « patrimoine culturel du Brésil », d'identifier et de faire connaître les biens culturels immatériels, puisqu'il sera, en dernier ressort, l'unique possibilité de préserver leur mémoire et d'en assurer la permanence. Il se présentera sous forme de registre ethnographique, disposant des moyens techniques adéquats et permettant l'accès le plus vaste possible du public à ses banques de données.</p> <p>Ainsi, les connaissances acquises permettront d'identifier avec précision les modalités d'appui à la permanence desdits biens, mises en œuvre dans le cadre du Programme national du patrimoine immatériel, qui sera créé en même que le registre sous la tutelle du Ministère de la culture.</p> <p><i>(Voir en annexe le décret du 4 août 2000 portant du registre des biens culturels immatériels).</i></p>		
<i>Dominican Republic*</i>	<p>Art. 5 of Law n° 318 of the 14 June 1968 concerning the Cultural Heritage of the Nation : « For the purposes of this Law, the folkloric heritage comprises the plurality of material expression typical of Dominican tradition and, especially, plastic expression that is most representative of popular art and craftwork. » [translated]</p> <p>Law n° 41-00 which sets up the Secretariat of State for Culture (Title I, Fundamental Definitions and Principles,</p>	<p>Yes. The inventory of the intangible cultural heritage of the Dominican Republic began with the setting up of the <i>Centro de Inventario de Bienes Culturales</i> (Centre for the Inventory of Cultural Assets) through Decree n° 2310 of 6 September 1976. The Centre for the Inventory of Cultural Assets is assigned the following duties (art. 3) :</p> <p>a) Organizing and producing the inventory of cultural assets; b) Advising governmental and private</p>	<p>Through a regional inventory of the cultural heritage of each Dominican province, in which were included diverse aspects of the intangible cultural heritage (regional culture, crafts, typical buildings, regional dress, typical food and drink, history, markets, typical small restaurants and food stalls, fairs and festivals). Independently, research has been carried out on popular religious expression, music, musical instruments, <i>décimas</i> (popular ballads), traditions, legends, masks, dances, gastronomy, linguistics, and others.</p>	<p>Initially the Centre for the Inventory of Cultural Assets. <i>(see question (ii)).</i></p>

	<p>Chapter I, Definitions, Art. 1. Para. 2, June 2000) : « The cultural heritage of the Nation comprises all the tangible and intangible cultural assets, values and symbols which are an expression of the Dominican Nation, such as the traditions, habits and customs, as well as all tangible and intangible assets, including those submerged in water, movable and immovable items, which possess a special interest for historical, artistic, aesthetic, plastic, architectural, urban, archaeological, environmental, ecological, linguistic, sound, musical, audiovisual, filmic, scientific, technological, testimonial, documentary, literary, bibliographic, museographic, or anthropological reasons, and the expressions, products and representations of popular culture » [translated].</p>	<p>cultural bodies on the production of their own inventories, co-ordinating the inventory-related activities of each of these bodies;</p> <p>c) Supporting action and research related to cultural assets performed by cultural and educational institutions ; and</p> <p>d) Raising awareness in the community of the value of cultural assets and the need to preserve them.</p> <p>In 1988 the <i>Instituto Dominicano de Folclore</i> (Institute for Dominican Folklore, INDEFOLK), a governmental organization set up in 1988, was attached to the <i>Consejo Presidencial de Cultura</i> (Presidential Culture Council). Amongst its objectives are :</p> <p>a) To research, collect and disseminate expressions of Dominican and Caribbean folklore.</p> <p>b) To collect different expressions of Dominican and Caribbean folklore, through scientific research, individual testimony and group and community expression.</p> <p>c) The setting up of a documentation centre for the folklore and popular culture of our country and the Caribbean, which will also house an audiovisual archive of musicians and popular folk music, and the visual testimony of the « surviving folk treasures ».</p>		
<p><u>Mexico</u></p>	<p>Cultural heritage does not only consist of the sum of works of art, historical objects and monuments, nor is it exclusively material or tangible. Rather, an equally important role is played by the creativity of communities, the values, knowledge, instruments and creations which are embodied in the traditions, festivities, speech, way of life and everyday social life.</p>	<p>Yes. There are inventories in various governmental institutions, universities and private institutions, both nationally and regionally.</p>	<p>(See 3 pages in annex).</p>	<p>The institution responsible for this is the <i>Consejo Nacional para la Cultura y las Artes</i> (National Council for Culture and the Arts, CONACULTA), through its different dependent bodies.</p>

	<p>Nor can there be a national culture without taking into account the real cultural heritage of a nation, in other words the sum of the heritage of each and every one of its communities, populations and social groups ; popular culture is prominent in this heritage.</p> <p>The concept of popular culture stems from a reality that is present in village life, where there is room not only for oral tradition, crafts, music, dance and traditions, but also for rural community practices such as social organization, traditional medicine, historical memory, ecology and the methods and alternative communication channels and methods, amongst others.</p> <p>Popular culture also comprises the different social spheres in which it is created and recreated : indigenous communities, rural villages, and urban centres. That is to say, the environments in which popular culture is expressed as popular ethnic, rural, regional and urban cultures. This culture is generated as a result of an intense dialectic between tradition and renovation which gives rise to new and surprisingly energetic forms of cultural and artistic creation and of different ways of life.</p>			
<i>Peru</i>	<p>The living cultural heritage is comprised of music, song, dance, rituals, customs, traditions and other related activities, formed by the genuine artistic expression and artistic creations of a people with the aim of disseminating, promoting, conserving and preserving these expressions and activities.</p>	---	---	---
<i>Venezuela</i>	<p>In Venezuela, instead of immaterial or intangible heritage we use the term « living heritage » or « living cultural heritage » to refer to the whole range of expressions covering verbal and non-verbal systems : languages, dialects and</p>	---	---	---

	idiolects ; mythological representations ; oral forms of verbal creation ; religious and magical beliefs and practices ; skills and expressions that are technical, erotic, playful, artistic, architectural, literary, warlike, economic, political, scientific, technological, religious and philosophical. The expression of these phenomena is visible in the past and the present, and in both cases it is inseparable from the individual and group contexts, acts, behaviour and activities in which they take place.			
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Identification (inventory) and documentation of folklore
Questions (v) to (viii)

	(v) Date of setting up of the inventory	(vi) Updating and computerization of inventory	(vii) List of information contained in the inventory	(viii) (a) What collection and documentation is undertaken ?	(viii) (b) Involvement of traditional bearers in this activity
Africa					
<i>Benin*</i>	---	---	---	---	---
<i>Ethiopia*</i>	NA	NA	NA	1 st reply (...). NA. 2 nd reply (16.11.00) : The Authority for Research and Conservation of Cultural Heritage will collect Cultural Heritage in museums and make the same available to visitors and researchers ; it will organize exhibitions to be held and displayed in the country or abroad. (article 6 (4) of the Proclamation n° 209/2000).	NA
<i>Madagascar</i>	1995 (début des recherches et de la documentation)	Publication restreinte des rites sous forme de dépliants Projet de création d'une banque de données culturelles en 2003	(Voir annexe).	---	---
<i>Republic of Guinea*</i>	Il se fait au fur et à mesure des créations.	Oui.	Pas disponible.	Elles ont été entreprises depuis longtemps dans les universités de Conakry et de Kankan et font l'objet de mémoires d'étudiants.	---
<i>Zimbabwe</i>	The years in which the inventories were set up vary from institution to institution. However, the National Archives of Zimbabwe, which is also the Secretariat of OTAZI (Oral Traditions Association of Zimbabwe), is the most relevant institution which is furthering setting up of inventories. The inventories were set up in 1968.	Yes.	A list of information contained in the inventory of intangible cultural heritage of Zimbabwe paying particular attention to all the institutions devoted to Oral Traditions work will accompany the questionnaire. (not yet received)	---	---
Arab States					
<i>Kuwait</i>	NA	NA	NA	---	---
<i>Palestinian Authority*</i>	NA	NA	NA	Collection and documentation are partially available in some non-	---

				governmental institutions.	
Asia and Pacific					
<i>Indonesia*</i>	In 1995.	Yes (updating and computerization).	1. documentation on cultural values of ethnic groups (500) and belief organizations (921) 2. documentation on arts of artistic objects (2540), art organizations (89676), artists (152448), art trainers (6729), legal art organizations (1883), training places (2753) 3. documentation on archaeological preservation of immovable cultural objects (5312 sites), movable cultural objects (74205 pieces), conserved immovable cultural objects (1607 sites), restored cultural objects (396), conserved cultural objects (400 items), literaturists (902), linguists (350).	They are in the form of books and tools.	The producers « traditional bearers » submit some of the findings.
<i>Lao People's Democratic Republic</i>	---	---	---	---	---
<i>Myanmar*</i>	Not yet.	NA	NA	Individual compilers and publishers do them.	---
<i>Republic of Korea</i>	10 January 1962.	Yes.	See attached list and brief description of « important intangible cultural properties ». Information on other intangible cultural properties such as folk materials and city or province designated intangible cultural properties is not included due to its enormous quantity.	---	---
Europe and North America					
<i>Andorra*</i>	Les données de l'Arxiu ont été recueillies en deux phases : - Résultats de l'étude ethnographique d'Andorra, effectuée entre 1993 et 1995 sous la direction de professeurs du Département d'anthropologie de l'Université de Tarragona. - Projet Mémoire initié en 1996	Oui pour la première phase. La deuxième est en cours.	(Voir annexe 1)	Il y a actuellement le projet Mémoire.	Les communautés productrices y sont impliquées seulement de forme passive, à titre informatif.

	et en cours encore aujourd'hui sous la direction du service d'ethnologie.				
<i>Austria</i>	The information system INFOLK is the precondition for a complete inventory of collected materials. Experts in all 9 federal provinces and in South Tyrol are presently working on the information system INFOLK and similar work will probably start in the near future also in Germany and Switzerland.	During the coming three years, experts will be active in networking all relevant archives within the system INFOLK.	---	---	---
<i>Bulgaria</i>	Since 1993.	Continuing the line of development of computerized inventories of traditional culture and folklore, the project « Living Human Treasures. List of Activities » was due to start in spring 2000. It is aimed at updating and optimizing the inventory with a new accent on the bearers of traditional culture and folklore.	---	---	---
<i>Croatia</i>	---	---	---	---	---
<i>Cyprus*</i>	In 1970.	---	---	---	---
<i>Czech Republic</i>	Des fonds de collection sont systématiquement mis en place depuis la fin du XIXe siècle.	Les ensembles de collection abrités dans les institutions mentionnées au para. (ii) sont catalogués et publiés au fur et à mesure. L'Institut de la culture populaire de Straznice qui a été chargé par le Ministère de la culture de préparer la version nationale du Programme de l'UNESCO « Les trésors vivants de l'humanité » sous le nom de « dépositaires d'une tradition » est en train d'établir un nouveau registre des travailleurs de production artisanale. L'informatisation du registre fait aussi partie du projet.	(See para (viii).	Les vastes ensembles de collection sont publiés et les témoignages conservés de la culture traditionnelle et populaire sont documentés à l'aide d'enregistrements video. Dans la période postérieure à l'adoption par la Conférence générale de l'UNESCO de la Recommandation de 1989, les grands ensembles suivants portant sur la culture populaire ont été publiés : - Recueil de chansons et musique instrumentale de Moravie et Silésie de 1819, publié par l'Institut de la culture populaire de Straznice en 1994. Recueil des chansons populaires tchèques de 1819, publié par l'Institut d'ethnographie et de folklore de l'Académie des sciences de la République tchèque en 1996. - Danses populaires de Bohême,	

				<p>Moravie et Silésie, I-X, documentation complète audiovisuelle sur les danses populaires en République tchèque, Institut de la culture populaire et Straznice, 1994-1996.</p> <p>- L'artisanat populaire et la production artisanale populaire en République tchèque, documentation vidéo sur l'artisanat populaire, Institut de la culture populaire de Straznice, 1996-1999.</p> <p>- Depuis le folklore jusqu'au folklorisme : un catalogue des associations s'occupant de la culture populaire, des ensembles folkloriques et des personnalités de la culture traditionnelle et populaire en Moravie, Institut de la culture populaire de Straznice, 1997.</p> <p>- Les récits exprimés par les chants (recueil de ballades populaires originaires de la région de Moravské Kopanice), édité par le Musée J.A. Komensky, Uhersky Brod, 1995.</p> <p>- Les chansons originaires de Bystrice pod Lopenikem, publiées par les Editions musicales Kneifl, Prague, 1997.</p> <p>- L'Association folklorique, organisme qui chapeaute les ensembles folkloriques, publie, à l'usage de ses membres, quantité de matériels divers (par exemple la notation et les paroles de chansons, modèles de broderie, etc.).</p>	
<i>Finland</i>	In the first half of the 19 th century the collection of folklore chiefly relied on students (in addition to Elias Lönnrot, the compiler of the Kalevala). From the mid 19 th century onwards the press also published requests to collectors that met with an enthusiastic reaction. Towards the end of the century a network	Yes, they are updated and the computerization is in good progress.	For a short overview, see para. (iii).	---	---

	of collectors was created, guides to collection were written and folklore collection was encouraged in general. This urge was also answered by various organizations and educational establishments. The Finnish Literature Society was founded in 1831 and the systematic collection and inventory work began immediately.				
<i>Germany</i>	---	---	---	---	---
<i>Iceland*</i>	---	---	---	(See attached text : lecture given by Hallgerour Gísladóttir).	---
<i>Israel</i>	These inventories were established in 1966 for Hebrew illuminated manuscripts, in 1979 for ritual objects and archaeology, in 1981 for fine arts and in 1992 for synagogues and ritual baths.	The inventories are constantly enlarged following documentation of additional objects, and updated with cross-references following research. The <i>Index</i> is computerized and is being prepared for Internet accessibility.	(See attached document giving a sample of documentation.)	---	---
<i>Italy*</i>	In 1978. A new inventory of festivals, music and oral traditions is underway.	It is computerized and only partly updated.	List will follow. (not yet received)	---	They are involved in research programs run by universities or museums.
<i>Macedonia*</i>	---	---	---	---	---
<i>Poland</i>	Since the 90s.	---	A list of information contained in the records of the Radio Folk Culture Centre as well as a printout of the national database of folk artists and craftsmen can be obtained upon request.	(see attached pages. Concerns also point iii)	---
<i>Republic of Lithuania</i>	The inventory was established in 2000.	---	The Register of forms of national intangible heritage of outstanding value is being build up. Such cultural expressions like cross-making, palm-branch (verbos) binding, Shrove Festival, burial customs, ancient polyphonic songs (sutartines), black pottery, Christmas Eve customs, weaving, etc. are included in it.	Combined and specialized expeditions take place each year. They are organized by institutions dealing with research and culture and by non-governmental organizations. Various materials on folklore and traditional culture are being documented during them.	---

<u>Romania</u>	1927 (AIEF) ; 1922 (AFC) ; 1970 (AMB).	The inventories are up to date. The process of informatization is on the stage of project.	The archives contain millions of items, preserved on different supports (wax cylinders, tapes, photo glass negatives, photos, films, audio cassettes, video cassettes, CDs). All folk categories are represented : fairy tales, legends, memorates, oral histories, ballads, lyric songs, charms, instrumental music, folk dances, customs of calendar and family cycles, information from all domains of oral culture, manuscript studies, outlines, sketches, musical, literary and choreic transcriptions (more than millions of pages) which cover ritual and non-ritual domains.	---	---
<u>Spain</u>	---	---	---	---	---
Latin America and Caribbean					
<u>Argentina*</u>	There have been several periods in which material has been collected, starting with the First Survey of Folklore in 1921. The most intensive activity occurred between the 1930s and 1970s, with the initiatives of the then <i>Instituto Nacional de la Tradición</i> (National Institute of Tradition) – which in 1970 became the National Institute for Anthropology -, The National Fund for the Arts – between 1967 and 1973 - and the provincial universities and institutes.	No.	It would first be necessary to collect and centralize the available material, then classify and register it and disseminate the results.	There is no systematic national collection, but rather individual institutional projects. Such is the case with the National Institute for Anthropology and Latin American Thought, which is currently working on the following projects : the documentation of the traditional wisdom of the Southern Argentine Puna region, the documentation of the music of the improvisational <i>repentista</i> poets ; the ethnomusicology of Chiriguano indigenous groups – the Chané ; popular songs of the province of Corrientes ; the belief systems of the Punilla Valley (Córdoba) ; a collection of popular sayings and proverbs of current Argentine language ; the Buenos Aires carnival.	---
<u>Brazil</u>	---	---	---	---	---
<u>Dominican Republic*</u>	In 1976, with the creation of the Centre for the Inventory of Cultural Assets (Centro de Inventario de Bienes Culturales,	No. The Centre for the Inventory of Cultural Assets hopes to implement a comprehensive information system for the overall heritage of the Dominican	(See in the annex the sample form used in the regional inventory).	---	The tradition of the carnival, actively involving the

	CIBC) as a dependent body of the <i>Secretaría de Estado de Educación, Bellas Artes y Cultos</i> (State Ministry for Education, Fine Arts and Worship). Later, in 1980, the body became an administrative department of the <i>Oficina de Patrimonio Cultural</i> (Office for Cultural Heritage).	nation which will be able to contribute to the development of the national cultural.			bearer communities in the development of their material expression.
<u>Mexico</u>	It varies from case to case. The <i>Centro de Información y Documentación</i> (Centre for Information and Documentation) of the <i>Dirección General de Culturas Populares</i> (Department for Popular Cultures) began operating in 1980. Work continues on gathering and updating the heritage collections. There has been ongoing consolidation of the rest since 1990.	Yes. In the case of the Department for Popular Cultures, a System for the Information and Documentation of Popular Cultures (<i>Sistema de Información y Documentación de Culturas Populares</i> , SIDCP) was set up, which so far has 160.000 entries, classified thematically under more than 1 300 subject areas. The day-to-day work of the Centre for Information and Documentation consists in the recovery, categorization, conservation, registration and updating of the five heritage collections and consequently of the data base. Seventy percent of the material in the collections has been computerized.	The Centre for Information and Documentation has designed five <i>cédulas</i> , or registration forms, one for each of the collections, which hold the data that is entered into the SIDCP. These forms serve to indicate the specific characteristics (and at the same time similarities) of each type of material. The MARC (Machine Readable Cataloguing) Format guidelines have been used on these registration forms, in order to facilitate the exchange of information with other data bases using the same format. (<i>Annex containing the « 5 cédulas » missing</i>).	---	---
<u>Peru</u>	---	---	---	---	---
<u>Venezuela</u>	---	---	---	---	---

Replies to extracts from « questionnaire on the application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989)
Identification of folklore (question 5) (concerns only the questionnaire sent in August)

	a) Lists and inventories of folklore institutions			b) Databanks of institutions dealing with the intangible cultural heritage		c) Classification systems (collection, cataloguing, transcription)	d) Creation of a standard typology of folklore	
	Are there lists and inventories of folklore institutions ?	If yes, are they regionally standardized?	If yes, are they computerized ?	Does your country have databanks of such institutions ?	If yes, indicate lists of menus covered by databanks.	Are they coordinated (a) nationally, and (b) regionally ?	Is it encouraged ?	If yes, at what level ? national ? regional ?
Africa								
<i>Benin*</i>	Non. Toutefois, il existe, sous la tutelle du Ministère de la culture et de la communication : le projet d'appui à la valorisation du patrimoine musical et chorégraphique du Bénin (AVPMCB), les musées nationaux et le Bureau béninois du droit d'auteur (BUBEDRA).	NA	NA	Non.	Toutefois, au niveau du Ministère de la culture et de la communication, il existe le projet d'appui à la valorisation du patrimoine musical et chorégraphique du Bénin (AVPMCB) qui est une structure spécialisée en ethnomusicologie béninoise. Les menus offerts par ce projet concernent l'organologie, les musiques, chants et danses traditionnels du Bénin.	Non.	Non.	NA
<i>Ethiopia*</i>	No.	NA	NA	No.	NA	No.	Yes.	National and regional.
<i>Madagascar</i>	---	---	---	Projet de création d'une banque de données en 2003.	---	---	---	---
<i>Republic of Guinea*</i>	Non.	NA	NA	Non.	NA	---	---	---
<i>Zimbabwe</i>	---	---	---	---	---	---	---	---
Arab States								
<i>Kuwait</i>	---	---	---	---	---	---	---	---
<i>Palestinian Authority*</i>	---	---	---	---	---	---	---	---
Asia and Pacific								
<i>Indonesia*</i>	Yes.	Yes.	Yes.	Yes.	Not mentioned.	Yes.	Yes.	National.

<i>Lao People's Democratic Republic</i>	---	---	---	---	---	---	---	---
<i>Myanmar*</i>	No.	NA	NA	---	---	---	Yes.	Regional : ASEAN COCI (Asean Committee on Culture and information)
<i>Republic of Korea</i>	---	---	---	---	---	---	---	---
Europe and North America								
<i>Andorra*</i>	Oui. Une liste d'associations. ⁵	Non.	---	Non.	NA	Non.	Non.	NA
<i>Austria</i>	Yes. (Reply 25.8.98)	Yes.	Partly	Yes, some.	---	---	---	---
<i>Bulgaria</i>	---	---	---	---	---	---	---	---
<i>Croatia</i>	---	---	---	---	---	---	---	---
<i>Cyprus*</i>	Yes.	Partly.	Partly.	Yes.	Available at the University of Cyprus (Department of Music).	Yes	Yes.	National.
<i>Czech Republic</i>	---	---	---	---	---	---	---	---
<i>Finland</i>	---	---	---	---	---	---	---	---
<i>Germany</i>	---	---	---	---	---	---	---	---
<i>Iceland*</i>	Yes. (reply 20.8.98)	No.	Partly.	Yes, mostly stories, poetry, songs, beliefs and customs.	---	Yes, institutionally.	No.	NA
<i>Israel</i>	---	---	---	---	---	---	---	---
<i>Italy*</i>	Yes since 1978.	No.	Yes.	No.	---	Nationally.	No.	---
<i>Macedonia*</i>	---	---	---	---	---	---	---	---
<i>Poland</i>	---	---	---	---	---	---	---	---
<i>Republic of Lithuania</i>	Yes.	No.	Not yet.	Yes.	---	Yes at national level.	---	---
<i>Romania</i>	---	---	---	---	---	---	---	---
<i>Spain</i>	---	---	---	---	---	---	---	---
Latin America and Caribbean								
<i>Argentina*</i>	Yes. The information is available in the National	---	Yes.	No.	---	Work was under way to put together a	In research institutions	---

⁵ Translation.

	Institute for Anthropology and Latin American Thought. The National Market for Traditional Argentine Crafts holds the list of bodies involved in the craft industry.					classification system for crafts and craft methods, a system which is partially operational. For budgetary reasons, construction of the system was suspended.	such as the National Institute for Anthropology and Latin American Thought, the construction of typologies of the type suggested by the document is not appropriate. This type of directory is no longer used by specialists.	
<i>Brazil</i>	---	---	---	---	---	---	---	---
<i>Dominican Republic*</i>	Yes.	Yes.	No.	Yes.	Audio recordings, <i>decimeros</i> (singers of popular ballads), religious festivals, carnival.	No.	Yes.	National.
<i>Mexico</i>	---	---	---	---	---	---	---	---
<i>Peru</i>	---	---	---	---	---	---	---	---
<i>Venezuela</i>	---	---	---	---	---	---	---	---