**CONVENTION FOR THE SAFEGUARDING OF THE   
INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

**Tenth session**

**Windhoek, Namibia**

**30 November to 4 December 2015**

**Item 6.a of the Provisional Agenda:**

**Examination of the reports of States Parties on the implementation of the Convention  
and on the current status of elements inscribed on the Representative List  
of the Intangible Cultural Heritage of Humanity**

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| **Summary**  This document contains, in the Annex I to its Draft Decision, an overview of the periodic reports submitted by 24 States Parties during the 2015 reporting cycle as well as an abstract for each of them. It also covers a report by a State non party to the Convention on its two elements inscribed on the Representative List, for which it is also provided an abstract in Annex II. The reports submitted by the States Parties and the State non party are available online on the website of the Convention.  At the request of the Committee, the overview also presents a cumulative focus on measures taken by States Parties concerning transmission and education. If approved by the Committee, the overview and summaries of periodic reports included in Annex I will be submitted to the sixth session of the General Assembly in 2016.  **Decision required:** paragraph 6 |

1. Article 29 of the Convention provides that States Parties to the Convention ‘shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention’. Article 7 (f) provides that the Committee’s duties shall include to ‘examine […] the reports submitted by States Parties, and to summarize them for the General Assembly’. Based in part on those reports, the Committee then submits its own report to the General Assembly (Article 30).
2. Within Chapter V of the Operational Directives for the Implementation of the Convention, paragraphs 151-159 lay out the relevant guidelines for the submission of such periodic reports, and paragraphs 165-167 describe the receipt and processing of reports. Notably, the Secretariat, in conformity with paragraph 166, is to provide to the Committee an overview of all reports received. This overview, which can also serve as the summary to be submitted by the Committee to the General Assembly, is included in the Annex I of this document together with the abstracts of all the reports submitted during the current cycle. The complete reports are available in English or French as submitted by the States Parties concerned on the website of the Convention at: [http://www.unesco.org/culture/ich/en/10.COM/reports](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00768&key=535).
3. In compliance with paragraphs 168 and 169 of the Operational Directives, the Committee has to also examine during this cycle a report submitted by a State non party to the Convention, namely the Russian Federation, on two elements originally proclaimed Masterpieces of the Oral and Intangible Heritage of Humanity and then incorporated in 2008 in the Representative List of the Intangible Cultural Heritage of Humanity. This report is available at the same web page mentioned above, while the abstract of the report is included in the Annex II below.
4. As for preceding cycles, the Secretariat shared with reporting States a document entitled ‘[Additional guidance for completing Form ICH-10](http://www.unesco.org/culture/ich/doc/src/ICH-10-2014-EN-additional_guidance.doc)’ based upon the experience of previous States Parties for the submission of their periodic reports, showing the most frequent challenges encountered by submitting States while reporting and in order to help States focus on appropriate issues.
5. Despite the efforts of the Secretariat to support States Parties in the reporting exercise, 24 States Parties, which represents half of the reports which were expected for this cycle, are one to five years late in the submission of their first periodic report. Since the Committee cannot examine them, it is impossible to fulfil its above-mentioned duty included in Article 7 of the Convention. In view of motivating States, especially those more than one year overdue in submitting their periodic reports, the Committee may wish to discuss the possibility of abstaining from examining new nominations from States Parties until they fulfil their obligation to submit their periodic report, be it on the status of an element inscribed on the Urgent Safeguarding List or on the implementation of the Convention.
6. The Committee may wish to adopt the following decision:

DRAFT DECISION 10.COM 6.a

The Committee,

1. Having examined document ITH/15/10.COM/6.a,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by the States Parties and Chapter V of the Operational Directives, as well as its Decisions 9.COM 5.a and 9.COM 13.a,
3. Expresses its sincere appreciation to the States Parties that submitted periodic reports for the 2015 reporting cycle and requests the Secretariat to inform States Parties concerned by the 2016 cycle at least 12 months prior to the respective deadline for submission of periodic reports in either working language of the Committee or, if possible, in both languages, as well as in other languages;
4. Regrets that it was not able to examine half of the reports expected for the current cycle and invites those States Parties that have not yet submitted their reports, particularly those that are now more than a year overdue, to duly submit them at the earliest convenience;
5. Welcomes with satisfaction the ‘Overview and summaries of the 2015 reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List’ as presented in Annex I of document ITH/15/10.COM/6.a and encourages the States Parties to widely disseminate it among all relevant stakeholders, including non-governmental organisations;
6. Thanks the Russian Federation, a State non party to the 2003 Convention, for having submitted a report on the status of two elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity and takes note of the progress made in their safeguarding presented in Annex II;
7. Takes note with appreciation of the increasing attention given by States Parties to the challenges and difficulties they face in implementing the Convention as this can represent a monitoring tool for their own future reports, as well as a guidance for other States facing similar difficulties when searching for possible solutions;
8. Commends the States Parties that take intangible cultural heritage into account in their development plans and strategies and encourages them to further engage themselves in the years to come in the safeguarding of their living heritage as an effective contribution to the sustainable development goals;
9. Reiterates that States Parties are to actively involve the communities not only in the safeguarding of their intangible cultural heritage but also in its monitoring and future developments through active participation in the preparation of their periodic reports, as provided in paragraphs 157 and 160 of the Operational Directives, particularly while reporting on elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity;
10. Encourages States Parties to engage in multi-stakeholder consultations in the preparation of their reports and to continue their efforts in including in their periodic reports information provided by relevant non-governmental organisations, and invites them to emphasize in their reports the role of non-governmental organisations and civil society organizations in the safeguarding of the intangible cultural heritage;
11. Takes note of the different experiences, challenges and lessons learned reported by numerous States Parties in the transmission as well as formal and non-formal education of intangible cultural heritage, and encourages all States Parties to take stock of these experiences and continue reflecting on their own approaches and on how to improve them in order to be able to report on these issues in their future reports;
12. Further encourages States Parties to give more emphasis in their reports to gender roles and responsibilities within intangible cultural heritage practices and the specific measures adopted to safeguard them, especially when reporting on elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity;
13. Requests the Secretariat to provide a cumulative focus on measures taken by States Parties concerning the integration of intangible cultural heritage and its safeguarding in cultural and other policies in the overview and summaries of the 2016 reports;
14. Welcomes the Secretariat’s initiative to prepare an abstract for each report submitted under this cycle and requests the Secretariat to continue this practice and prepare abstracts of the reports that will be presented in the 2016 cycle, as well as of those that were submitted in the previous four cycles, and for the latter to make them available on the website of the Convention as soon as they will be ready together with those of the current cycle;
15. Decides to submit to the General Assembly the ‘Overview and summaries of the 2015 reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List’, as annexed to this decision.

**ANNEX I**

**Overview and summaries of the 2015 reports of States Parties  
on the implementation of the Convention and on the current status  
of elements inscribed on the Representative List**

1. **Introduction**
2. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage provides in Article 29 that States Parties shall submit to the Committee reports on the legislative, regulatory and other measures taken for the implementation of the Convention in their territories. The implementation of the 2015 cycle of periodic reports is ruled by the provisions set out in paragraphs 151-159 of the Operational Directives for the Implementation of the Convention.
3. Periodic reporting offers a means to assess the implementation of the Convention at the national level, report on different experiences by reporting States in safeguarding intangible cultural heritage, examine the current status of elements inscribed on the Representative List, update information about inventories of intangible cultural heritage and facilitate information exchange on their national institutional frameworks. As demonstrated in previous cycles, this exercise can also provide an important opportunity for States Parties to identify ongoing challenges in implementing the Convention and define their own strategy to effectively address them. Its significance has already been emphasized in the debates and decisions of the Committee when examining reports during previous cycles ([Decision 6.COM 6](http://www.unesco.org/culture/ich/en/Decisions/6.COM/6) in 2011, [Decision 7.COM 6](http://www.unesco.org/culture/ich/en/Decisions/7.COM/6) in 2012, [Decision 8.COM 6.a](http://www.unesco.org/culture/ich/en/Decisions/8.COM/6.a) in 2013 and [Decision 9.COM 5.a](http://www.unesco.org/culture/ich/en/Decisions/9.COM/5.a) in 2014).
4. The periodic reporting process has seen four previous cycles (2011–2014). The overviews of the reports submitted between 2011 and 2013 have already been submitted to the General Assembly, while that of 2014 will be submitted, together with the one for the current cycle, at its next session in 2016. In 2014 the Secretariat proposed that in order to avoid overviews becoming repetitive for each reporting cycle, a specific topic would be identified from among the subjects addressed by States Parties for an in-depth analysis, with the other sections of the periodic reports to be treated more succinctly. Following the same logic, at the request of the Committee this year the cumulative focus has become on measures taken by States Parties concerning transmission and education. The analysis covers not only the reports submitted for this cycle but also the information submitted for previous cycles.
5. The current periodic reporting cycle provides once again a remarkable opportunity to take stock of the progress made by the reporting States on the implementation of the 2003 Convention in their respective territories. In order to make information more easily accessible to the States Parties, as well as to the general public, the Secretariat has prepared an abstract of each report submitted within this cycle. It is hoped that this will provide readers with an informative and essential overview of the reports; once examined by the Committee, the abstracts could be published in the country profile of each State Party that are accessible online on the website of the Convention.
6. **Working methods**
7. According to the Operational Directives and guidelines adopted by the Intergovernmental Committee, on 15 December 2013 the Secretariat informed the 19 States Parties that had ratified the Convention in 2008 of the 15 December 2014 deadline for submission of their periodic reports. To these States should be added 29 States that, for different reasons, did not submit complete reports in previous cycles. Of the total 48 States Parties expected to submit their periodic reports for examination during the 2015 cycle, 24 submitted a final report.
8. Of these 24 reports, three were final reports from States that had initially submitted them during the 2013 cycle (Dominican Republic and Zimbabwe) or the 2014 cycle (Costa Rica) but wished to take additional time to provide missing information identified by the Secretariat. The remaining 21 reports were submitted for the first time in December 2014; the Secretariat registered and acknowledged them. In accordance with Paragraph 165 of the Operational Directives, the Secretariat contacted those States Parties whose reports were missing information and advised them on how to complete them. All States were able to provide a final report.
9. Of the total of 24 States that are currently overdue with their reports, 9 States are a year overdue, 6 States are 2 years overdue, 7 States are 3 years overdue, one State is 4 years overdue and finally one State is 5 years overdue. A summary of the global situation is presented in the table below:

| **State Party** | **Cycle Report Due** | **Cycle Report Submitted** | **Cycle Report Examined** | **Additional Notes** |
| --- | --- | --- | --- | --- |
| Azerbaijan | 2014 | 2015 | 2015 | - |
| Barbados | 2015 | - | - | A year overdue |
| Bhutan | 2012 | 2015 | 2015 | - |
| Chad | 2015 | - | - | A year overdue |
| Chile | 2015 | 2015 | 2015 | - |
| Colombia | 2015 | 2015 | 2015 | - |
| Costa Rica | 2014 | 2014 | 2015 | State requested additional time in 2014 to revise its report, then submitted in 2015 |
| Democratic People’s Republic of Korea | 2015 | 2015 | 2015 | - |
| Djibouti | 2014 | - | - | Two years overdue |
| Dominica | 2012 | - | - | Four years overdue |
| Dominican Republic | 2013 | 2013 | 2015 | State requested additional time in 2013 and 2014 to revise its report, then submitted in 2015 |
| Ecuador | 2015 | 2015 | 2015 | - |
| Georgia | 2015 | 2015 | 2015 | - |
| Greece | 2014 | - | - | Two years overdue |
| Guinea | 2015 | - | - | A year overdue |
| Iceland | 2012 | 2015 | 2015 | - |
| Islamic Republic of Iran | 2013 | - | - | Three years overdue |
| Jordan | 2013 | 2015 | 2015 | - |
| Lebanon | 2014 | - | - | Two years overdue |
| Lesotho | 2015 | - | - | A year overdue |
| Mauritania | 2013 | - | - | Three years overdue |
| Monaco | 2014 | 2015 | 2015 | - |
| Mozambique | 2014 | 2015 | 2015 | - |
| Nicaragua | 2013 | 2015 | 2015 | - |
| Niger | 2014 | - | - | Two years overdue |
| Norway | 2014 | 2015 | 2015 | - |
| Panama | 2011 | - | - | Five years overdue |
| Papua New Guinea | 2015 | - | - | A year overdue |
| Paraguay | 2013 | - | - | Three years overdue |
| Philippines | 2013 | 2015 | 2015 | - |
| Plurinational State of Bolivia | 2013 | 2015 | 2015 | - |
| Portugal | 2015 | 2015 | 2015 | - |
| Qatar | 2015 | - | - | A year overdue |
| Republic of Moldova | 2013 | - | - | Three years overdue |
| Saint Lucia | 2014 | - | - | Two years overdue |
| Sao Tome and Principe | 2013 | - | - | Three years overdue |
| Saudi Arabia | 2015 | - | - | A year overdue |
| Slovenia | 2015 | 2015 | 2015 | - |
| Sri Lanka | 2015 | 2015 | 2015 | - |
| Sudan | 2015 | - | - | A year overdue |
| Switzerland | 2015 | 2015 | 2015 | - |
| The former Yugoslav Republic of Macedonia | 2013 | - | - | Three years overdue |
| Tunisia | 2013 | - | - | Three years overdue |
| Ukraine | 2015 | - | - | A year overdue |
| Uzbekistan | 2015 | 2015 | 2015 | - |
| Yemen | 2014 | - | - | Two years overdue |
| Zambia | 2013 | 2015 | 2015 | - |
| Zimbabwe | 2013 | 2013 | 2015 | State requested additional time in 2013 and 2014 to revise its report, then submitted in 2015 |

1. **Overview of the 2015 periodic reports**
2. This is the fifth cycle of periodic reporting on the implementation of the Convention and on the current status of elements of intangible cultural heritage inscribed on the Representative List. At the time of submission on 15 December 2014 the 24 reporting States accounted for a total of 41 elements inscribed on the Representative List, 1 element inscribed on the Urgent Safeguarding List and 2 Best Safeguarding Practices, as follows:

| **State Party** | **Representative List** | **Urgent Safeguarding List[[1]](#footnote-1)** | **Best Safeguarding Practices** |
| --- | --- | --- | --- |
| Azerbaijan | 5 | 1 | - |
| Bhutan | 1 | - | - |
| Chile | 1[[2]](#footnote-2) | - | 1 |
| Colombia | 8 | - | - |
| Costa Rica | 1 | - | - |
| Democratic People’s Republic of Korea | - | - | - |
| Dominican Republic | 2 | - | - |
| Ecuador | 2 | - | - |
| Georgia | 2 | - | - |
| Iceland | - | - | - |
| Jordan | 1 | - | - |
| Monaco | - | - | - |
| Mozambique | 2 | - | - |
| Nicaragua | 2 | - | - |
| Norway | - | - | - |
| Philippines | 2 | - | - |
| Plurinational State of Bolivia | 3[[3]](#footnote-3) | - | 1 |
| Portugal | 2 | - | - |
| Slovenia | - | - | - |
| Sri Lanka | - | - | - |
| Switzerland | - | - | - |
| Uzbekistan | 4 | - | - |
| Zambia | 2 | - | - |
| Zimbabwe | 1 | - | - |
| **Total** | **41** | **1** | **1[[4]](#footnote-4)** |

1. These 24 reports thus account for 13% of the 314 elements inscribed on the Representative List and about 15% of the 163 States Parties to the Convention. It is worth highlighting that in the current cycle there is a large sample of ‘Masterpieces of the Oral and Intangible Heritage of Humanity’ that were incorporated in 2008 in the Representative List.
2. **Overview of the framework for safeguarding and the measures taken   
   to implement the Convention**
3. **Legislative, institutional and policy framework for safeguarding  
   intangible cultural heritage**
4. A variety of **institutional frameworks and approaches** can be identified, although a common arrangement is for the Ministry of Culture (or equivalent) to have overall responsibility for setting policy for safeguarding intangible cultural heritage and a second body tasked with implementing the 2003 Convention. This second body may either be an existing department within the Ministry already dealing with cultural heritage matters, a national body such as a museum, library or archives or a newly-established unit within the heritage administration. In the case of one reporting State Party, such a unit is in the process of being established and the national library and archives is acting as an interim implementing body. In some States, safeguarding intangible cultural heritage falls within the mandate of several ministries, such as ministries of health, indigenous medicine, tourism, mass media, higher education and (in one case) chiefs and tribal affairs. In countries where there are important indigenous groups, an autonomous administration may be the implementing body for the territory under its competence. One reporting State in this cycle is a federal State with 26 regional administrations and this has resulted in a variety of institutional arrangements and both national and regional coordinating structures. Three reporting Parties also have a degree of responsibility devolved to lower administrative levels, for example with a central state body and regional offices or provincial and county heritage protection Committees responsible for safeguarding locally. In one case, a museum is responsible for nominations to the Representative List while there are several cases where scientific institutions, museums or similar institutions manage national or other inventories/registers. Non-state actors (voluntary, non-governmental and civil society bodies) play a key role in a number of countries and, in one case, there is no specific governmental agency tasked with implementing the Convention. Non-governmental organisations may, for example, act as intermediaries between state agencies and local actors. In view of the number of different actors that may be involved (non-governmental organisations, local self-government institutions and state and non-state institutions) mechanisms have been established in two Parties for coordinating their various efforts.
5. A number of States Parties have included safeguarding intangible cultural heritage into their broader **policy framework**, in a variety of ways. This may be as part of setting culturalpolicies, specific policies for intangible cultural heritage or discrete elements thereof (e.g. traditional foodways or promotion of popular arts), policies more broadly addressing cultural rights, policies aimed at development (national, regional, local, rural, cultural and as part of infrastructural development), tourism and policies for indigenous and tribal peoples and minorities. These include, for example, seeking to promote the importance of intangible cultural heritage both horizontally (across the different ethnolinguistic groups) and vertically (across different economic levels), building a public cultural service system in partnership with the private sector to increase public access to cultural services, harnessing infrastructural development for intangible cultural heritage, as well as the potential of this heritage to contribute towards development programmes. Several reporting Parties have either adopted new statutes or revised existing legislation in order to provide for safeguarding intangible cultural heritage: in four cases, intangible cultural heritage is incorporated into broader cultural heritage law (in two cases through revision); three dedicated laws have been adopted and two are in the process of being drafted; one law for protecting folklore from an intellectual property approach; and a communication law. The objectives of these pieces of legislation include defining intangible cultural heritage, strengthening institutional capacities for its safeguarding, increasing its media coverage and setting out the methodological and scientific requirements for its protection.
6. As regards **training in management of intangible cultural heritage**, a typical situation for the reporting States Parties is for no specific institution for this purpose to exist, but for the dedicated intangible heritage unit, a similar department within the Ministry of Culture, a leading university or a museum to provide such training. Several reporting States rely on outside help for this type of support, in particular from UNESCO’s Global Capacity-building Strategy and through UNESCO Offices. In one or two countries, the National Commission has been closely involved in organising training workshops for this purpose. The target audience for training workshops is relatively broad, ranging from personnel of governmental bodies (at national, regional and local levels), regional and local authorities, scientific experts, museum personnel (especially local), inter-institutional promoter boards, non-governmental organisations, young people, community-members, tribal chiefs, journalists, etc. The multiplier effect was mentioned that could enable trained trainers to promote intangible cultural heritage management among local civil servants, inhabitants, communities, young people and other local actors. A notable exercise is the development of online courses, course materials and guidelines in order to allow for extensive training services and self-study.
7. Commonly, there is no single, dedicated **institution for collecting and holding documentation** related to intangible cultural heritage and, as noted in one report, the challenge is to establish institutions for this at the national level and promoting and strengthening related research. Common types of records held include audio and video recordings, associated physical objects (e.g. costumes, musical instruments and tools), images and printed materials. The bodies involved in collecting and holdingdocumentation range widely and include: libraries and archives; museums (especially ethnographic); regional and municipal authorities; research institutes; cultural associations and non-governmental organizations working with intangible heritage elements; cultural foundations; and individuals. Providing public access to such documentation is generally a priority for heritage administration and holding institutions, although attention is also paid to intellectual property rights (e.g. copyright) and customary practices concerning secrecy and restricting access to certain practices. It is a common practice to make documentation (especially of inventoried elements) accessible online through electronic databases, websites and web portals set up by intangible heritage units, the Ministry of Culture, museums and other bodies. Specific funding for this has been provided by some countries. In order to digitize documentation, it may be necessary to systematise records and other materials held in archival collections that are often the result of field investigations pre-dating the 2003 Convention; specialist databases and related software are being used for this purpose and libraries provide an important point for accessing and disseminating digital information on intangible cultural heritage elements.
8. A common form of **research** on intangible cultural heritage are anthropological and ethnographic field investigations undertaken in various regions of the country, in some cases as part of international and regional research projects. In addition, field research is part of the inventorying process and/or safeguarding action plans for nationally listed elements. For the latter, this identification and diagnosis phase is aimed at developing a deep description of the element to be safeguarded. In some cases, research is conducted by state institutions in cooperation with scientific institutions, in others funding is provided to such institutions. Some countries have dedicated a significant amount of funding towards research projects as part of the wider safeguarding strategy, resulting in as many as 60 research projects in one case and, in another, 130 projects completed between 2007 and 2014. An additional example is a national survey of intangible cultural heritage conducted in cooperation with 494 institutions (museums, regional cultural directorates, municipalities and research centres) acting as a vital resource for the national inventory.
9. **Inventory-making**
10. Although **inventorying** continues to be a fundamental safeguarding action, five of the reporting 24 States Parties have not yet established an inventory (one of which is still considering whether to do so or not), two are in the early stages of this process having inventoried 19 elements in one case and six (of which two are inscribed on the Representative List) in the other, two have undertaken pilot inventories based respectively on a single region or ethnic group and one has conducted a field survey in selected villages and communities of 19 districts as a preparatory step. Of those reporting States that have established inventories, most have more than one inventory. In some cases, there is a national inventory and a number of local or regional inventories administered by the regional government (21 of the latter in one country); in such cases, some elements may be inscribed on more than one regional inventory, as well as the national one. In another case, there is a standardised register held in a heritage management system, other inventories developed by regions or cultural associations (e.g. for traditional feasts) and two inventories of indigenous heritage. In another case, there is an inventory of seven elements for nomination to the Representative List, inventories of two specific elements, a registry of 60 musical styles in danger of disappearance and other inventories (covering eight elements in total) undertaken by municipalities and indigenous authorities.
11. Submissions may generally be made by a variety of actors (communities, public and private institutions, non-governmental organisations, regional offices of the Ministry, creative associations and individuals) using a standard inventory form and experts then carry out field investigations of the elements proposed. Safeguarding is stated as an aim of inventorying, in order to obtain a baseline for future safeguarding actions, as participatory tools aimed at safeguarding through community participation, through preparation of safeguarding plans as a management tool and to assist in identifying and establishing a mechanism for improved safeguarding, as well as encouraging and training researchers in inventorying methods and techniques. In one case, the administering authority monitors the status of inventoried elements at least twice yearly and notes if there are changes concerning the context or viability of an element.
12. Both visibility and viability of elements have been noted as selection criteria and, in one case, inscribed elements can include those no longer practised but still held in the community’s memory and supported by previously gathered documentation. Most inventories described are organised according to intangible heritage domains, as set out in the 2003 Convention but with additions and/or adaptations to suit local conditions, for instance to territorial divisions (regions, counties, districts and federal units). In a few cases, mostly in Africa, inventory-making is conducted according to ethnic group while, in others, some inventories are tied to specific elements or to collected data and information from heritage bearers. Participatory approaches that involve community members are described by several reporting States Parties using, for example, such collection techniques as participant observation, life stories and interviews. Communities, civil society groups and research institutions are often encouraged to undertake inventorying and to submit proposals for inclusion. In one case, communities have legal obligation to report periodically on the status of their element(s) to the national body, more frequently in cases of low viability.
13. **Safeguarding measures at the national level**
14. A number of **safeguarding measures** are taken by different States Parties, the majority of which appear to be geared towards actions that promote intangible cultural heritage and raise awareness of its value and the need to safeguard it. Among the other actions taken, is the encouragement of self-management by cultural associations and communities through, for example, funding for cultural projects or providing leading bearers and practitioners with special pensions and other support for their transmission activities. In one case, most safeguarding measuresrely on interventions made by associations working for intangible heritage safeguarding. Many festivals, rituals, ceremonies, performances and other events are made possible by the participation of communities. One way to encourage community participation has been to bring together youth and municipality groups in a network. Safeguarding plans developed for inventoried (or otherwise nationally recognised) elements with accompanying management structures in which community members play an active role also play an important part and include a wide variety of safeguarding actions. In one case, the Ministry of Culture and Heritage has created an Intercultural Community Centre(s) in order to provide public space to promote dialogue and exchange of experiences between different actors in cooperation with social and cultural organisations and regional cultural managers. Logistical support may be provided for hosting traditional ceremonies and rituals and associated shrines or places of memory protected in order to support continuing enactment by communities.
15. **Promotional and/or awareness-raising activities** reported on are many and various but can be summarized under the following broad rubrics: issuing different types of publications (scientific and popular books, brochures, newsletters, manuals etc.) aimed at various target audiences ranging from specialists to the public and cultural communities; making audio and audio-visual recordings of intangible cultural heritage elements and their performers/practitioners; producing documentary films; distributing publications and recordings among communities and to public libraries and making these available through online platforms; competitions and contests of traditional music, dance, theatre, cuisine both for practitioners and schoolchildren; recognition of leading exponents and transmitters of intangible cultural heritage through national awards or (in one or two cases) as ‘living human treasures’; holding seminars, conferences, public lectures (by experts and bearers) and other meetings on different aspects of intangible cultural heritage and its safeguarding; organising regular information meetings for local communities, culture specialists, students, non-governmental organisations, schoolteachers and other social groups; holding festivals in which intangible cultural heritage elements (dance and music, handicrafts, traditional foodways, etc.) are performed or practised, in some cases representative of indigenous or minority cultural groups; organising fairs for rural intangible cultural heritage and tourism associated with it; hosting exhibitions based on intangible cultural heritage elements in local museums, festivals and other venues; organising national encounters in which members of different cultural communities share their safeguarding experiences; encouraging TV and radio to present programmes that introduce intangible cultural heritage elements and the print media to cover them; organising tours of the country by cultural groups to introduce their heritage elements; using regional cultural centres as bases for promotional, awareness raising and information activities of various kinds and using regional cultural officers and other trained individuals as resource persons for this; selecting different cities as ‘capitals’ of a specific domain of intangible heritage; and the establishment of a UNESCO Chair in the field related to intangible cultural heritage.
16. Adequate **funding** is obviously a key element in the success of many safeguarding measures. Some countries have invested in research programmes and other community‑based safeguarding projects. In one reporting State, a special fund was established which offers full and partial funding to projects that promote the identification, documentation, investigation, preservation, protection, enhancement and transmission (through formal and non-formal education) of intangible cultural heritage. In another State Party, a large proportion of implementation of the 2003 Convention is undertaken by non-governmental bodies and most institutions and organisations receive public funding (from state, regional or municipal authorities) in the form of operating grants and/or individual project grants.
17. **Bilateral, sub-regional, regional and international cooperation**
18. Cooperation under the 2003 Convention is exercised in a number of ways, mostly as state-level cooperation within regional and sub-regional frameworks and on a bilateral and multilateral basis, but also between non-state actors. The regional and sub-regional organisations mentioned in the reports include those based on shared linguistic or religious heritage (e.g. TURKSOY and the Organization of Islamic Conference), a geographic sub-region (e.g. the South Caucasus region and the Andean Community of Nations), geographic and linguistic bases (e.g. Ibero‑American countries).
19. Bilateral and multilateral cooperation between States of one region/sub-region is commonly over a shared element (e.g. Colombia and Ecuador over Marimba music), with a view to a multinational nomination (e.g. Mozambique with Zambia and Malawi for the Timbila element) or a trans-frontier cultural community (e.g. heritage of afro-descendant communities and indigenous peoples in Latin America). Cooperation with States outside the region may also include actions such as capacity-building training, sharing experience in inventorying and the attendance of groups of performers in international festivals.
20. Non-state level cooperation includes an ethnographic project between four Italian regions and three Swiss cantons and a mixed state/non-state form of cooperation is found between Honduras, Guatemala and Belize with afro-descendant and indigenous groups over the Garifuna element. Another aspect of international cooperation (often on the non-state level) is networking (of communities, experts and research institutes) although this was only mentioned in one report. In addition, a town in a State Party is twinned with a town in another country over celebrations for its patron saint.
21. UNESCO Field Offices play an essential role both in coordinating such cooperation often made possible by funds raised by UNESCO. International cooperation activities in the reporting States are supported by extra-budgetary funds of UNESCO. Non-governmental organisations accredited to the Committee are also involved in regional capacity-building and safeguarding projects, as well as the category 2 centres under the auspices of UNESCO that play an important role in coordinating regional and sub-regional cooperation efforts.
22. **Transmission and education: an in-depth study**
23. Since education is often a devolved area of policy, it is not surprising to find a variety of administrative levels at which educational programmes are being offered from the Ministry of Education (national level) and regional authorities to municipalities (e.g. 415 municipalities are members of the Norwegian Council of Culture Schools which include teaching of crafts and other intangible heritage skills). At the non-state level, cultural associations (e.g. CHIPAWO in Zimbabwe that trains children in performing arts and teachers to teach and perform dances in schools) and non-governmental organisations active in the field of intangible heritage organise educational and training programmes. UNESCO is also active through its UNESCO Associated Schools (which, in Slovenia, have identified, explored and recorded local traditions) and ASPnet (UNESCO Associated Schools Project Network) that encourages safeguarding intangible cultural heritage as one of its main themes. The need for further research into how to integrate intangible cultural heritage into school curricula is also recognised, as in Burkina Faso where this has been done with partners in cultural communities. The UNESCO Regional Office in Bangkok has also developed a methodology for teaching it in schools, tested in two secondary schools in Uzbekistan, resulting in a Student’s Textbook and Teacher’s Handbook. In general, however, there is a shortage of resources and of teachers trained in teaching materials related to intangible cultural heritage (e.g. in Mozambique).
24. **In-school programmes** are offered at different levels, with courses introduced into all schooling levels as in a Swiss canton where differentiated activities for 5 to 18 year-olds are offered to teachers, although the primary school level is the most common. One notable experience is in Viet Nam where intangible cultural heritage teaching has been integrated into several compulsory subjects so that water puppets, for example, are used to illustrate how things float, a *đàn bầu* – a mono-chord musical instrument used to explain sound waves, and a Vietnamese custom of chewing betel and areca demonstrates chemical reactions. A National Heritage education programme established for primary schools in Zimbabwe requires each school to set up a culture centre for the school and community.
25. In addition, a number of **specific educational programmes** are mentioned, including: the Cultural Rucksack (in Norway) that is a national lottery funded scheme to introduce all pupils from 6 to 19 years old to arts and culture, including intangible cultural heritage elements (e.g. the Sámi *joik* and *duodji* traditions); preparation of an educational ‘suitcase’ for primary schoolchildren in Belgium; and a Kit for Documentation of Intangible Heritage for use mainly in schools and museums’ educational departments and is available for free download from the National Inventory website in Portugal. Some such programmes explicitly solicit tradition bearers, as in ‘Tradition Bearers’ in Chile that aims to disseminate their knowledge and experiences to young people by creating spaces, developing strategies for classroom-based teaching and incorporating a workshop module into school hours; the Workshops with Tradition-bearers Project in Costa Rica to transmit knowledge to youth in schools; and a Heritage Project in Nicaragua where Cultural Classrooms have been set up using available spaces within existing schools where bearers transmit their knowledge and experiences to young people. As an extension activity, dance, food and traditional game workshops are organised in schools and diverse educational centres of the Dominican Republic. Some approaches go beyond the classroom, as in a programme in Brazil designed to promote intangible cultural heritage transversally with other disciplines, using pedagogic tools for introducing local heritage elements. In some cases as in Spain, teaching materials are made available online for teachers to access and Uruguay provides digital teaching tools through special portals and Internet-enabled laptops to schoolchildren.
26. Beyond young people in general, the **target audience** includes specific groups such as indigenous peoplesfor whom dictionaries in four indigenous languages of the Amazon have been produced, to support the education of young people with their communities in their native languages (Ecuador). Similarly, Cote d’Ivoire has initiated the Integrated Schools project and teaches 11 provincial mother tongue languages in primary schools, with appropriate materials development while Honduras has introduced a contextual Intercultural Bilingual Education (IBE) course aimed at children of indigenous and African descent: this offers culturally appropriate curriculum content for indigenous children, as well as the mother language as the teaching medium. In southern Belize, three community high schools rely on indigenous bearers to teach children (e.g. in Maya communities they learn about Maya cosmology and how to play musical instruments) and indigenous communities in Kenya are involved in educational programmes on their intangible cultural heritage.
27. In certain cases, **educational programmes and extra-curricular activities are built around specific elements**, as in Slovenia where lace-making has been included in the primary school curriculum as an optional subject and afterschool activity, in Costa Rica where a main activity of the Safeguarding Action Plan for the ox-herding element was to create the ‘Travelling Oxcart’ educational suitcase and intergenerational encounters were set up for young ox-herders and, in Mozambique where an educational programme aims to integrate the Timbila and Nyau elements into local school curricula. Schools of Living Traditions in the Philippines represent an extra-curricular learning concept that ensures that young people and adults in the community learn indigenous knowledge and skills not integrated into the school curriculum. Re-enactments of the Petit Lumeçon form part of the teaching of primary schoolchildren in Belgium and a similar case is the inclusion of the Silbo Gomero (Whistling Language) element as an extra-curricular school activity on the island of La Gomera (Spain)*.*
28. At the **higher education level**,intangible cultural heritage is often incorporated into university teaching and research in subject areas such as folklore, anthropology, sociology and history. As a general remark, in the periodic reports submitted between 2011–2014 higher educational programmes relating to intangible cultural heritage is frequently geared towards the practice and performance of intangible cultural heritage elements (music, dance, plastic arts etc.) and the teaching of research and fieldwork methodology to future cultural heritage management professionals. Universities may also integrate teaching about specific elements into their curricula and students are increasingly writing doctoral and masters theses on related topics. In some cases, specialised courses on intangible cultural heritage, either from a more anthropological or a heritage studies/management approach, have been established (e.g. in Bolivia). In the Dominican Republic, heritage bearers have instructed students on techniques for making traditional drums and carnival masks.
29. Another important aspect of educational programmes relates to **education within the community** where in-school courses are complemented by those offered by the **non-formal education** sector, for example in children’s clubs and culture centres. These may be provided by bearers, cultural associations, non-governmental organisations, educational institutions, libraries, museums and the national or regional heritage bodies. Several non-governmental centres in Zimbabwe offer education and training in different aspects of intangible cultural heritage within communities. In Namibia, cultural communities directly transmit their intangible heritage by participating in regular informal training workshops for young people and the Marimba Academy in Belize has four practitioner teachers. Development agencies and handicraft centres across Slovenia offer extra-curricular training for different target groups, including preschool and school groups, such as creative workshops, development projects with cultural heritage-related training and handicraft activities.
30. Many such educational programmes involve **awareness-raising, information programmes and skills training aimed at the general public** through various media ranging from community and local language radio to more formal, ‘classroom’ based settings. In some cases, training workshops related to elements are offered by the heritage agency in cooperation with the cultural communities, as with afro-descendants in the Dominican Republic; in others, community workshops have been organised to transmit skills and knowledge relating to handicrafts, music, traditional toys, medicine and foodways, nature and agriculture etc. (e.g. Costa Rica). In Slovenia, the art of bobbin lace-making is being transmitted through Third Age University courses and workshops for adults. In Nicaragua, cultural promoters are grouped into an association which puts in place training initiatives with local actors. Several different actors are involved in such training and transmission activities, including local community associations (Slovenia), non-governmental and civil society organisations (Portugal), amateur arts hobby groups (Uzbekistan) and peoples organisations and local government units (Philippines).
31. **Capacity-building aimed at developing the skills of practitioners** and their ability to transmit their knowledge can also be a goal of such education, as in the Programme of Strategic Investigation in Bolivia to strengthen local capabilities for research and documentation. In Ethiopia, traditional women potters and community representatives have been trained to address their social and economic challenges and respond to market needs without abandoning their traditional skills. Craftsmen Houses have been set up in all administrative regions of Oman to train craftsmen, develop their practical skills and transmit them to young people. The Heritage Revival Academy in Hungary offers a 30-hour training programme specifically aimed at tradition bearers, providing guidance in identifying, collecting and utilising local intangible cultural heritage elements. Workshops on handicrafts, such as toquilla straw weaving in Ecuador, aim to improve skills in the sector for young people. In Norway, a vocational school has been set up for continuing education of craftsmen specialising in traditional building construction and restoration methods.
32. Finding appropriate **physical** **spaces for such community-based education** can prove a challenge and local town councils, museums and cultural centres often step in to provide support. For example, the Fandango Museum in Brazil, an outdoor community museum operating in five municipalities, includes houses of Fandango dancers, cultural centres and other spaces where this can take place. In Brazil, Heritage Houses have locally-tailored community educational programmes in intangible cultural heritage and the Community Cultural Centres in Bulgaria also provide such education and training. Museums have similar initiatives, such as the Intangible Cultural Heritage Applied Museum in Ankara (Turkey) which organises interactive training programmes and the Wayang Museum in Jakarta (Indonesia) which teaches the techniques of *wayang* – from making the puppets to performing with them.
33. Some reports have emphasised the **need for** **non-formal means of transmission**.The Tanchaz Movement in Hungary provides an example of transmitting folk dance in a non-formalmanner close to traditional transmission. Indonesia has a well-established system of *sanggar* (traditional schools) that use traditional methods for transmitting a variety of intangible heritage elements. Festivals (held periodically and annually) and the performances during such events can also be an important means of non-formal transmission, as in Bulgaria and Burundi, where festivals such as the annual tambourine festival represent a means of strengthening non-formal transmission.
34. A **combination of traditional oral transmission alongside modern educational methodologies** has proven to be an effective transmission model in some cases. Modes of transmitting knowledge in Republic of Korea are twin-track, through the unofficial apprenticeship system and the public education system while, in the Democratic People’s Republic of Korea, there is an attempt to combine non-formal with formal means of transmission by involving research and educational institutions with individual bearers and practitioners at all levels.Both formal and non-formal transmission of intangible cultural heritage by leading practitioners by masters (e.g. gurus in India) is a common aspect of many expressions of intangible cultural heritage and this occurs informally within families, social groups and cultural communities and often through the medium of apprenticeship. Efforts made in Kyrgyzstan to support the traditional master-apprentice mode of transmission are also worthy of noting. Such transmission is not infrequently supported by Living Human Treasures and similar programmes in which heritage bearers are given formal recognition for their role in passing on their skills and knowledge.
35. However, formal schooling may also be seen to constitute a**threat to traditional institutions and forms of transmission**and, in Cote d’Ivoire, it is difficult for young people who attend school to learn from their elders, practitioners and bearers of traditional knowledge and know-how. As a response, communities themselves have begun to establish traditional ‘schools’ where they teach their traditional values and cultural skills and knowledge to the young, e.g. know-how related to the Gbofe tradition*.* It is worth noting here that, in Switzerland, a study on craftsmanship found a positive relationship between formal apprenticeship modes and degree of viability of the crafts studied.
36. Such programmes may be viewed not simply as a means of informing the public about this heritage but also as having wider **social and economic benefits**. In Armenia, they are seen as a driver for socio-economic growth and quality vocational training (e.g. in handicrafts) is accessible for all social groups to alleviate poverty and inequality (especially for disabled people). An example is the School-Workshop Programme: Tools for Peace for student cooks in Colombia that includes the social goal of fighting against poverty. In Zimbabwe, young people are educated in skills related to intangible cultural heritage, such as the production of medicinal herbs and environmentally-sustainable permaculture methods as potential sources of income and employment. Training on the Timbila and Nyau elements in Mozambique is provided by community leaders to young people as a means of reducing the school dropout rate.
37. Education related to intangible cultural heritage also takes account of **natural spaces and places of memory**as in Colombia, where several programmes highlight the relationship between intangible heritage elements, community memory and the physical places where they are expressed. The draft heritage law in Georgia provides for the protection of natural spaces and places of memory and allows for protection zones for safeguarding places and landscapes important for their cultural values. Living heritage museums in Jordan provide a possible basis for establishing environmental museums related to intangible cultural heritage. Regional Natural Parks in Switzerland engage in educational and awareness-raising activities relating to intangible heritage and the natural environment (e.g. courses on yodelling), participatory activities relating to the countryside and environmental knowledge (e.g. agriculture) and guided thematic visits (e.g. craftsmanship). Awareness-raising in Cote d’Ivoire focuses on the importance of natural spaces (e.g. sacred forests) and resources  
    (e.g. the Nangnranhanli plant for making the transverse trumpets of Gbofe) to intangible cultural heritage. In Ethiopia, the value of associated spaces for some elements, the Gudumale in Sidama where open spaces surrounded by indigenous trees and plants are needed to perform the Fiche ceremony, is promoted. Open air museums (e.g. in Slovakia), eco-museums (in Spain and Italy) and heritage trails (e.g. Cyprus) all contribute to education on the inter-linkage between intangible cultural heritage and the physical environment. It is worth noting that the Hudhud chants of the Ifugao (Philippines) inscribed on the Representative List relate to work in the Cordilleras Rice Terraces inscribed on the World Heritage List.
38. **General comments and conclusions**
39. The current periodic reporting cycle allows the Committee and States Parties to take stock of both the progress of the 24 States Parties that have completed this process and to identify areas of interest about which further information in future reports would be beneficial. One of these areas may be the gender dynamics of intangible cultural heritage and of its safeguarding that still deserves greater attention (see Decision 9.COM 5.a).
40. It is once again encouraging to learn that reporting States are undertaking a new approach to reporting that includes identifying the challenges they face in implementing the 2003 Convention at the national level and then describing the often innovative ways in which they respond to them. This approach seems to be successful and has inspired States who are to submit a report in future cycles.
41. It is important to continue to consider how to better report on the contribution of the safeguarding of the intangible cultural heritage to sustainable development; as such reflection will increasingly be pertinent in the context of the achievement of the recently adopted Sustainable Development Goals (SDGs). The new set of Operational Directives that is to be examined by the Committee during its current session and approved by the General Assembly in 2016 will provide guidance and a useful reference for States Parties when preparing their reports to include relevant information in this regard.
42. **Abstracts of reports**
    * + 1. **Azerbaijan**

The Ministry of Culture and Tourism of the Republic of Azerbaijan, with a central administration in Baku and regional offices at the local level, is ***responsible for implementation*** of the 2003 Convention and the safeguarding of intangible cultural heritage at national level. The Azerbaijan National Academy of Sciences is in charge of research in the field of intangible cultural heritage and its safeguarding. Three major non-governmental organisations are active in the field of safeguarding. In 2003, even before ratification of the Convention, a ***law*** on ‘Legal Protection of Folklore Examples of Azerbaijan’ was adopted with the aim of regulating legal protection, use and safeguarding of folklore expressions as an inseparable part of intellectual property protection. It has set a basis for future legislation and actions related to safeguarding of intangible cultural heritage in Azerbaijan.

The Intangible Cultural Heritage Division of the Cultural Policy Department, within the Ministry of Culture and Tourism of the Republic of Azerbaijan, is responsible for ***documentation and inventorying activities*** in Azerbaijan. In cooperation with bearers and communities concerned, the Division has elaborated an extensive information database in order to reinforce safeguarding and support transmission of living heritage to the next generation. The database will become accessible to communities, groups and individuals concerned, once an electronic version of the database is set up and available online. The Division also organizes the work of the Board of Identification and Inventory of Intangible Cultural Heritage (established in 2009), which is managing the State Register of Intangible Cultural Heritage Elements of Azerbaijan. The Register currently contains 73 elements, classified according to five main domains: holidays and ceremonies, cultural spaces, folklore, traditional crafts and craftsmanship, and the performing art of national musical instruments. ‘Guidelines on the legal protection of intangible cultural heritage, registration and maintenance of the State Register’ were adopted in 2012. According to these guidelines, proposals for inclusion of elements in the Register can be submitted by communities, public and private institutions, non-governmental organisations, regional offices of the Ministry, creative associations and individuals. Proposals are evaluated by the Board, which makes the final decision. Communities have a legal obligation to report periodically on the status of their element(s) to the Board, more frequently in cases of low viability.

In close cooperation with the National Academy of Sciences of Azerbaijan, the Intangible Cultural Heritage Division also undertakes regular monitoring of national and local policy support to safeguarding and analyses current bills and laws related to intangible cultural heritage.

In the period 2007 to 2013, the Ministry took a number of measures to facilitate ***access to information*** about living heritage using experience gained during the inventorying process (e.g. concerning aspects of secrecy of certain knowledge). A number of museums have placed information about intangible cultural heritage elements on their websites (e.g. national costumes weaving, embroidery, metal craftsmanship or stone engraving). Public libraries have organized symposia with practitioners and distributed materials on inscribed elements. City and municipal libraries have been advised on how to better disseminate knowledge on intangible cultural heritage.

A ‘State Programme on Safeguarding of Intangible Heritage (2011–2020)’ has been approved and is currently being implemented. It foresees a number of ***safeguarding measures***,includingdevelopment of safeguarding models and plans adapted to the situation of the country and its regions, promotion of elements of intangible cultural heritage, reinforcement of legal protection of intangible cultural heritage, and elaboration of education and training programmes for a better understanding concepts of the 2003 Convention. The programme also foresees creation of a database of ‘subjects’ related to safeguarding with the aim of putting emphasis on safeguarding experiences of bearers and practitioners (masters, performers and performing groups, craftspeople, experts in regional studies, folklore and craftsmanship, non-governmental organisations and private institutions). The Cultural Heritage Division develops safeguarding plans related to specific elements and monitors their implementation. As part of integrating intangible cultural heritage into development policies, a programme has been launched with a number of national and international cultural tourism itineraries built around living heritage.

Several publications have been issued by the Ministry, state agencies, institutions, private organisations and non-governmental organisations to ***raise awareness*** about intangible cultural heritage, provide methodological guidance and ensure its promotion among the general public. Competitions have been held to encourage articles on relevant topics. A ‘Programme of Capitals of Folk Art’, in which various cities were selected as capitals of a specific domain of intangible cultural heritage, was implemented from 2010 to 2014. Each of the selected cities hosted a series of events, such as ceremonies, national and international conferences, round tables, concerts, competitions, festivals, exhibitions, fairs and tours. A ‘National Competition of Folk Theatres’ was initiated in 2008 and the ‘International Children’s Day’ in 2010 was used to raise awareness on living heritage among young people. In 2006, 2008, 2011 and 2014, Baku hosted a series of 15 traditional arts festivals with a total number of 40 groups of practitioners representing most minorities living in Azerbaijan.

***Research*** on intangible cultural heritage is undertaken by the Archaeology, Ethnography and Folklore Institutes of the National Academy of Sciences through field expeditions in various regions of the country. National and international interdisciplinary scientific conferences are organized to disseminate research findings. For example, between 2006 and 2013, the Folklore Institute undertook a number of studies on traditional epic telling and *Ashiq* art, with community participation.

***Capacity-building and information programmes*** on the 2003 Convention are led by the Ministry and its regional departments. In addition, the Government works continuously with national and local media to improve understanding of the Convention. The Azerbaijani State University of Culture and Arts which includes ***education*** in the field of creative industries and traditional arts, offers a number of specialized bachelor, masters and PhD degrees on intangible cultural heritage.

In terms of ***bilateral, sub-regional, regional and international cooperation***, Azerbaijan closely cooperates with other members of the Organization of Islamic Cooperation, the Organization of Turkic Culture (TURKSOY) and regularly takes part in meetings of National Commissions for UNESCO of Turkic States. Examples of such cooperation include: an international festival (2009) which brought together practitioners of traditional foodways from Turkey, the Russian Federation, Belarus, Georgia, the Islamic Republic of Iran, Moldova, Nigeria, Uzbekistan, Serbia, Ukraine and Greece; or the ‘Third International Workshop on Inventorying and Programming of Intangible Cultural Heritage of Turkic Peoples’, co-organised by the Ministry and TURKSOY, with experts and non-governmental organisations from Turkey, Kazakhstan and Tatarstan (Russian Federation).

Azerbaijan has six elements inscribed on the Representative List, five of which are covered by the present report, namely: the Azerbaijani Mugham (2008); the Art of Azerbaijani Ashiq (2009); Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz (multinational with India, the Islamic Republic of Iran, Kyrgyzstan, Pakistan, Turkey and Uzbekistan, 2009); the Traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan (2010); and Craftsmanship and performance art of the Tar, a long‑necked string musical instrument (2012). The last element inscribed in 2014 is the Traditional art and symbolism of Kelaghayi, making and wearing women’s silk headscarves, which will be covered by Azerbaijan’s next report. An element has also been inscribed in 2013 on the Urgent Safeguarding List, namely the Chovqan – a traditional Karabakh horse-riding game in the Republic of Azerbaijan.

* + - 1. **Bhutan**

The Department of Culture of the Ministry of Home and Cultural Affairs is the main ***competent body*** in Bhutan. Within this department is the National Library and Archives, acting as the interim body for implementing the 2003 Convention ratified in 2005, until a new unit with responsibility for international affairs is established. A new, dedicated, Intangible Cultural Heritage Law is currently being drafted and planned for submission to Parliament by the end of 2015.

***Training*** in intangible cultural heritage management is also a responsibility of the Department of Culture of the Ministry of Home and Cultural Affairs.

The Research and Media Division of the National Library and Archives is currently the main ***documentation centre*** for intangible cultural heritage. An online database of Bhutan’s culture is currently being completed with the aim of constantly updating data for use by researchers and academics.

From 2011 to 2014, the National Library and Archives conducted a ***field survey*** in selected villages and communities of 19 districts of the country as part of a joint project with the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) of the Republic of Korea. In this project, field survey investigators listed and documented different elements of intangible cultural heritage within the five domains of the 2003 Convention. The survey results are to be published in book form in 2015.

In order to strengthen ***human resource capacities*** for the safeguarding of intangible cultural heritage in the country, three capacity-building activities facilitated by UNESCO trained facilitators and supported by UNESCO/Japanese Funds-in-Trust were organized between 2012 and 2014. The first workshop in 2012 on implementing the 2003 Convention was attended by 28 participants, which comprised district culture officers, as well as focal points from the National Library and Archives, Department of Culture, Folk Heritage Museum, Institute of Language and Cultural Studies and HELVETAS-Swiss Development organization – a non-governmental organisation based in Bhutan with mapping related to intangible cultural heritage as one of its programmes. The second activity on community-based inventorying in 2013 and the third and final workshop organized in 2014 on preparation of nomination files to the Lists of the 2003 Convention were also attended by participants from all relevant agencies.

Examples of ***bilateral, sub-regional, regional and international cooperation*** undertaken by Bhutan are the aforementioned project with the ICHCAP category 2 centre and the three training activities supported by UNESCO/Japanese Funds-in-Trust. In addition, a tri-partite agreement has been concluded with Kyushu University (Japan) and the UNESCO Office in New Delhi for drafting three heritage-related laws, including the aforementioned Law on Intangible Cultural Heritage to be completed by late 2015.

Bhutan has one element inscribed on the Representative List, the Mask dance of the drums from Drametse (2008), originally proclaimed in 2005 as a Masterpiece of the Oral and Intangible Heritage of Humanity. Some ***specific safeguarding activities*** have been undertaken for the Mask dance, including training for several hundred dancer teachers in colleges, schools, monasteries and community centres. Mask dance has also been introduced in schools as part of an ***educational programme*** while special rehearsals and short-term ***training*** sessions are held each year in advance of the annual festivals.

* + - 1. **Chile**

The National Council of Culture and the Arts (CNCA) is the overall ***competent body*** for implementing the 2003 Convention, working through its Intangible Cultural Heritage Section established in 2012. As safeguarding of intangible cultural heritage has a central place in Chile’s cultural policies, the Intangible Cultural Heritage Section has been meeting annually since 2009 to plan different legal measures to support programmes and initiatives aimed at safeguarding living heritage.

The Documentation Centre (CDOC) of CNCA systematises documentary archives and databases related to the design of policies for cultural management and promotion, and stores ***documentation*** related to intangible cultural heritage. It provides bibliographical information, an online catalogue and interlibrary loans to related institutions free of charge, as well as access to its holdings with prior registration.

There are several ***inventories*** of intangible cultural heritage in Chile. Of these, the Prioritized Inventory of Intangible Cultural Heritage (administered by the Intangible Cultural Heritage Section of CNCA) is a standardised list of basic records held in the Information System for Intangible Heritage Management (SIGPA) inscribed according to domains of the 2003 Convention but adapted to local needs covering traditional herbal medicine, breeding/fishing techniques, traditional culinary systems and traditional construction techniques. This inventory is updated and revised annually by a committee of experts comprising members of public and private institutions and non-governmental organisations, which also identifies elements requiring special safeguarding policies due to their vulnerability. Some regions have developed their own inventories with artists and practitioners establishing an inventory of traditional musical practices, popular feasts and handicrafts. One Territorial Association, in cooperation with the Mapuche indigenous people, has facilitated research and documentation of their heritage and collated findings from previous field investigations resulting in an inventory, with technical support from the Intangible Cultural Heritage Section. Two other inventories of indigenous heritage are also underway, with customary practices regarding access respected.

***Safeguarding measures*** taken include creating a supportive institutional and legislative environment, and setting appropriate strategies for: research, identification, restoration and dissemination of this heritage (e.g. improving information and knowledge about each region’s identity, promoting multicultural diversity in formal education); and safeguarding indigenous and immigrant cultural heritage (e.g. an inventory of institutions linked to traditional culture and folklore, strategic partnerships with academic and indigenous communities, promoting indigenous languages and youth awareness of their heritage). Promotion of cultural tourism is also seen as an important means of safeguarding intangible cultural heritage associated with tangible heritage sites through a partnership between the national tourism authority, the National Institute for Agricultural Development and the private sector. This includes linking intangible cultural heritage-related tourism with regional development, training cultural workers and improving management and control tools.

Measures for ***awareness-raising*** have included holding international seminars on intangible cultural heritage and education, tourism and culture, and elaboration of inventories and nomination files, publication of approximately 30 books and making 43 audiovisual recordings of ‘Living Human Treasures’ and other AV materials, including documentary films that are available on the CNCA website. Also, since 2013, plans have been made to protect practitioners of Chi in Chilele (Poetic Singing) by bringing them together to share knowledge and experiences. The CNCA extension centre has also organised several relevant exhibitions and other artistic activities since 2011.

‘Tradition Bearers’ is an ***educational programme*** designed to integrate teaching about intangible cultural heritage into school curricula. Launched in 2010 by the Artistic Education and Intangible Cultural Heritage Sections of CNCA, it aims to disseminate knowledge and experiences of living practitioners to young people by creating spaces, developing strategies for classroom-based teaching and incorporating a workshop module into school hours or as part of an extracurricular programme. The associated ‘Living Human Treasures’ programme, initiated in 2009, aims to recognize individuals and communities that are representative practitioners of elements of intangible cultural heritage and their transmission and grant them financial support. Up until 2012, approximately 100 Tradition Bearers Workshops have been held throughout the country and around 40 workshops on safeguarding intangible cultural heritage were held with approximately 800 beneficiaries including public officials, cultural agents, students, artists and practitioners.

To provide ***financial support*** for safeguarding intangible cultural heritage, CNCA has established the Dissemination of Cultural Heritage Fund in 2013. This offers full and partial funding to projects that promote identification, documentation, investigation, preservation, protection, enhancement and transmission (through formal and non-formal education) of intangible cultural heritage.

In terms of ***bilateral, sub-regional, regional and international cooperation***, Chile is working on the ‘Multinational Project for safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Peru and Chile’ (coordinated by the CRESPIAL category 2 centre) that focuses on oral and musical expressions and traditional knowledge (textile art and agricultural techniques). Since 2006, Chile has been an active member of CRESPIAL and currently chairs its Executive Council. CNCA has also been working on supporting the cultural heritage of immigrant communities in Santiago and, for example, has cooperated with the Peruvian Ministry of Culture over the Lord of Miracles element. Chile also cooperates in the 13-country project on the Afro-descendant Cultural Universe aimed at developing policies (among CRESPIAL member countries) for safeguarding Afro-descendant cultural heritage.

Chile has one element inscribed on the Representative List, the Baile Chino (2014). This element had been inscribed during the ninth session of the Committee in November 2014, only a few days before the statutory deadline for submission of the periodic report for the 2015 cycle. For this reason, a report on this element was expected to be included in Chile’s next report in 2020; however, Chile already reported on it in the report for the present cycle. In addition, the Safeguarding of the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru has been selected in 2009 for inclusion on the Register of Best Safeguarding Practices.

* + - 1. **Colombia**

The body with overall responsibility for safeguarding intangible cultural heritage is the Ministry of Culture, which issued the Policy for Safeguarding Intangible Cultural Heritage in Colombia (2009) and established the National Cultural Heritage System. Under this, the Intangible Cultural Heritage Group (ICHG) was created within the Heritage Office as the ***body with competence*** for implementing the 2003 Convention and that issues public policy guidelines and management tools to promote and strengthen safeguarding the social processes of intangible cultural heritage. ***Law 1185 of 2008*** provides for the preparation of a national Intangible Cultural Heritage Representative List (ICHRL) and creates the National Cultural Heritage System for heritage safeguarding and protection policies. The Colombian Institute of Anthropology and History (ICANH) supports the management of the ICHRL.

The Ministry of Culture’s Heritage Office has a ‘Capacity Strengthening Strategy’, which aims to promote, in a participatory manner, ownership of the Safeguarding Policy in the field of intangible cultural heritage through ***training***. The Strategy aims to weave a network of multipliers through the ‘training of trainers’ and promote management of intangible cultural heritage among local inhabitants and public servants of the cultural sector. The training methodology is based on open dialogue and cultural exchange scenarios that contribute to safeguarding through direct communication with communities, groups, cultural agents, cultural institutions and other social actors. The Safeguarding Policy aims to strengthen management capacity of intangible cultural heritage through six strategies: strengthening social management; promotion of intangible cultural heritage and development of knowledge; effective safeguarding; acknowledgment of cultural diversity: education and a differential approach; intangible cultural heritage as a sustainable development strategic factor; and communication and dissemination.

There is currently no single institution charged with collecting and holding ***documentation*** related to intangible cultural heritage and the challenge is to establish institutions for this at the national level and promoting and strengthening-related research. Some specific documenting-related measures have been adopted in ‘Special Safeguarding Plans’ (SSPs), such as creating a dedicated Library and Information Centre in cooperation with the General Archive of the Nation and the National Library of Colombia. Undertaken in a participatory manner, this included the recovery of historical records, as well as training for local people in the National Archive System and preparation of a space for the conservation of documents locally. The Heritage Office also holds official documents of protection and safeguarding projects and is accessible for public consultation. In addition, an information system is being designed for managing documents gathered through various safeguarding strategies of the Ministry of Culture. Anyone may request information from the ICHG and all information kept is public and may be distributed freely, taking into account any reservations expressed by bearers, particularly concerning restrictions to access.

There are two types of ***inventory*** records in Colombia: (i) the National Intangible Cultural Heritage List (ICHL) administered by the Heritage Office and the ICANH; and (ii) Intangible Heritage Inventories under the supervision of regional governments. Both the ICHL and the regional inventories are participatory tools aimed at safeguarding through communities’ collective reflection on the importance of their own heritage. In addition, the ICHL requires preparation of a SSP, understood as a social agreement among bearers and resource-obtaining management tool, as well as technical and financial support from the State. In contrast, there are now 21 regional inventories in 32 Departments. The ICHRL is organized according to 12 domains (e.g. traditional medicine, traditional products, handicraft manufacturing techniques, popular arts, festive and ludic acts) while the regional inventories may be territorial, population-related (by ethnic group, group, gender, age etc.) or thematic. In addition to other criteria, the viability status of an element is taken as a fundamental criterion for its inclusion in any of the foregoing inventories.

As far as other ***safeguarding measures*** are concerned, there is a need to strengthen public and private institutional capacities for safeguarding and to position safeguarding within governmental planning programmes, particularly for education. The aforementioned Law also establishes a tax incentive for those who invest in heritage safeguarding. A ‘Policy for the knowledge, safeguarding, and promotion of foodways of Colombia’ was adopted in 2012 aimed at valuing and safeguarding cultural knowledge and practices of traditional Colombian cuisine as key factors of identity, belonging, and welfare. A further ‘Policy for safeguarding and promotion of popular arts’ is being developed.

An overall safeguarding approach is to ***involve tradition bearers*** by developing different safeguarding tools designed by the Ministry of Culture. As a result, the ICHG has prioritised and promoted ***research*** exercises from its different programmes which have highlighted participation as the model for effective safeguarding. For example, in formulating the policy for safeguarding and promotion of popular arts and artisanal traditions, knowledge exchange processes were undertaken in order to document artisanal techniques and trades in Santander and traditional gardening in Antioquia. The ‘Capacity Strengthening Strategy’ includes incentives of small research projects that highlight intangible cultural heritage in the daily life of participants and has led to over 60 research projects. The aforementioned SSPs include an important research component during their identification and diagnosis phase whose purpose is to develop an in-depth description of the element to be safeguarded.

***Promotional actions*** include the ‘Live exhibit Colombia: the Nature of Culture’ within the framework of the ‘2011 Folklife Festival’; the ‘4th Cultural Heritage National Encounter: The Voices of the Intangible’ (2013) through which safeguarding experiences in the country were exchanged, as well as the ‘National Musical Bands Competition of Paipa’.

Intangible cultural heritage is not yet formally integrated into ***educational programmes*** as a national policy strategy but some local initiatives are led by different institutions. For example, an educational area was established focused on traditional foodways within the ‘School-Workshop Program: Tools for Peace’ framework of the Heritage Office. This programme combines social goals for fighting against poverty with cultural goals, by training vulnerable youngsters to protect and safeguard intangible cultural heritage.

As far as ***education on natural spaces and places of memory*** is concerned, the ICHG includes several programmes highlighting the relationship between elements of intangible cultural heritage, community memory and the physical places where they are expressed. The ‘Research, Memory and Heritage’ programme stresses the significance of social spaces for collective memory and the role they play in enactment of intangible cultural heritage. In addition, SSPs for indigenous elements include ethno-education concerning safeguarding actions and the Heritage Office has formulated public policy guidelines for the protection of systems/sacred sites of indigenous peoples as a tool for safeguarding physical spaces where intangible cultural heritage is expressed.

In terms of ***bilateral, sub-regional, regional and international cooperation***, the Ministry of Culture participates actively in Latin American cooperation initiatives. Colombia participates in the activities of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL) and the Heritage Office has held two seminars with it in Colombia (on safeguarding plans and another on the conservation of sound and audio-visual archives). Colombia is also involved in the Community Policy on Border Integration and Development of the Andean Community of Nations (CAN) and the Andean Committee for Safeguarding Tangible and Intangible Heritage established in 2012. The ‘11th Encounter for the Promotion and Dissemination of Intangible Heritage of lbero-American Countries: Memories of the Know-how’ was held in Santa Cruz de Mompox, Colombia and saw the participation of bearers of different Latin-American elements.

Colombia has entered into several regional bilateral collaborations, of which a few are noted here. Bilateral cooperation has been engaged with Venezuela over two transnational elements (the Wayuu normative system and the Labour Songs from the Llano) and with Ecuador over Marimba music and traditional chants from the South Pacific. Since 2009, Colombia has been building with Brazil the ‘Binational Initiative for the Cultural Cartography of the North-eastern Amazon’ aimed at safeguarding the indigenous spiritual heritage of the communities living in the Negro river basin. In 2012, the Colombia-Costa Rica Mixed Commission agreed to undertake a memory, cultural heritage, and entrepreneurship project in order to benefit Afro-descendant communities from Limon Centro. Since 2014, with Peru it has begun the preparation of the preliminary mapping of ‘Cultural heritage elements of the Tikuna people’ in three communities of Leticia, Amazonas (Colombia).

Eight elements from Colombia have been inscribed on the Representative List, namely: Carnival of Barranquilla (2008); Cultural Space of Palenque de San Basilio (2008); Holy Week processions in Popayán (2009); Carnaval de Negros y Blancos (2009); Wayuu normative system, applied by the Pütchipü’üi (palabrero) (2010); Marimba music and traditional chants from Colombia’s South Pacific region (2010); Traditional knowledge of the jaguar shamans of Yuruparí (2011); and the Festival of Saint Francis of Assisi, Quibdó (2012).

* + - 1. **Costa Rica**

The main ***competent body*** in charge of coordinating and advising about safeguarding and revitalizing intangible cultural heritage is the National Commission for the Safeguarding of the Intangible Cultural Heritageestablished in 2008 under the aegis of the Ministry of Culture and Youth. Safeguarding tasks are shared, through representatives of the Commission, with the Ministry of Education, the Costa Rican Tourism Institute, public universities, ICOMOS of Costa Rica and the Costa Rican Popular Culture Groups and Performers. In terms of policy-making, the National Cultural Rights Protection and Promotion System has been created in 2014 and includes protection and management of tangible and intangible cultural heritage.

With regard to ***training***, the Cultural Administration of the Ministry of Culture and Youth carries out a Cultural Management Training Programme for young people to promote, among other things, organizational self­management. Various institutions such as the Museum of Popular Culture, an institution of the Universidad Nacional de Costa Rica, Institute of Linguistic Research (INIL) of the University of Costa Rica and the Department of Museological Projection of the Costa Rican National Museum conduct research, teaching, training, dissemination and cultural management activities related to intangible cultural heritage. The Museum of Popular Culture also has a thematic library that includes their research projects in the field of intangible cultural heritage.

The main body holding ***documentation*** related to intangible cultural heritage is the ‘Luis Ferrero’ Documentation Unit of the Center for the Research and Conservation of the Cultural Heritage (of the Ministry of Culture and Youth), which specializes in the field of cultural heritage. Also of interest is the Costa Rican Cultural Information System (SICultura), created in 2008 as an online file that gathers, organizes and contains cultural information from all over the country and includes a field on intangible cultural heritage. The Cultural Identity, Art and Technology Programme of the Centre for Artistic Research, Teaching and Extension (CIDEA Universidad Nacional) produces and collects a large amount of audio-visual documentation on the subject of cultural identity. The Centre for the Research of Latin American Identity and Culture (CIICLA) is a multidisciplinary academic unit of the University of Costa Rica that also generates related documentation, as does the Central American Institute for Cultural Extension (ICECU) – a non-profit, public welfare body. The Centre for the Research and Conservation of the Cultural Heritage of the Ministry of Culture and Youth has carried out research on traditional cultural expressions since 1979.

There are several ***inventories*** of which the National Inventory of Intangible Heritage (2004) is one, created with the support of the UNESCO Office in San Jose, containing 191 entries in a database gathered from community-based workshops, interviews with key informants and bibliographic searches and covering the following domains: beliefs/mythology, popular festivities, rituals, traditional gastronomy, languages, music, dance, oral tradition, medicine, handicraft traditions, songs, traditional games, etc. An inventory was also developed for the nomination in 2005 of the Oxherding and oxcart traditions in Costa Rica as a Masterpiece of Intangible Cultural Heritage of Humanity (including a specialized vocabulary, a database of ox-herding practitioners and organizations in the country, a photographic database and a two-hour-long audiovisual record). An inventory of popular festivities was developed in 2006 at the Centre for the Research and Conservation of the Cultural Heritage, containing 130 entries and reviews of religious, civic, commemorative and communal festivities. Furthermore, a National Representative List based on national declarations of intangible cultural heritage submitted by practitioners and community organizations to the National Commission of Intangible Cultural Heritage has generated information that constitutes a new inventory held by the Documentation Unit of the Centre for the Research and Conservation of the Cultural Heritage.

Among other safeguarding measures, ***promotion*** of living heritage is ensured through holding national contests (e.g. on traditional music and handicrafts) and, up until 2012, nine research projects on intangible cultural heritage had been completed and results published also in digital format on its website. The Cultural Heritage Centre has also collaborated on two audiovisual productions. The National Commission for the Safeguarding of the Intangible Cultural Heritage has cooperated with the National Communal Rural Tourism Chamber to hold two fairs, providing a space intended for expression of popular culture, such as music, dance, drama and traditional games while a third festival, including traditional handicrafts and foodways, was held in conjunction with the Costa Rican Popular Culture Groups and Performers Association.

***Educational programmes*** include the ‘Workshops with bearers of intangible heritage’ project, in coordination with the Ministry of Public Education, for transmitting knowledge from bearers and practitioners to young people in schools. So far, 100 rural community workshops have been organised on handicrafts, music, traditional toys, medicine and foodways, nature and agriculture, indigenous education, etc. in nine regions of the country. In the Guarco canton, the workshop evolved from revitalizing cultural heritage in education centres to safeguarding measures for the transmission and reinvigorating of the pita fibre handicraft. Among the main activities of the Safeguarding Action Plan developed for the Oxherding element in 2006 are including oxherding and the oxcart traditions in the study programmes of the Ministry of Education and creating a teaching unit on the subject and implementing oxcart construction and decoration workshops and manuals at the National Learning Institute. In addition, ‘The Travelling Oxcart’ educational suitcase project was initiated, intergenerational encounters were set up for young oxherders and the Museum-school for oxcart making and decorating was established in the old Alfaro oxcart factory at Sarchi.

Formal recognition of cultural expressions as intangible cultural heritage (five since 2012) and recognition of the Alfaro Oxcart Factory as an Architectural Historical Heritage represent another means of ***raising awareness*** and safeguarding. Three elements of intangible cultural heritage have been declared of ‘public interest’ at national level. Furthermore, the National Traditional Popular Culture Award is granted annually since 1992, by the Ministry of Culture and Youth, to persons, folklore projection groups, craftspeople, artisans and popular interpreters, institutions and organisms or communities that have contributed significantly to the study, recovery, dissemination, projection and dignity of Costa Rican autochthonous cultural expressions (in 2009, it was granted to a maker and decorator of ox yokes).

In terms of ***bilateral, sub-regional, regional and international cooperation***, Costa Rica has participated actively since 2011 in the programmes of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), including multinational projects (Safeguarding of intangible cultural heritage of the Latin American Afro-descendants), communications activities (e.g. photo and video bank) and training and networking. Representatives from the Ministry of Culture and Youth have also taken part in UNESCO capacity-building training workshops on implementing the Convention, one at the regional level and one nationally.

Costa Rica has one element inscribed on the Representative List, Oxherding and oxcart traditions in Costa Rica (2008), originally proclaimed in 2005 as a Masterpiece of the Oral and Intangible Heritage of Humanity.

* + - 1. **Democratic People’s Republic of Korea**

The Democratic People’s Republic of Korea (DPRK) ratified the 2003 Convention in 2008 and several state agencies including the Ministry of Culture, the Ministry of Public Health and the Education Commission are among the ***competent bodies*** for identifying and safeguarding intangible cultural heritage. The National Authority for the Protection of Cultural Heritage (NAPCH) is the main implementing body within which a permanent department for intangible cultural heritage was established in 2012. In 2013, non-permanent national heritage protection committees were created at national, provincial and county levels. In terms of ***legislative development***, the pre-existing law was revised, supplemented and re-enacted in August 2012 as the Law on the Protection of Cultural Heritage in order to reflect more closely the requirements of the 2003 Convention.

Kim Il Sung University and the University of Social Sciences provide ***training*** for specialists in management of intangible cultural heritage through their four- or five-year courses on folklore which include field training under guidance of practitioners and training in documenting methodology and development of software. The Academy of Koryo Medicine, the Academy of Social Sciences and the Mansudae Art Studio are among institutions that direct special attention to and support the continuous transmission of elements by the tradition bearers.

***Documentation*** was previously carried out by the Korean Folklore Museum and the Academy of Social Sciences. Under the coordination of the NAPCH, the Korean Central History Museum, local history museums, the Academy of Social Sciences, the Academy of Koryo Medicine, the Cooks Association of Korea and other related institutions now undertake documentation of elements of intangible cultural heritage. The NAPCH provides guidance and ensures that documentation and updating of information are carried out on an annual basis by the institutions. Relevant bodies are encouraged to build up databases of elements of intangible cultural heritage, while respecting intellectual property rights including software right and copyright and the consent of communities, groups and individuals concerned. In addition, the setting-up of e-libraries at provincial capitals, educational institutions and industrial establishments is also encouraged and access to the databases of documentation institutions and libraries, including the Grand People’s Study House, is facilitated.

There are two types of ***inventories*** of intangible cultural heritage: the Inventory of National Intangible Cultural Heritage and a number of inventories of Local Intangible Cultural Heritage. While the former is managed by the NAPCH, the latter are managed by each local government. Hence, elements with similar characteristics may be included in more than one local inventory and also be in the national one. Inventorying is carried out more than once a year in close cooperation of the NAPCH and relevant local governments and entities. Following applications submitted to the NAPCH by institutions, enterprises, organizations and individuals, experts carry out field investigations of the element and the Non-permanent Intangible Cultural Heritage Deliberation Committee decide whether to include it in the inventory. Importance is given to the viability of the element as a living heritage and an entry must specify as key items governmental measures, roles played by communities, groups and individuals and other safeguarding measures. Updating is carried out at least every three years while NAPCH monitors the status and viability of inventoried elements at least twice a year. Identification, definition and inclusion of elements in the inventories are undertaken in close consultation with communities, groups and individuals concerned, with their prior and informed consent and widest possible participation. Information on inventory is accessible via dissemination networks including libraries and computer networks, which helps experts and the public in their academic or recreational activities.

The NAPCH develops and implements annual ***safeguarding plans*** for intangible cultural heritage. The key points of the 2014 plan were: improving the safeguarding mechanism at all levels; capacity-building of local experts in its management; capacity-building for transmission; and assistance for its promotion and dissemination in local areas. ***Scientific research*** is conducted by the Korean National Heritage Preservation Agency and the National Heritage Information Technology Exchange Agency in close cooperation with other scientific research institutions in many different social fields including education, culture and arts, sports, public health, national costume, traditional cuisine and handicrafts. Access to such research findings is restricted to respect customary rules governing access to specific aspects of an element and its use by others must be strictly based on the prior consent of communities concerned.

***Raising awareness*** among the public in order to promote social interest and the widest possible participation of people is an important safeguarding objective. The media, as required by the aforementioned law, regularly introduces elements of intangible cultural heritage and the NAPCH promotes the presentation and dissemination of issues related to safeguarding, including its social and cultural functions and viability, through the media. The NAPCH also provides active assistance for organising exhibitions, festivals, shows and artistic performances, such as the ‘National Traditional Art Festival’, the ‘National Traditional Food Festival’, the ‘Traditional Costumes Show’ and the ‘Grand Bull Prize National Ssirum Contest’ held annually on the occasion of *‘Chusok’* (Harvest Moon Day). Experts including tradition bearers, practitioners, professors and researchers also deliver lectures on intangible cultural heritage at the Grand People’s Study House, other institutions and enterprises, and also online-lectures.

***Educational programmes*** aimed at ensuring better understanding of intangible cultural heritage is provided in educational institutions at all levels, with relevant courses introduced into primary, junior and senior middle schools. In universities, teaching and research in folklore and history includes lectures on intangible cultural heritage in order to train experts in this heritage. Universities also integrate different aspects of related elements into their curricula, including their concept and origin, specification and transmission, social and cultural functions and safeguarding. Regional training courses are held for the general public at national and local levels while ***non-formal transmission*** is mostly carried out by tradition bearers. State authorities attempt to combine non-formal means of transmission with formal ones through involving research and educational institutions with individual experts at all levels.

All forms of media and educational programmes combine intangible cultural heritage with natural spaces and places of memories as the cultural spaces in which this heritage exists as a living heritage in order to protect both aspects. This is reinforced, for example, through traditional artistic performances in rural areas and in the biennial ‘April Spring People’s Art Festival’.

In terms of ***bilateral, sub-regional, regional and international cooperation***, since its ratification of the 2003 Convention the Democratic People’s Republic of Korea hosted two rounds of capacity-building activities in 2009 and 2012 under UNESCO’s capacity-building strategy. These workshops marked an important occasion in promoting the safeguarding of intangible cultural heritage and building up experience and expertise in the Democratic People’s Republic of Korea for the effective implementation of the 2003 Convention.

The element Arirang folk song in the Democratic People’s Republic of Korea has been inscribed in November 2014 on the Representative List and Democratic People’s Republic of Korea will have to report on it in its next report.

* + - 1. **Dominican Republic**

The Ministry of Culture is the ***competent body*** with overall responsibility for Dominican intangible cultural heritage, acting through the Vice-Ministry of Heritage who oversees the implementation of the 2003 Convention. Under the Vice-Ministry, the National Dominican Museum undertakes research into intangible cultural heritage and has prepared nomination files for two elements inscribed on the Representative List. The National Direction for Folklore (DINAFOLK) also plays a role, disseminating information on activities related to intangible cultural heritage, hosting a documentation centre and promoting contacts among dance performers and practitioners with associations at international and regional fairs.

The Ministry of Culture submitted the Cultural Heritage Bill while the Patronage Bill is in a public hearing phase. These bills include important measures in favour of intangible cultural heritage. This will indeed be supported once the laws are implemented, fostering economic resources that the State will dedicate to this domain.

Three bodies within the Ministry are responsible for ***training in management of intangible cultural heritage*** – the Vice-Ministry of Heritage, the Institutional Development Vice-Ministry and the General Direction for Training and Education. Two UNESCO capacity-building workshops have been organized to strengthen national capacities in implementing the 2003 Convention and discussion activities were also held, supported by the Organization of lbero-American States (OEI). With participation and consent of cultural communities, meetings have been organized with approximately 300 young people. Some non-governmental organisations that participated in such training workshops subsequently included training in their future activities.

***Documentation*** on intangible cultural heritage is collected and held by five institutions under the Ministry. Each of these has a documentation and/or exhibition centre with physical materials (e.g. masks, drum), pictures, audio recordings, and printed materials. The public has free access and their activities are disseminated in the media. However, due to economic and human resource limitations, they do not have any web platform for information access.

An ***inventory*** of intangible cultural heritage, the ‘Inventory of Cultural Expressions’, is underway and available on the Ministry’s web page; it thus far comprises only six elements, including the two inscribed elements. The institutions responsible for developing inventory entries are the Museum of the Dominican Man, the National Commission for Intangible Cultural Heritage (currently being re-organised) and the National Folklore Direction. An important selection criterion has been visibility, with priority granted to less visible elements. Once the National Commission becomes operational again, staff trained in community inventorying will be able to cover more elements. In addition, the Cultural Property lnventory Centre (under the Heritage Vice-Ministry) is authorised to compile cultural inventories of intangible cultural heritage of the country.

Cultural Projects represent a valuable strategy for supporting other ***safeguarding measures***, disbursing substantial funds for self-management by communities. The first round of 190 projects included 30 national projects relating to intangible cultural heritage, including a Hand-drums School and Registration of Traditional Décima Poetry, several of which are matriarchal in character. Another approach is to provide leading exponents of elements with special pensions, including the king and captain of the Cultural space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella (ECCES), three representatives of the Cocolo drama dance, merengue musicians and the members of Chuin oral poetry of Bani. The Vice-Ministry of Popular Participation has started to record traditional music in an activity coordinated by DINAFOLK with the consent of concerned communities. Recordings are given to these groups and copies are provided to various schools and institutions dedicated to Dominican cultural traditions in order to promote those elements selected by DINAFOLK due to their low comparative visibility. The Spain Culture Centre has also undertaken promotional events (e.g. artists’ video presentations) and local governments have begun to support and raise awareness of intangible cultural heritage and promote inclusion of these elements in their development programmes.

As for ***educational programmes***, courses related to intangible cultural heritage have been included in the Anthropology degree at the Autonomous University of Santo Domingo (UASD). The Art Faculty at UASD also developed a course on folklore beginning in November 2014, designed to include participation of several groups. With support from the Ministry, APEC University held meetings between bearers of intangible cultural heritage and students on techniques for making traditional drums and carnival masks in 2012 and 2013. The Pontifical Catholic University Mother and Teacher offers a postgraduate course in culture and identity to basic and mid-level schoolteachers with the support of the Ministry of Education. The National Folklore Direction holds Dominican dance, foodways and traditional game workshops in schools and diverse educational centres and, with the Support Coordinator to Folkloric and Popular Groups, organizes educational events with participation and consent of afro-descendants’ groups within the Caribbean Culture Corridor.

The Dominican Republic participates in ***regional cooperation activities***, such as those of category 2 centres and supports the development of networks of communities, experts and research institutes. The country has offered training workshops in cooperation with UNESCO to concerned people and members of communities of various elements of intangible cultural heritage, such as the Cocolo Dance Theatre and the Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella. Since 2006, it has also participated in encounters aimed at spreading and promoting intangible cultural heritage throughout lbero-American countries and has sent groups (e.g. Sarandunga, Bani’s Chuineros and Cocolo Dance Theatre) to Venezuela, Peru and Colombia and supported participation of the Cocolo Dance Theatre and Hand‑drums of Mandinga in the ‘Île de France Festival’ in 2008 and in 2014 and the ‘15th International Festival of Tamaulipas’ in Mexico in 2014.

The Dominican Republic has two elements inscribed on the Representative List, namely the Cultural space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella (2008) and the Cocolo dance drama tradition (2008), both originally proclaimed respectively in 2001 and 2005 as Masterpieces of the Oral and Intangible Heritage of Humanity.

* + - 1. **Ecuador**

The National Institute of Cultural Heritage (INPC) created in 1978 is the lead ***body for implementing*** the 2003 Convention with five regional offices covering the national territory under the overall responsibility of the Ministry of Culture and Heritage. Other bodies involved in safeguarding activities are the Ancestral Knowledge Coordination (Secretary for Higher Education, Science and Technology), the Intercultural Health National Directorate (Ministry of Health) and the National Directorate of Intercultural Bilingual Education (Ministry of Education). The INPC carries out ***training*** to officials of the 221 municipalities in the country and offers advice to public institutions implementing actions related to intangible cultural heritage.

The INPC operates within a ***regulatory framework*** based on the Constitution of the Republic of Ecuador (2008) which recognizes the country as multicultural, multinational and multi-ethnic, the Law on Cultural Heritage (1979, revised in 2004) and the Resolution of the INPC concerning Declarations of intangible cultural heritage (2012). A presidential decree entitled ‘Emergence of Cultural Heritage’ (2007–09) allowed institutional strengthening in order to hire qualified staff to initiate inventorying nationwide, as well as allocating a budget for its annual programmes. Moreover, a public policy document for intangible cultural heritage was prepared in 2011; it defines roles and actors and proposes several lines of public policy. It also outlines guidelines for the implementation of policies related to intangible cultural heritage, including: inter-sectoral dialogue and presence of intangible cultural heritage as a cross-cutting element in all public policies; the creation of mechanisms for the effective participation of collective actors in safeguarding; incorporating intangible cultural heritage in formal and non-formal education programmes to ensure intergenerational transmission; recognition of heritage bearers; strengthening institutional capacities for management and safeguarding; strengthening the management capacities of local actors (bearers, local governments, managers, etc.); and further conceptualization and theoretical frameworks.

In terms of ***documentation***, the INPC administers the National System for the Management of Cultural Property which is a virtual platform to which information contained in the Registry and Inventories (see below) is migrated, which currently holds a total of 7,463 registered elements. Dissemination of information on intangible cultural heritage is performed through the Documentation Centre which holds dozens of reports resulting from studies on intangible cultural heritage. It is available to the public; furthermore the inventory’s results and investigations will be brought back to communities through workshops in their territories, once they are completed. The Universidad Andina Simón Bolívar holds the largest collection in the country and the region of materials related to oral, visual and written material about the Afro-Andean peoples. An online magazine *Intangible Cultural Heritage* and publications aimed at young audiences, and academic communities also disseminate information on intangible cultural heritage.

An ***inventory*** of elements of intangible cultural heritage was started in 2005 by the INPC, envisioned as ethnographic and ethno-historical research carried out when working on nomination files for national or international inscription. A more general ***registry***of intangible cultural heritage was established in 2008 throughout all provinces of the country, taking into account relevant cultural manifestations for the communities in order to obtain a baseline for future safeguarding actions. Information is collected annually and is financially supported. Elements are identified with support from the communities involved and investigations are conducted on their meaning and perception for bearers and practitioners. The registry is built around the five domains of the 2003 Convention and the vulnerability of the element, its importance to the community and levels of sensitivity to change (based on several criteria, including intergenerational transmission agents and impacts) are all important criteria.

***Safeguarding plans*** have been developed since 2014 for elements that are declared as national and international heritage. Territorial tables have been formed with knowledge bearers and other stakeholders, in order to execute or facilitate actions proposed in safeguarding plans, along with an Interagency Management Committee to coordinate the various actions, including overseeing the management plan. A *Methodological Guide for the Safeguarding of Intangible Heritage* was developed in 2013 setting out the rules, principles and guidelines for participatory management.

***Research*** proposals are funded by the State through its institutions, mainly the INPC and the Ministry for Culture and Heritage, and include the return of information to the communities involved, monitoring and updating of diagnosis.

As part of ***promoting the function of intangible cultural heritage in society and incorporating it into development planning***, various objectives, axes, programmes, projects, indicators and targets are established which are incorporated into the Development Plans and Zoning of Municipalities or Autonomous Decentralized Governments. Where public institutions are involved, they should include activities in their planning and allocate financial resources for projects proposed in the plan. The safeguarding process includes communities involved, approximately eight government ministries and the National Institute of Cultural Heritage.

To support the ***education*** of young people within their communities, the Department of Intercultural Bilingual Education of the Ministry of Education developed four dictionaries for indigenous communities of the Ecuadorian Amazon, in their native languages. Moreover, various institutions conduct training and dissemination activities related to intangible cultural heritage.

The Ministry of Culture and Heritage has created Intercultural Community Centres as public spaces that ***promote dialogue and exchange of experiences*** between different actors. Some spaces were selected upon local requests made at Itinerant Cabinets held by the Central Government. A new Law of Communication (2014) includes the obligation to disseminate ‘cultural issues’ in all media during their regular broadcast as an informal means of knowledge transmission.

In terms of ***bilateral, sub-regional, regional and international cooperation***, Ecuador is a member of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL) and currently holds the Presidency of the Executive Committee. In terms of bi-lateral activities, under the First Bi-national Cabinet held with Colombia (2012), the inclusion of the Province of Esmeraldas (Ecuador) in the Marimba music and traditional songs from the South Pacific Colombian region element (inscribed in 2010 by Colombia on the Representative List) was agreed as a shared element of Colombian-Ecuadorian Afro-descendant communities in the Pacific coast. The 7th Meeting of a Joint Committee on Education, Culture, Heritage and Sport between the two countries (2012) agreed that the INPC will develop a joint research project on five languages shared by indigenous communities in the Colombian-Ecuadorian border between 2014 and 2015. Discussions have been held with officials from Peru, considering the countries’ linkage by the Qhapaq Ñan Andean Road System (a World Heritage site with important intangible aspects, including traditional production techniques and knowledge with intense participation of women).

Ecuador has two elements inscribed on the Representative List, of which one is a multinational inscription, namely: Oral heritage and cultural manifestations of the Zápara people (2008 - Ecuador, Peru, originally proclaimed in 2001 as a Masterpiece of the Oral and Intangible Heritage of Humanity); and Traditional weaving of the Ecuadorian toquilla straw hat (2012).

* + - 1. **Georgia**

The National Agency for Cultural Heritage Preservation of Georgia (‘the National Agency’) is the main ***competent body*** for safeguarding intangible cultural heritage and directs all major activities, acting under the overall direction of the Ministry of Culture and Monument Protection. In order to facilitate exchange of information and coordination, an interdepartmental working group was formed in 2011 that includes representatives from ministries, scientific institutions, universities and museums. To operate effectively it works in coordination with government agencies and non-governmental organisations, local self-government institutions and State and non-state institutions. Since 2008, Georgia has been working on a ***legal framework*** for cultural heritage that takes into account the development of intangible cultural heritage. This draft law on safeguarding cultural heritage envisages further strengthening of institutional capacities, especially at local level. Efforts have also been made to ensure harmonization of national and international standards as one of the priorities defined by the National Agency. Work is in progress on elaborating the document ‘Guidelines for the Management of Intangible Cultural Heritage’.

The National Agency provides basic ***training*** on the nature of intangible cultural heritage, the 2003 Convention and national rules for listing elements of intangible cultural heritage. In addition, National Agency specialists provide practical training in identifying elements of intangible cultural heritage with priority given to information provision and training for regional and local authorities and communities. Other relevant bodies for specific elements listed in the report are: the Folklore State Centre of Georgia; the International Research Centre for Traditional Polyphony (Tbilisi State Conservatoire); and the National Wine Agency. However, the scarcity of qualified specialists remains an issue to be addressed and the National Agency is considering cooperation with UNESCO in this direction through regular training workshops and other capacity-building activities.

***Documentation*** on intangible cultural heritage is held by different thematic research institutions and universities. As the institutional system is in the process of formation, the National Agency aims to develop the tool for receiving, systematizing and storing the data and the different methodologies being discussed, e.g. based on geo-information systems. The relevant bodies are: the National Agency; the Folklore State Centre of Georgia; the International Research Centre for Traditional Polyphony (Tbilisi State Conservatoire); and the National Wine Agency. The National Agency assists all interested individuals, groups and organizations in accessing information related to intangible cultural heritage.

The National Agency is working towards transforming and interpreting data held in the aforementioned documentation bodies according to the principles and provisions of the 2003 Convention in order to facilitate the ***inventorying*** of elements in the country. In 2012, the Ministry of Culture approved the establishment of the National Register for Intangible Cultural Heritage. The creation of the status of ‘living treasure’ for persons with exceptional skills who contribute to the intergenerational transmission of intangible cultural heritage is also agreed. Communities, civil society groups and relevant thematic research institutions are encouraged to undertake inventorying and to submit proposals for inclusion which are evaluated by the Intangible Heritage Section of the Advisory Council on Cultural Heritage. Two pilot inventories have been carried out by a multidisciplinary group of specialists: (a) territorial pilot inventory in Ateni Valley (Kartly Region) and (b) thematic pilot inventory on the traditions of national textile techniques during which 170 elements were identified, many threatened with disappearance. A more extensive inventory of elements of intangible cultural heritage in Upper Svaneti took place in 2014. Between 2012 and 2014, several elements were proposed for inscription in the National Register by communities and interest groups.

Other safeguarding measures include ***promotion and awareness-raising*** and the National Agency actively carries out information campaigns for the general public through TV programmes, publications and other means, as well as for the ministries related to this field, regional and local self-governing authorities and local communities, etc. Special care is given to raise awareness of the younger generation. For example, an annual competition for secondary schools across the country was used in 2012 to encourage young people to learn about the intangible cultural heritage of their regions and the cultural values of traditions and customs. The collected material was diverse and included traditions related to cuisine, rituals, prayers, curative herbs, artisanal practices and festivals. Regular information and training sessions have been carried out with local communities, culture specialists, students, non-governmental organisations, school teachers and other society social groups for raising awareness.

As an ***educational activity***, the National Agency provides information programmes related to intangible cultural heritage for the general public, as well as scientific, educational and research institutions, representatives of local self-governing bodies and other interested groups and individuals. A public information brochure entitled ‘Intangible Cultural Heritage of Georgia’ includes the text of the Convention translated into Georgian. The National Agency has also cooperated with the National Committee of International Council on Monuments and Sites (ICOMOS) Georgia to include intangible cultural heritage in the *Teachers Manual on Cultural Heritage (Introduction to elementary and secondary school students)* that is an adapted version of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) publication. As a general approach, Georgia is making effort to ensure the ***development of effective self-governance***, which will encourage local communities to protect their intangible cultural heritage, including folk music traditions.

In terms of ***bilateral, sub-regional, regional and international cooperation*** the National Agency has launched dialogue with its Armenian and Azerbaijani counterparts. In 2012–13, specialists from the Agency participated in an international workshop for South Caucasus region museums on ‘The Interpretation of Intangible Heritage in Museums’ (International Council of Museums projects 2012), as well as a regional workshop organized by the UNESCO National Commission of Turkey on the preparation of a multinational nomination on heritage of Mullah Nasredin. Cooperation has also been instituted between UNESCO and the Tbilisi State Conservatoire based on the international inscription of the Georgian polyphonic singing. The Traditional Polyphony Centre also offers a study programme for foreign students in theoretical and practical courses of Georgian musical folklore.

Two Georgian elements have been inscribed on the Representative List, namely: Georgian polyphonic singing (2008, originally proclaimed in 2001 as a Masterpiece of the Oral and Intangible Heritage of Humanity) and Ancient Georgian traditional Qvevri wine-making method (2013).

* + - 1. **Iceland**

Since ratification of the 2003 Convention in 2005, Iceland has not yet adopted any specific policy for safeguarding intangible cultural heritage, but relevant legal obligations are set out in several laws that regulate official institutions involved in safeguarding both tangible and intangible heritage. At the time of submission of the report, Iceland was elaborating a plan for implementation of the 2003 Convention. The main ***competent bodies*** are: the Arni Magnusson Institute for Icelandic Studies, the National Museum of Iceland, the National and University Library of Iceland (Centre for Oral History) and the Icelandic Music Museum (Tónlistarsafn Íslands). Active civil society associations also mentioned in the report include: the Folk Music Centre, the Family Craft Association, the Reykjavik Folk-Dance Association, the Icelandic National Wrestling Association and the National Association of Traditional Singers.

The University of Iceland and Bifröst University both offer courses relevant to ***training*** in the management of intangible cultural heritage. ***Documentation*** on intangible cultural heritage is held by the Arni Magnusson Institute and the National Museum of Iceland, while databases have also been created for Icelandic music and cultural heritage (maintained by ISMUS – Islenskur Musik & Menningararfur) and cultural history (maintained by Sarpur: Menningarsögulegt gagnasafn).

Thus far, no national ***inventory*** of Iceland’s intangible cultural heritage has been established, though the report notes that information for this purpose was being gathered in late 2014 and early 2015.

Beyond the existing documentation and the aforementioned work towards establishing an inventory of elements of intangible cultural heritage, no other state-led ***safeguarding measure*** is mentioned. However, it is noted that non‑governmental organizations active in the field of intangible cultural heritage organise ***educational and training programmes,*** as well as ***awareness-raising and information*** programmes for all generations.

In terms of ***bilateral, sub-regional, regional and international cooperation***, during Iceland’s presidency of the Nordic Council of Ministers, an international conference on ‘Tradition for Tomorrow’ was organised in Akureyri, Iceland, in August 2014 by the Nordic Committee for Folk Music in cooperation with the Ministry of Education, Science and Culture of Iceland and the University in Akureyri. This facilitated dialogue between practitioners, researchers and officials for safeguarding Nordic intangible cultural heritage in accordance with the 2003 Convention. Nordic multiculturalism was also investigated through seeking to identify commonalities in Nordic heritage of music and dance while respecting the specificity of traditions within each country.

Iceland currently has no elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity or the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

* + - 1. **Jordan**

Concerning the ***institutional framework*** for safeguarding living heritage in Jordan, a Supreme National Committee for Intangible Cultural Heritage was established in 2010 chaired by the Minister of Culture, and a Department for Intangible Cultural Heritage was set up within the Ministry. It will contribute to setting a national intangible cultural heritage strategy in cooperation with various sectors working in this field and bearer communities, groups and individuals.

Although there is no specialised institution for ***training and capacity-building*** in management in favour of safeguarding intangible cultural heritage, since 2010 the Department of Heritage has been training its personnel, as well as researchers from communities on methodologies for inventorying with community participation. The department is also promoting awareness of the significance of safeguarding intangible cultural heritage and continues to try to identify its bearers and stakeholders in this field. Universities and other centres play a crucial role in training on cultural heritage management but mostly concentrate on tangible aspects. Institutions include the Hashemite University and its Queen Rania Institute of Heritage and Tourism, the Department of Heritage Resources Management (Ministry of Tourism and Antiquities), Yarmouk University and the Princess Basma Bint Talal Centre for Intangible Cultural Heritage (AI-Hussein Bin Talal University) which seeks dissemination of technical knowledge through training. With UNESCO support, a ten-day capacity-building workshop was held to train specialists and local community male and female members in community-based inventorying methods for a pilot project (see below). Another UNESCO-sponsored workshop on preparing nomination files was held in Amman and attended by members of the National Commission and the Ministry of Culture, some of whom are connected to local communities of Madaba.

No central ***documentation*** authority exists for Jordanian intangible cultural heritage but there are existing collections that can be considered as archives and represent an important resource, including collections in: the Department of National Library which controls implementation of the copyright law of 1992, gathers and systematises periodical publications, images, recorded materials, films and other materials related to national heritage; the Civil Institutions’ Archives, such as the Jordan River Foundation, Sustainable Development Society, Union of Historians of Tribal Heritage, the Queen Rania Institute for Tourism and Heritage, Jordanian Studies Centre at Yarmouk University, the Centre for Manuscripts at Jordan University and the Circassian Charity Society; and a few heritage non-governmental organisations, most of which are concerned with performing arts, have conducted some documentation activities on living heritage. The Ministry of Municipal and Rural Affairs has documented heritage in related municipalities and other projects have documented national oral heritage, such as ‘Grandma’s Tales’, Jordanian Bedouin poetry and oral tales from Zarqa City. Related activities also include restoring and digitalising around 1000 old recordings of oral expressions and the ‘National Thesaurus of Jordanian Folklore Heritage’ project to create a database of words and concepts related to Jordanian intangible cultural heritage. Information and data held by such bodies are publicly accessible and can be used for management and research efforts.

The ‘Mediterranean Living Heritage’ (MedLiHer) project was the stimulus for creating the first ***inventory*** of elements of intangible cultural heritage in Jordan. As a pilot project, Madaba governorate was selected to apply the first community-based inventorying methodology in line with the 2003 Convention. This pilot established a framework and methodology for inventorying elements of intangible cultural heritage in Jordan and it gave the Jordanian authorities sufficient information to manage and support the inventorying process. It is also a good example for other governorates to follow in conducting inventorying (e.g. AI Balqa’, Al Zarqa’ and Al Karak governorates) through local governmental means. It will also assist in identifying and establishing a mechanism for improved safeguarding, as well as encouraging and training researchers in inventorying methods and techniques. The results of the inventorying activities in Jordan are available online but not accessible to the public as they are not yet finalised.

Other safeguarding measures operate within the ***policy approach*** of the Jordanian National Agenda which emphasizes that cultural development is vitally related to political, economic and social development. These include general measures that ***increase the visibility*** of intangible cultural heritage, for example: holding events related to various domains and elements, such as traditional poetry, flute playing and traditional storytelling; publishing a book on cultural diversity in Jordan (social structure, legislation and cultural events); holding a festival during cultural heritage days in Madaba and; Nabatean poetic evenings and folklore tales. Several other cultural festivals related to intangible cultural heritage (e.g. on Rababah [Rebec], folklore or theatre ceremonies) are organised by the Ministry of Culture, Ministry of Tourism, local municipalities, cultural and folklore associations and others. In corporation with Jordanian Television, the Jordanian Hashemite Fund created an 18-part series documenting local heritage, traditions and customs and natural heritage.

Great importance is accorded to ***awareness-raising*** in Jordan. During 2011, the National Commission in cooperation with the UNESCO Office in Amman held a series of awareness campaigns targeting several sectors and various stakeholders on intangible cultural heritage and the 2003 Convention. Since there are differing levels of understanding, different stakeholder groups were targeted, namely the public, secondary schoolteachers, academics and educators, non-governmental organisations and civil society organisations (with a focus on cultural activities) and the media. This endeavour provided an opportunity to elaborate proposed methods to promote dialogue and discussions around strategies for safeguarding intangible cultural heritage, and that both formal and non-formal education can play an important role in strengthening awareness-raising on living heritage and its transmission both within and beyond communities who practice it. A study on a project for the revival of traditional rugs manufacturing was prepared and presented to UNESCO for its support from 2012–13.

***Educational programmes*** have yet to be developed around intangible cultural heritage and the Ministry of Education recognises the importance of this, especially in relation to younger generations.

Several museums present expressions of Jordanian heritage and these play a crucial role in safeguarding intangible cultural heritage. ***Living heritage museums*** contribute through their role to exhibit living and viable heritage, as well as presenting alternative scenarios for establishing environmental museums related to intangible cultural heritage using an integrated approach.

In terms of ***bilateral, sub-regional, regional and international cooperation***, Jordan has been involved since 2010 together with Egypt, Lebanon, the Maison des Cultures du Monde (Paris) and UNESCO in the MedLiHer project for supporting implementation of the 2003 Convention and improving regional cooperation through the exchange of skills/experiences by establishing a network of institutions and developing a web portal that will serve as an interface for a database. Jordan also has close cooperation with other Arab and neighbouring countries through bilateral agreements that usually include a component relating to intangible cultural heritage, as well as several agreements with other Islamic and non-Arab States.

Jordan has one element inscribed on the Representative List, namely the Cultural space of the Bedu in Petra and Wadi Rum (2008, originally proclaimed in 2005 as a Masterpiece of the Oral and Intangible Heritage of Humanity). No relevant changes to the element are to be signalled, however visibility obtained from its inscription has encouraged many discussions to take place concerning the elaboration of a national strategy/policy for intangible heritage.

* + - 1. **Monaco**

The main ***competent body*** for implementing the 2003 Conventionis the Department for Cultural Affairs (DCA) under the aegis of the Ministry of Interior of the Principality, which is competent for the conservation and promotion of cultural heritage over the entire territory of Monaco. A draft Law on Protection of Cultural Heritage that includes intangible cultural heritage is currently under study and this law, along with its implementing regulations, will also specify the responsibilities of the DCA for safeguarding living heritage, alongside a Commission whose role still remains to be defined.

Currently, there are no institutions for ***training*** on management for safeguarding intangible cultural heritage and the small size of the territory rules out the possibility of offering either relevant university-level education or professional training courses. A training workshop on inventorying for practitioners and representatives of cultural institutions was held in 2006 on the initiative of the National Commission for UNESCO and the Permanent Delegation to UNESCO, with the aim of sensitizing members of cultural associations about the Convention and the importance of establishing a national inventory. In 2014, capacity‑building efforts continued through a workshop, introducing to heads of institutions and associations active in the domain of intangible cultural heritage the most salient aspects of UNESCO’s capacity-building strategy. In order to continue with this work, the DCA and the Permanent Delegation to UNESCO have been tasked with organising in 2015 awareness-raising and training workshops focusing on inventorying intangible cultural heritage for members of religious and civil groups, as well as institutional actors concerned either directly or through conserving related archival materials.

All ***documentation*** relating to intangible cultural heritage in the Principality must be placed in the Monaco *Médiathèque* (multimedia library), the legally authorised depository body of the Town Hall which manages and preserves records for safeguarding heritage. It comprises a comprehensive heritage collection of ancient and rare books, as well as photographs, maps, plans and regional documentary resources. Its regional collection accepts donations from individuals, such as family records of daily life and photographs that make up the collective memory of the population of Monaco. The archives of the Prince’s Palace, established in 1882, brings together documents from different Princes’ residences and families connected to the House of Grimaldi. The Association of Audiovisual Archives was established in 1997 to collect, preserve and archive the audiovisual memory of Monaco (images, films and related documentation) and to support audiovisual productions based on the use of archives for public awareness-raising. It contains over 1500 documents, which are indexed into a multimedia database. It also archives recordings made by local TV. The documents are freely accessible.

Following the training workshop conducted by UNESCO experts in 2006, a plan of action was drawn up by the DCA with the objective of establishing an ***inventory*** using inventory forms for the identification of elements of intangible cultural heritage. Although several stakeholders had initially been involved in completing and submitting these forms, the plan has not been followed up since 2008 due to a lack of human resources for the collection and treatment of data. The follow-up work, which will include monitoring, centralising and online publishing of the inventory, was resumed in 2014 under the responsibility of the DCA. The first initial results of the inventorying process for intangible cultural heritage will soon be available.

***Safeguarding measures***taken by the government mainly rely on subsidized interventions from associations working for safeguarding elements of intangible cultural heritage, in particular, for maintaining Monegasque traditions and identity. Such associations revive certain traditions with full participation of communities, organise traditional religious and secular festivals and ceremonies, maintain a museum of Monaco’s traditions, create online websites, publish in the Monegasque language and on its intangible cultural heritage, and record DVDs and song collections. There is no specific action for making intangible cultural heritage more accessible since, for example, the main traditional religious festivals and ceremonies already open to the public are covered by the main media and mostly figure on the official calendar of the Principality. Communities and the general public are generally familiar with the history, evolution and organisation of these traditions and they participate on the basis of freely available information. Communities themselves benefit from the respect given to their knowledge and practices by the public, institutions and government.

***Educational programmes*** for young people are integrated into formal school curricula. Since 1976, the Monegasque language has been taught as a required subject from primary to secondary school and some dedicated teaching materials have been developed and adapted for different school levels in recent years. These include, for example, a new reference manual for teaching Monaco’s history and courses in Monegasque language.

Non-formal means of transmission of knowledge and know-how essentially occurs within the family and through elders who have a central place in the community, even if new forms of organisation and communication, such as use of Information and Communications Technologies (ICTs), have been assumed by the younger generation. Elders are respected in their communities and by the government and public at large as tradition bearers and practitioners. The role of the family is also significant since participation in certain religious festivals and ceremonies is a family heritage and young people very quickly become associated with traditions continued by the family circle.

In terms of ***bilateral, sub-regional, regional and international cooperation***, Monaco is officially twinned with the Corsican town of Lucciana, the supposed birthplace of its patron saint. Representatives of both communities are often present in each other’s celebrations and also have exchanges over other areas, such as gastronomic and musical heritage. Some cultural or religious associations and groups maintain links with other bodies at European and international levels. For instance, the Academy of Dialect Languages has organised and participated in international seminars and conferences and its members include eminent researchers and academics from other European countries.

Monaco has no elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity or on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

* + - 1. **Mozambique**

In terms of institutional structures responsible for safeguarding intangible cultural heritage, the National Directorate for Cultural Heritage of the Ministry of Education and Culture is the **main implementing body**. The following three committees have also been established for this purpose: (1) the National Committee, comprising representatives from the Ministry of Culture, the Institute of Socio-cultural Research (ARPAC) and the National Commission for UNESCO; (2) a Local Committee for Nyau in Tete Province, composed of representatives from the Provincial Directorate of Education and Culture and eight district governments and community leaders; and (3) a Local Committee for Timbila, made up of the Zavala District Administration, the District Services of Education and Culture, the Association of the Friends of Zavala (AMIZAVA), timbaleiros (two from each Timbila orchestra) and traditional leaders (one per location).

From 2009 to 2012, **training** courses were held on inventorying elements of intangible cultural heritage, on the Island of Mozambique’s Nampula Province with participation of technicians and researchers from ARPAC and representatives of the local community belonging to the Makhuwa Nahara ethnolinguistic group. These courses were supported by UNESCO and the Support Education and Research Fund (FAEPEX) of Brazil. In 2013, with support from UNESCO, a workshop was held on community inventory-making which involved experts from the Ministry of Culture, and members of the Chinyambuzi community (Province of Manica).

**Documentation** on elements of intangible cultural heritage is collected and held by two institutions: the National Directorate for Cultural Heritage, which directs, promotes and coordinates research and documentation of cultural heritage and ARPAC, which is regulated by the Ministry of Culture and has provincial delegations in ten of the eleven provinces of Mozambique. The Ministry of Education and Culture also promotes research and studies on Mozambican cultural values and intangible cultural heritage, ensuring their dissemination within and outside the country.

An **inventory** of elements of intangible cultural heritage is currently under preparation as part of implementation of the 2003 Convention and elements are being investigated throughout the country by technicians from ARPAC and with involvement from local leaders and communities. So far, 19 elements have been included according to the following fields: domain/area; type (e.g. religious practices, social practices, performing arts, etc.); risks (e.g. deforestation due to urbanisation, stigmatisation, low number of practitioners); threats (e.g. changes in the community worldview and disappearance of social groups); ethnolinguistic group; and province. The domains thus far covered are: rituals, festive events, performing arts, social practices and traditional craftsmanship.

Other **safeguarding measures** include the adoption of a Culture Strategic Plan (2012–2022) and promotion by the Ministry of Education and Culture of the social value of popular traditions and oral literature as part of the Mozambican cultural identity.

Intangible cultural heritage is promoted in different ways, for instance associated communities have been recognised by the ‘Award of the Bagamoyo’ medal, given to Chopi Timbila (Timbala) in May 2014 and to Gule Wamkulu (Nyau) in June 2014. This is also supported by participation and exhibition of cultural groups in official state events, celebrating cultural diversity and intangible cultural heritage and its contribution to national identity. In addition, tours by Timbila and Nyau groups and to different communities around the country are organised to introduce their heritage value. There is a permanent presence of Timbila and Nyau groups in festivals inside and outside the country. Brochures containing relevant information about the importance and appreciation of intangible cultural heritage have also been produced.

In order to strengthen the modes of **transmission** of Timbila and Nyau, an educational programme has been drawn up for integration of these elements into the curricula of local schools. However, there is a shortage of educational and financial resources and of teachers trained in teaching materials related to the elements. The practice of Timbila and Nyau continues to be transmitted through informal means and training on expressions of Timbila and Nyau is being provided by community leaders to young people as a way to reduce the school dropout rate. An association of timbaleiros gathers several groups from different localities and districts of Inhambane Province. A similar activity is taking place for Nyau in order to share different practices and experiences with neighbouring countries.

The Ministry of Education and Culture, in partnership with AMIZAVA and Timbila practitioners built a training centre in Zavala district, Inhambane Province, to teach young people and other stakeholders the production and play of the Timbila instrument. This centre will also promote planting of the Mwenje tree from which the musical instruments are manufactured.

On a regional level, Mozambique has enjoyed bilateral cultural **exchanges and cooperation** with Zambia and Malawi over joint nomination of Gule Wamkulu (Nyau). Internationally, cultural groups from Turkey, Egypt, Swaziland, Mauritius, China and France participated in the ‘VIII National Festival of Culture’ held in Inhambane Province in 2014 and the Anumadutchi group of musicians from the Royal Conservatory of The Hague studied Timbila playing from a master, leading to joint work on the element. Bilateral arrangements included one with the People’s Republic of China where about 60 employees of the Ministry of Culture participated in training courses in China in 2012 and 2013; from 2009 to 2012, FAEPEX supported training of specialists from ARPAC by Brazilian experts. UNESCO also financed training programmes for the development of national inventories and sent experts to support national specialists in the cultural sector.

Two elements from Mozambique are inscribed on the Representative List, one of which is a multinational inscription: Chopi Timbila (2008); and Gule Wamkulu (2008, submitted jointly with Malawi and Zambia); both were originally proclaimed in 2005 as Masterpieces of the Oral and Intangible Heritage of Humanity.

* + - 1. **Nicaragua**

The Nicaraguan Institute of Culture established in 1989 is the ***competent body*** for the preservation of cultural heritage, including implementing the 2003 Convention and the constitutional obligation to promote the safeguarding of intangible cultural heritage with the participation of the Nicaraguan people. Within the Institute, the Directorate for Cultural Heritage has a dedicated Department for Traditional Heritage that coordinates, proposes and follows up the safeguarding and management of intangible cultural heritage.

The Constitution (1987) contains certain important provisions, including: recognition of indigenous and afro-descendant peoples, of their languages and their right to preserve and develop their identity and culture, as well as their right to access to culture; recognition of the multi-ethnic character of the country; and the right of the communities of the Caribbean coast to preserve and develop their cultures and express themselves in their own language. The new policy of the Government of Reconciliation and National Unity (2007) defines the cultural orientations and action lines for culture and considers intangible cultural heritage as a key component of development of local communities. This has opened the way for a series of important laws and regulations related to intangible cultural heritage. Moreover, culture has been integrated in the National Plan of Human Development while involving other State Ministries, thus giving it a strategic and structural role. A new ***draft law*** for the preservation and safeguarding of cultural heritage, including intangible cultural heritage, is being prepared by the Institute of Culture.

***Training in management*** of living heritage is guided by the Institute of Culture, in cooperation with communities, local authorities, cultural and youth movements through training workshops and seminars. Within formal university education, this is tied to various professional domains such as anthropology, sociology and history and, in particular, the Autonomous National University of Nicaragua (UNAN-MANAGUA). Masters courses at the National Engineering University (UNI) such as the Central American Masters in Management and Conservation of Cultural Heritage are also relevant for the protection of physical sites and places related to expressions of living heritage.

***Documentation*** on intangible cultural heritage is held in the National Library Rubén Dario (BNRD), the National Network of Public Libraries and the General Archives of the Nation (AGN), under the Institute for Culture which preserve important documents including books, manuscripts and photographs relating to all elements of intangible cultural heritage in the country. The National Cinémathèque produces and compiles important cultural documentaries and films, notably on elements of intangible cultural heritage. The Department of History at the Autonomous National University of Nicaragua (UNAN-MANAGUA) holds relevant research results and theses while the Centre for Information and Documentation of the Atlantic Coast (CIDCA) of Bluefields Indian and Caribbean University (BICU) holds documentation relating to indigenous culture and traditional and sustainable economic activities of the Caribbean coast of Nicaragua; this is accessible for students, researchers and the general public.

There is no information on ***inventorying*** provided in the report, with the exception that the preparation of the international nomination file led to the inventorying of the La Gritería element in 2012.

The Institute for Culture has put in place many actions for the ***promotion*** of cultural traditions that are still living with a community-based approach, including a major safeguarding programme for afro-descendant and indigenous foodways, dances, music, legends and traditions. Books and other more popular materials on elements of intangible cultural heritage, such as brochures, have also been published. For example, seven cultural coursebooks have been compiled on the main traditional expressions of the six afro‑descendant communities of the Caribbean Coast, along with data and other information. A total of 130 ***research projects*** on oral expressions, traditions and cultural and scientific issues, including catalogues and manuals, have been undertaken and published in paper and electronically between 2007 and 2014 as a support for both safeguarding and promotion.

To encourage ***community participation***, 39 community groups have been created to form the ‘National Network of Heritage Defenders’, bringing together youth and municipality groups, aimed towards raising awareness about safeguarding. These comprise some thousands of people, of whom 52% are women and Nicaragua has become the leader of a regional (Central American) initiative towards better management of local cultural heritage. Since 2001, there has been a programme for establishing community and safeguarding museums for local cultural expressions in all towns, with the cooperation of municipalities.

Following 1979, a process of ***education and awareness-raising*** about cultural heritage was initiated that integrated the cultural expressions of indigenous and afro-descendant peoples of the Caribbean Coast. For the latter, a multilingual education programme has been put in place that has allowed for safeguarding indigenous languages and with specific methodologies.

For ***local capacity-building***, a programme has been in place since the 1980s for training cultural promoters who work in safeguarding cultural manifestations among different communities with ‘Houses of Culture’ set up in many local authority areas. These are grouped into the Association of Cultural Promoters (APC) which continues to put in place training initiatives with local actors. Over the past five years, the Heritage Project for the Development of Municipalities in the Masaya region (with Spanish cooperation) has led to the establishment of the ‘Cultural Classroom’ using available spaces within the existing national education system where bearers transmit their knowledge and experiences to young people. The training and promotion of artisans and craftspeople by the Ministry of Family, Community and Associative Economy includes strategies to help artisans sell their products in national, regional and international trade fairs. Between 2011 and 2014, 45 ***training and technical assistance*** ***workshops*** on safeguarding and documenting cultural traditions have been held for inhabitants of various municipalities in the country.

For ***bilateral, sub-regional, regional and international cooperation***, Nicaragua supported the multinational nomination of the Garifuna language, dance and music element (recognized as a Masterpiece in 2001) and this led to State-level cooperation with Honduras, Guatemala and Belize, as well as among the Garifuna people. In 2005, Nicaragua hosted a Summit on the nomination file with participation of State-level delegations and communities from Guatemala, Honduras, Costa Rica, Belize, Guyana, Saint Vincent and the Grenadines and the Dominican Republic. Nicaragua has also participated with Honduras and El Salvador in 2013 in a capacity-building project led by UNESCO to strengthen their national capacity in implementing the 2003 Convention and to be trained on the use of its cooperation mechanisms. Nicaragua has also been a member of the Intergovernmental Committee during 2010–14.

Nicaragua has two elements inscribed on the Representative List of which one is a multinational inscription, namely: Language, dance and music of the Garifuna (2008, with Belize, Guatemala and Honduras; originally proclaimed in 2001 as a Masterpiece of the Oral and Intangible Heritage of Humanity); and El Güegüense (2008), also originally proclaimed in 2005 as a Masterpiece.

* + - 1. **Norway**

Safeguarding and documentation measures for intangible cultural heritage have been carried out for over a century in Norway. When it ratified UNESCO’s 2003 Convention in 2007, the government decided to closely associate the Convention’s implementation with that of the Council of Europe’s 1994 Framework Convention for the Protection of National Minorities and the International Labour Organization’s 1989 Convention concerning Indigenous and Tribal Peoples in Independent Countries. This was done with specific reference to the Sámi indigenous people and Norway’s five national minorities – the Kven, Forest Finns, Jews, Roma and Romani minorities.

The two main ***competent bodies*** for safeguarding intangible cultural heritage in Norway are the Arts Council Norway and for Sámi elements, the Sámi Parliament of Norway, which has administrative competency. Other main actors in the documentation, safeguarding and practice of the State’s intangible cultural heritage are museums, archives, educational institutions, voluntary and non-governmental organisations – including UNESCO-accredited non-governmental organisations – and individual practitioners. Most of these institutions and organisations receive public funding from state, regional or municipal authorities in the form of operating grants or individual project grants. Furthermore, museums funded by the Norwegian Ministry of Culture and Arts Council Norway are now required to report on work and activities related to intangible cultural heritage.

Norway has three UNESCO-accredited ***non-governmental organisations***, which play an active role in all aspects of the Convention’s implementation. It also has a large and vibrant voluntary sector. Cooperation and information exchange between the Arts Council, non-governmental organisations, practitioners and other stakeholders have been ongoing with further participation encouraged. The draft online version of this report, for example, has been reviewed by non-governmental organisations and practitioners.

Several museums and other organisations are involved in ***training*** on various aspects of management of intangible cultural heritage and receive government funding, including 10 higher education institutions, such as the Norwegian University of Science and Technology, Sør-Trøndelag University College and the International Centre for Reindeer Husbandry. In recent years, a Nordic capacity-building trainers’ course has been held and workshops organised for members of indigenous and minority communities.

***Documentation*** institutions include most museums and archives, notably the Sámi Archives and the Tromsø University Museum, and many libraries, cultural institutions, associations and other organisations active in the domain of the Convention. The majority of these institutions receive public funding from national, regional or local authorities. In addition to these, are two of Norway’s UNESCO-accredited non-governmental organisations – the Norwegian Centre for Traditional Music and Dance and the Norwegian Crafts Institute.

Currently, Norway has no single, national ***inventory*** of intangible cultural heritage but the Arts Council is exploring various ordering principles and technical approaches for such an inventory if it is developed in the future. A number of existing inventories established by different bodies and for various aspects of intangible cultural heritage are already in place, broadly categorised as follows: inventories established and maintained by UNESCO-accredited non-governmental organisations; music and sound archives (Norwegian State Broadcasting Corporation regional traditional music archives); folk tradition and ethnological research archives (such as folk costume, music, folklore) and publicly accessible and in some cases, interactive, national digital databases (various ordering principles and criteria) of stories, museum collections, archival catalogues and metadata, images and sound.

An important aspect of ***safeguarding measures*** is the central coordinating role of the Arts Council Norway and availability of public funding, at different administrative levels, for related activities conducted by a variety of actors. For instance, an annual block grant is provided to the Sámi Parliament for cultural initiatives and support for Valdresmusea museums’ musical instruments workshop. Practitioner groups and non-governmental organisations play a major role in organising activities related to intangible cultural heritage and safeguarding initiatives, such as forums for exchanging resources and knowledge of traditional textiles and costumes; funding; organising music and dance festivals and other events; educational activities; courses in various aspects of traditional and popular culture (including vocational courses in weaving and traditional costumes) and craft courses and summer camps for children and young people. With regard to *Sámi indigenous heritage*, funding is available from both the Sámi Parliament and the Arts Council. Initiatives include an annual international indigenous festival; adult education courses in Sámi language, crafts and other subjects; and a project to register, document and safeguard Sámi traditional knowledge, especially concerning nature and natural resources. With support from the Sámi Parliament, duodji practitioners run an organisation geared towards not only safeguarding Sámi crafts but also improving the social and economic conditions of practitioners and promoting economic development on the basis of traditional craftsmanship. Several initiatives have also been launched for safeguarding the heritage of *national minorities*, for example, establishment and support of a national centre for Kven language and culture and the Multicultural Knowledge and Resource Centre in Hedmark County, which documents and disseminates tangible and intangible cultural heritage associated with cultural minorities in the county, such as the Forest Finns, Romani and South Sámi, as well as immigrant groups. Further initiatives also exist for Romani language and culture.

Various schemes exist for ***educational programmes*** related to intangible cultural heritage. These consist of a pyramid structure, with the Arts Council as overall coordinator operating county-level arts and culture departments, at regional level and with individual programmes at municipal level. There are 415 municipalities, which are members of the Norwegian Council of Culture Schools. Municipal music and culture schools have been active since the 1970s, some of which have diversified to offer other intangible cultural heritage related subjects, including crafts. The Cultural Rucksack is a national lottery funded scheme to introduce all pupils from 6 to 19 years-of-age to arts and culture, including intangible cultural heritage covering performing arts, storytelling and Sámi joik and duodji traditions. A vocational school has been set up with State funding and cooperation from various agencies and county-level administration bodies for craftspeople, who specialise in traditional building construction and restoration methods, to continue their education. In addition, museums provide an important forum for professionals and practitioners to meet and exchange experiences and ideas. Certain elements enjoy specific safeguarding initiatives, with three national centres for documenting, safeguarding and disseminating traditional ship-building craft know-how and methods, as well as local traditional boat building and preservation associations that bring together boat builders, associations and enthusiasts. Traditional music has also been targeted for special measures with several county-level musicians appointed in a full-time, paid capacity to perform and teach and a county joiker appointed by Troms County to safeguard knowledge of Sámi joik traditions, particularly in schools.

In terms of ***bilateral, sub-regional, regional and international cooperation***, Norway has provided substantial voluntary contributions to UNESCO’s Intangible Cultural Heritage Fund earmarked for capacity-building in some African, Latin American, Caribbean, Southeast Asian and Central Asian countries. It also cooperates bilaterally with the European Economic Area (EEA) in the framework of the EEA and Norway Grants. Norway Grants, which aims to reduce social and economic disparities in Europe, has several funded projects related to safeguarding intangible cultural heritage, for example, involving traditional music, dance, handicrafts and boat-building. Norway’s UNESCO-accredited non-governmental organisations have also been active in regional capacity-building, collaborating with museums and crafts institutions in several countries, institution-to-institution cooperation on traditional dance teaching methods and international cooperation with living craft traditions. In addition, Norway also provides funding to the Saami Council – an international non-governmental organisation of Sámi organisations, which allocates grants for transnational Sámi arts and culture projects. A sub-regional conference has been organised by the Nordic Committee for Folk Music, with the Forest Finn Culture Museum, in cooperation with Finland and Sweden, having documented this culture since the 1980s.

Norway currently has no element inscribed on either List.

* + - 1. **Philippines**

The National Commission for Culture and the Arts (NCCA), the ***competent body*** tasked with institutionalising and implementing programmes for cultural heritage collaborates closely with the UNESCO National Commission of the Philippines in safeguarding intangible cultural heritage. The Intangible Cultural Heritage Unit, established within the NCCA, undertakes coordination and day-to-day operations and the NCCA-Intangible Heritage Committee, created in 2001, plans and formulates policies and safeguarding measures. This Unit has an annual budget for inventorying, research, documentation and promotion of intangible cultural heritage and implementing safeguarding projects for elements inscribed on the Representative List initiated by the NCCA, local governments and educational institutions in cooperation with practitioners, community members, etc. Non‑governmental organisations usually act as intermediary groups that provide services and activities to assist grassroots community, sectoral or issue-based membership organisations known as ‘People’s Organizations’. As for ***legislation*** the National Cultural Heritage Act (Republic Act  
No. 10066) was adopted in 2010 and incorporates intangible cultural heritage into the law’s scope of protection, conservation and promotion, according to the five domains defined in the 2003 Convention.

Although there is no institution currently conducting ***training*** in management of intangible cultural heritage, the NCCA has experience in formulating action plans (in collaboration with stakeholders, government and educational institutions) which include management of intangible cultural heritage but these are specific only to inscribed elements. However, one of the objectives for creating the Unit is to provide technical assistance and training to strengthen communities and institutions in intangible cultural heritage. This should be realized once the Unit becomes fully operational, with additional human and financial resources.

The Unit organizes a team to undertake the *in situ* ***documentation*** of various elements of intangible cultural heritage. This research and/or documentation includes actual and social processes, both prior to and even as consequences of an event. Only those elements still performed in their proper sociocultural contexts are documented and, as a general rule, activities should not be staged for the purposes of documentation. Local experts, practitioners, community members (mostly elders) and teachers not only provide information but also help to validate existing data. The Unit has produced books and other information materials based on research studies and documentation conducted, and these are mainly donated to cultural and educational institutions and public libraries nationwide. It has created a specialised library housing a collection of published and unpublished ethnographic, archaeological, cultural etc. materials on the Philippines which researchers, students and others can use free of charge. The NCCA also operates a Portal Cultural Databank (including both inventories described below), which can only be accessed internally with control and confidentiality.

There are currently two ***inventories*** of Philippine cultural heritage as follows, both managed and maintained by the NCCA. (1)  The Philippine Registry of Cultural Property (PRECUP): based on registries submitted by local government units and national cultural agencies covering both tangible and intangible heritage but it is not yet fully operational. Descriptions of properties submitted include: its name (in English and local language[s]), ethnolinguistic group and subgroup, category (tangible or intangible), location, significance, function/use, ownership, collector and informant. Whether a cultural property is associated with one or more ethnolinguistic groups is also noted. Since local governments will maintain and update their own registries, local experts, community elders, teachers, etc. are expected to be involved as key informants. The information provided is transferred to the PRECUP database which will be a valuable reference material for the Intangible Cultural Heritage Inventory. (2) The Philippine Intangible Cultural Heritage Inventory: contains only elements of intangible cultural heritage, regardless of whether they are endangered, still being practised, no longer practised but still remembered in the community. It is indeed deemed important to record even those that are no longer practised in order to have a record of their heritage for present and future generations. However, viability will be taken into account for elements to be nominated to the lists of the 2003 Convention. The inventory fiches are more detailed than those for the PRECUP, including the domain(s), name of the community, date/frequency, responsible national bodies, persons directly participating, resource persons, coordinating bodies, history/development etc. Entries are continuously updated and validated based on new data gathered through field and library researches.

The Unit implements a policy ***promoting the importance of intangible cultural heritage*** in all levels of society, horizontally across the different ethnolinguistic groups and vertically across different economic levels, differentially according to specific cultural orientations. A pilot project has been started with a provincial unit and is almost complete, to be rolled out province-by-province in a long-term programme. The main objective is to make communities more involved and aware of the existence and practice of elements of intangible cultural heritage and to engage community members in their practice and effective safeguarding.

Significant efforts have been directed at the ***dissemination of information*** through publication and promotional work to make the public aware of the significance of intangible cultural heritage, including in nation building, and the urgent importance of its safeguarding.

***Formal and informal education*** in intangible cultural heritage is undertaken by NCAA through the Schools of Living Traditions (SLT), an extra-curricular learning concept that ensures that young people and adults in the community are given equal opportunity to learn the indigenous knowledge and skills, otherwise not integrated into the school curriculum. People’s Organizations and Local Government Units organize the SLTs while NCCA provides funding assistance. In view of limited financial resources and access to them, NCCA has collaborated with the Department of Education (DepED) on the ‘Cultural Education Programme’, including: an enhanced ‘Special Programme for the Arts’ curriculum and production of instructional and resource materials; mainstreaming indigenous knowledge systems, skills and practices into the formal education system through an appropriate SLT model; and organising cultural enrichment activities for students, teachers, and educational administrators in both formal and non-formal systems. ***Non-formal and formal transmissions*** of intangible cultural heritageare further ensured through the ‘National Living Treasures Programme’ operating since 1993.

In terms of ***bilateral, sub-regional, regional and international cooperation***, the NCCA has collaborated with the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) – the category 2 centre established in the Republic of Korea – in a number of projects, for instance the preparation of a *Status Report on the Intangible Cultural Heritage Safeguarding in the Philippines* in 2010. Recently the Philippines has collaborated with the Republic of Korea, Cambodia, and Viet Nam for the preparation of a multinational nomination of tugging rituals and games for possible inscription on the Representative List. In 2011, the NCCA signed a MoU with the National Research Institute of Cultural Heritage (NRICH) of the Republic of Korea that includes, *inter alia*, exchanges of experts in safeguarding intangible cultural heritage in danger of deterioration and disappearance, encouraging the exchange of information and expanding opportunities for performers to give performances in each other’s country. In 2011, the Unit hosted a research fellow from the Department of Intangible Cultural Heritage within the National Research Institute for Cultural Properties of Tokyo, Japan.

Two elements from the Philippines are covered by the report and were inscribed on the Representative List in 2008, namely: Hudhud chants of the Ifugao and Darangen epic of the Maranao people of Lake Lanao. Both elements were originally proclaimed as Masterpieces of the Oral and Intangible Heritage of Humanity, respectively in 2001 and 2005.

* + - 1. **Plurinational State of Bolivia**

The ***competent bodies*** for implementing the Convention and setting policies for safeguarding intangible cultural heritage are the Ministry of Cultures and Tourism and its Unit for Intangible Cultural Heritage in coordination with the municipal, departmental and indigenous governments. Departmental councils have also been created in the context of ‘cultural journeys’ in the nine departments. Other significant institutional actors are: universities (academic research into intangible cultural heritage); the Vice Ministry of Traditional Medicine and Interculturality (within the Ministry of Health); and the Ministry of Education. Programmes and projects are also carried out in coordination with the National Commission for UNESCO through the Ministry of Education, the Ministry of Foreign Affairs and the Permanent Delegation of the Plurinational State of Bolivia to UNESCO. ***A*** ***law*** ***dedicated to cultural heritage*** (No. 530), which includes intangible cultural heritage, has been adopted and published in 2014.

***Training*** has been undertaken using workshops held by the Ministry of Cultures and Tourism through the Unit of Intangible Cultural Heritage, to inter-institutional promoter boards and Activation Committees for specific elements (e.g. the Activation Committee of the Ichapekene Piesta) on preparing nomination files at national and international level, safeguarding plans and inventorying. In addition, a training workshop on management and recognition of intangible cultural heritage has been developed with the Spanish Agency of International Cooperation for Development (AECID). Two capacity-building workshops, within UNESCO’s global strategy, were held to improve ability to implement the 2003 Convention in cooperation with the Ministry and support from the UNESCO Office in Quito.

***Documentation*** in the field of intangible cultural heritage is primarily gathered and held by the Ministry of Cultures and Tourism. Other bodies active in documentation include: the Departmental Government of Oruro; the Association of Folklore Bands of Oruro; the Committee of Ethnography and Folklore of Oruro; the Universidad Técnica de Oruro; the Bolivian Institute of Traditional Kallawaya Medicine; the Cultural Foundation of the Central Bank of Bolivia; and the National Museum of Ethnography and Folklore.

The Constitution identifies the ***inventorying*** of elements of intangible cultural heritage as a priority task for the safeguarding of cultural heritage in coordination with departmental and municipality governments and indigenous entities. The Ministry has developed a Plurinational System of Registration of Intangible Cultural Heritage through a database generated by departmental and municipal governments, for implementation in 2015. Currently, there are five main groups of inventories of Bolivian intangible cultural heritage. These are as follows: (1)  Inventory of the Carnival of Oruro: this is based on ethnographic research undertaken in the 1970s enhanced by an inventorying methodology developed at a regional workshop; its objectives include systematizing and encouraging academic investigation about the Carnival of Oruro and creating a comprehensive database of Bolivia’s intangible cultural heritage. Forty-eight groups have been registered and catalogued in 18 specialties and 831 files prepared for ten categories (e.g. dance, wardrobe, choreography, music, historical process, rehearsing wardrobe). (2)  Inventory of Andean cosmovision of the Kallawaya culture containing records of 33 years of work by German psychiatrist, Ina Rösing. This material is partially available. (3)  Registry of 60 music styles in danger of disappearing from Bolivian Aymara communities in the departments of La Paz and Oruro. (4) Inventory of the elements to be nominated to the Representative List and process of cataloguing using a digital system with fields for context, dance, festivity, associated instruments and objects, and musicological analysis. This contains records of five festivities and one music and dance element gathered with the voluntary participation of the communities concerned. (5) Other inventories undertaken on behalf of municipal governments, indigenous authorities and their neighbours covering eight elements.

***Other safeguarding activities*** include creating a ‘System of Cultural Heritage Management’, incorporating elements to the Representative List with support from AECID. Another action is the declaration of intangible cultural heritage as heritage of Bolivia at both national and international levels: 70 elements have now been declared. One of the main pillars of safeguarding strategies is the participation and agreement of the community, which has allowed communitarian participation initiatives, such as the creation of departmental ‘Cultural Boards’ in the nine departmental governments.

Some safeguarding measures are ***related to specific elements***. For instance, several conferences about the ‘Danza de la Diablada’, were organized in 2010 by local and national institutions. Also in 2010, an exchange of experiences between the Carnival of Oruro and the Carnival of Barranquilla took place in La Paz, with the participation of dance groups. Activation Committees have been established that are responsible for elements nominated up until 2014 for international inscription. Monitoring, assessment and support meetings have been held by local authorities and communities to implement the safeguarding plans.

Anthropological and historical ***research*** studies through specialized institutions is strong in Bolivia, including: the Centre of Rural Investigation and Promotion (e.g. rescuing and valuing indigenous traditions and knowledge related to agricultural technology, textiles, organization, education, religion, rituals); the HISBOL Centre of Art and Literature Documentation, with studies of indigenous towns of Bolivia; the Centre of Studies on Economic and Social Reality, which has performed several studies about indigenous towns; the Centre of Investigation and Popular Service, a reference institution in the mining and the urban fields; the Centre for Ecology and Andean Towns, an institution committed to environmental justice and intercultural coexistence; and the Programme of Strategic Investigation in Bolivia (PIEB) where research on civil society actors and subsequent knowledge dissemination aims to assist the sustainable development model and strengthening of democracy.

PIEB also undertakes ***capacity-building for research and documentation*** aims to strengthen local capabilities and support the work of investigators and documentation centres, through training courses and financial support. The Museum of Ethnography and Folklore is also an important institution involved in the collection, documentation, research on and presentation of knowledge and cultural expressions. Its objectives include helping to link local knowledge producers with the rest of the population in Bolivia and worldwide. It has held workshops on intangible cultural heritage with the participation of social communicators, aiming to strengthen ***promotion of this heritage and raise awareness*** of civil society.

Various ***higher education*** institutions have also incorporated specific lines of research on intangible cultural heritage, established master degrees and other specialised courses. As an example, students of Anthropology of the Technical University of Oruro presented theses on the Carnival of Oruro, and the Faculty of Architecture of the University Mayor de San Andres developed an MA degree on Cultural Heritage Management aimed at training professionals capable of fostering intercultural coexistence and safeguarding intangible cultural heritage.

***Bilateral, sub-regional, regional and international cooperation*** has been fostered through coordination with the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), MERCOSUR, AECID and the National Institute of Historical Artistic Heritage of Brazil with whom an exchange of experience for cultural management and the safeguarding of intangible cultural heritage have been developed. Bilateral agreements have also been concluded with countries of the Andean Community and with Peru and Ecuador for the organization of a workshop on the elaboration of nomination files for the Representative List. An exchange project about experiences and knowledge of cultural management has been carried out with Brazil, including inventorying elements of intangible cultural heritage. A training workshop for management and recognition of intangible cultural heritage has been developed with AECID.

Bolivia has four elements inscribed on the Representative List, namely: the Carnival of Oruro, (2008, originally proclaimed in 2001 as a Masterpiece of the Oral and Intangible Heritage of Humanity); Andean cosmovision of the Kallawaya (2008, also originally proclaimed in 2003 as a Masterpiece); Ichapekene Piesta, the biggest festival of San Ignacio de Moxos (2012); and Pujllay and Ayarichi, music and dances of the Yampara culture (2014). In addition, the Safeguarding of the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru has been selected in 2009 for inclusion on the Register of Best Safeguarding Practices.

* + - 1. **Portugal**

The General-Directorate for Cultural Heritage (GDCH) has overall responsibility for setting up policies for intangible cultural heritage, including declaring elements as national heritage, administering the national inventory and a database of living heritage, and coordinating at national level initiatives led by various institutions active in the field of intangible cultural heritage. The Division for Immovable, Movable and Intangible Heritage has been the ***implementing body*** for safeguarding intangible cultural heritage since 2012.

Based on the study of legislative acts, policies, safeguarding strategies of other countries, the work of relevant international and regional organizations and national non-governmental organisations, regional cultural administrations, universities and museums, a new ***legislative framework*** was established in 2009–10 which combines the principles of the Cultural Heritage Act of 2001 with those of the 2003 Convention. This resulted in a decree law and ordinance that respectively provide the legal framework, fundamental principles and set out the methodological and scientific requirements for safeguarding and inventorying intangible cultural heritage.

With regard to ***safeguarding policy***, a major emphasis is placed on taking an integrated approach towards safeguarding intangible cultural heritage that links it with tangible heritage and the physical environment. This approach advocates the joint documentation of intangible cultural heritage and tangible elements associated with it, the management of intangible cultural heritage together with associated movable objects and the joint legal protection of tangible elements linked to living heritage. The linkage between tangible and intangible heritage has been established in several World Heritage sites and in a project to register the traditional uses of plants in Forest Laurissilva in Madeira and the recovery of legends and traditional tales in Alto Douro Wine Region, among many others.

The GDCH provides short-term training for ***capacity-building*** in safeguarding intangible cultural heritage, mainly for local and regional administrations, local museums and non-governmental organisations. Since 2013, the GDCH has collaborated with Universidade Aberta to offer a one-semester e-learning course for capacity-building on documentation of elements of intangible cultural heritage with involvement from communities, groups and individuals. GDCH has also published standards for inventorying and safeguarding, available online, that can be used as part of capacity-building training programmes.

Museums, especially ethnographic museums, play a key role as ***documentation institutions***, alongside universities and research centres. The archives of the National Museum of Ethnology are particularly rich in documentation about intangible cultural heritage linked with moveable heritage. Undertaken in a participatory manner, documentation provides the basis for assessing feasibility of any safeguarding strategy or measure. Dedicated software was developed by national authorities in 2009–11 for this purpose. The Matriznet database for Portuguese Museums has documentation from several institutions available online. Other databases are the Tropical Historical Archive from the Institute of Scientific and Tropical Investigation and the Digital Library from Camões Institute for Portuguese Language and Culture. Two fundamental principles that apply with regard to access to information are freedom of access to information and the protection of intellectual property rights of communities who are bearers of traditions, which both need to be maintained.

Several ***research studies*** have been undertaken on intangible cultural heritage, as projects proposed by universities and public administration or as PhD theses (e.g. on the role of museums and inventory-making). With some universities now offering courses on the subject, it is expected that more research will be forthcoming in the future. Publication of research studies and organization of several national and international conferences have been supported by the GDCH. A survey of ‘Intangible Cultural Heritage of Portugal’ was conducted by GDCH in cooperation with 494 institutions (museums, regional cultural directorates, municipalities and research centres) which has been a vital basis for the establishment of the National Inventory. Its website disseminates information on research and documentation.

There are two ***inventories***, as follows: (1)  The National Inventory of Intangible Cultural Heritage was established in 2011 and is legally the main instrument for national safeguarding of intangible cultural heritage, raising public awareness and fostering direct involvement of practitioners, non-governmental organisations and local institutions in the processes of identification, documentation, design and implementation of safeguarding measures. It has been operating online since 2011 and allows for completely digitalised inventorying providing a publicly accessible platform, designed by the GDCH, for Portuguese‑speaking countries. Within the National Inventory, there are two types of registration: (a) ‘inventory’ entries, as part of the legal safeguarding process, and (b) ‘urgent safeguarding’ entries for elements where viability is threatened. Entries must not only describe the element but also include an adapted safeguarding plan or measures and the applicant for registration is responsible for ensuring that these are carried out. Entries of both types should be updated at least every ten years in a participatory process. The National Inventory is not seen as a tool for managing heritage administration but rather for empowering communities, groups and individuals to safeguard and manage their intangible cultural heritage elements. (2) The Regional Inventory of the Intangible Cultural Heritage of the Azores is an adapted version of the National Inventory and its legal framework, and was adopted in 2012 by the regional government. It is intended as an inventory exclusively of elements from the archipelago of the Azores. Its concept, principles, methodology, data model and software are the same as those for the National Inventory.

A central tool for ***awareness-raising*** is the website of the National Inventory which disseminates a wide variety of information relating to intangible cultural heritage for different audiences. Conferences and seminars have been organised by the National Commission for UNESCO, the GDCH, regional directorates, universities, research centres and accredited non-governmental organisations. For example, a colloquium on proverbs was held by the International Association of Paremiology in 2014.

As an ***educational programme***, national authorities have created a ‘Kit for Documentation of Intangible Heritage’ addressed to the general public and, in particular, young people. It has been disseminated to all schools and museums, as well as some associations and non-governmental organisations, and is available to download for free from the National Inventory website. The kit was conceived for use mainly in schools and museums’ educational departments in order to raise awareness about living heritage, the need for safeguarding it and the interdependence between tangible and intangible aspects of heritage. It was awarded the ‘Ibero-American Prize for Education and Museums’ in 2013 and in 2014, GDCH partnered with the Spanish Institute for Cultural Heritage to have it translated in Spanish and disseminated to Spanish-speaking countries. Non-governmental organisations and civil society organisations also carry out educational programmes on intangible cultural heritage: the INATEL Foundation provides several specific programmes related to intangible cultural heritage, such as ‘Archaeology of the Invisible’ aimed particularly at improving the curriculum in this area and fostering a diversity of approaches in the early years of schooling. The Foundation also provides arts and crafts workshops and courses on traditional musical instruments in several cities, as well as training in integrated tourism management for intangible cultural heritage. At the higher education level, postgraduate programmes on intangible cultural heritage and traditional know-how, anthropology, ethnomusicology and oral literature are offered.

Between 2008 and 2014, Portugal engaged in ***international cooperation*** from involvement with multinational nominations, organising international workshops, seminars and conferences, participation in networks of experts, cooperating in training activities, research and education projects and exchanges of information. These have been undertaken both at governmental level and through non-governmental organisations accredited to UNESCO and universities. For example, cooperation has been undertaken with training courses on documentation methods in Spain and Peru. The GDCH has also engaged in information exchange meetings with France, Belgium, Brazil, Poland, Uruguay and Spain involving accredited non-governmental organisations and governmental counterparts. INATEL Foundation is a representative member of the International Organisation of Councils of Folklore Festivals and Folklore Arts (CIOFF) and the Centre for Research in Anthropology has carried out research studies in several countries, both providing opportunities for peer-to-peer exchanges. Similarly, the accredited non-governmental organisation – Intangible Memory-Cultural Cooperative CRL – takes part in international seminars and a European storytelling festival while being the Portuguese focal point for an EU-funded project on storytelling and the environment.

Portugal has three elements inscribed on the Representative List, one of which is a multinational inscription: Fado, urban popular song of Portugal (2011); Mediterranean Diet (2013 with Cyprus, Croatia, Greece, Italy, Morocco and Spain); and Cante Alentejano, polyphonic singing from Alentejo, southern Portugal (2014). The last element is not covered by the current report.

* + - 1. **Slovenia**

The ***competent bodies*** for intangible cultural heritage and their various responsibilities are as follows. The Cultural Heritage Directorate within the Ministry of Culture has overall responsibility for cultural heritage, sets policy, oversees safeguarding, funds public services and manages the Register of the Cultural Heritage. The designated coordinator safeguards intangible cultural heritage in cooperation with national and other authorised museums and the Institute for the Protection of the Cultural Heritage. The role of coordinator was assumed by the Slovene Ethnographic Museum in 2011. The Slovenian National Commission for UNESCO and its special Committee on Heritage support bearers of intangible cultural heritage, actions on increasing awareness regarding such, and participation of young people.

The Cultural Heritage Protection Act (No. 16/08 of 2008, as amended) is the main ***legislation*** which defines intangible cultural heritage according to the 2003 Convention, the competent bodies and their responsibilities, the system of safeguarding measures for integrated safeguarding and management of the national Register of the Cultural Heritage. On a ***policy*** level, the National Programme for Culture (2014–17) emphasises targeted support for safeguarding intangible cultural heritage and, particularly, support to bearers. In addition, intangible cultural heritage has been integrated into the official Slovene Tourist Strategy (2012–16) while the Rural Development Programme (2014–20) deems cultural heritage as an opportunity for development of rural areas, as well as employment.

There are no special institutions in Slovenia dealing exclusively with ***training*** in intangible cultural heritage management.

Institutions holding ***information and documentation*** on intangible cultural heritage already existed but following ratification of the 2003 Convention, some focused more on its safeguarding. The coordinator pays special attention to intangible cultural heritage within the existing documentation system and other relevant institutions holding documentation on intangible cultural heritage: national and other officially-sanctioned museums; the Institute for the Protection of the Cultural Heritage of Slovenia and its regional offices; the Department of Ethnology and Cultural Anthropology (University of Ljubljana); the Institute for Slovene Ethnology; the Institute of Ethnomusicology; and the Science and Research Centre of the Slovenian Academy of Sciences and Arts, which also publishes primary and secondary collections of folk songs and folk dances. In order to increase ***access*** to cultural heritage, the State provides special funds for the digitisation of heritage content held by competent institutions: digitised content on intangible cultural heritage is accessible to the general public through websites of archives, libraries, museums, universities and institutes. Content that has not yet been digitised is also accessible to the public in person.

The Register of the Intangible Cultural Heritage (‘the Register’) is the main ***inventory*** of living heritage and forms part of the Register of Cultural Heritage, managed by the Ministry of Culture. Submissions for inscription into the Register may be made by anyone but must include consent of the concerned bearer(s); most are submitted by bearers, competent professional organisations (e.g. museums) and non-governmental organisations, such as societies and associations. Data on elements include: the name(s); geographical location; the domain/subdomain; typological descriptors/types; data on the bearer(s); name, address and description (if necessary); relationship to other intangible or tangible heritage elements; type of safeguarding guidelines; competent institutions; justification for inscription; any limitations on accessibility of data to the public; and a photographic image. The role of the bearer(s) is emphasised throughout the inscription process. There were 37 elements of intangible cultural heritage and 79 bearers currently inscribed in the Register by late 2014. Selected elements included in the Register can be proclaimed as intangible cultural heritage of special national significance and five elements thus far have been accorded this status. Currently only elements of intangible cultural heritage with active bearers are inscribed in the Register and the inclusion of a category of threatened elements of intangible cultural heritage or those in need of urgent safeguarding is being considered.

A number of ***actors*** are involved in various safeguarding projects in addition to the coordinator, including non-governmental organisations, local authorities (e.g. local authorities often support local bearers through providing financing and space for their activities), bearers and community associations.

In order to ***raise awareness***, present its activities and encourage bearers to nominate elements for the Register the coordinator published a leaflet entitled ‘The Intangible Cultural Heritage in Slovenia’ in 2009, followed by other publications aimed at promoting and enhancing safeguarding such as the *Handbook of Intangible Cultural Heritage* (2012) and audio-visual material promoting the elements inscribed in the Register. Other awareness-raising events have included exhibitions on ‘The Carnival Heritage of Slovenia’ (2012) and ‘The Easter Heritage of Slovenia’ (2013) held in the Slovene Ethnographic Museum. The Slovene Ethnological Society has organised scientific meetings on intangible cultural heritage and several professional and scientific books and articles have been published, including in the journals of the Slovene Ethnographic Museum and the Slovene Institute of Ethnology. Some bearers of elements inscribed in the Register have published books and periodicals, made films and mounted exhibitions on their intangible cultural heritage.

As for ***educational programmes***, UNESCO Associated Schools Project Network (ASPnet)in Slovenia has increasingly identified, explored and recorded local traditions. ASPnet has encouraged safeguarding intangible cultural heritage as one of its main themes, financially supported projects and published a bilingual publication *Heritage in Young Hands – Youth Adopting Monuments* in 2013. Since 2000, lacemaking has been included in the primary school curriculum as an optional subject and after-school activity, and the art of bobbin lacemaking is being transmitted through Third Age University courses and workshops for adults. The Cultural Bazaar is the most prominent annual event for promoting culture and arts education supported by several governmental ministries (culture, education, health, the environment) with the patronage of the National Commission. A key feature of the Bazaar is a full‑day training course intended for a broad range of professionals, primarily professional educators and cultural workers, including information on intangible cultural heritage.

Development agencies and handicraft centres active across Slovenia offer ***extra-curricular training***, such as: the Centre for Arts and Crafts of the Marianum Veržej Institute, which organises various creative workshops in addition to regular training; the Development Centre of the Heart of Slovenia, which coordinates development projects in the region and offers cultural heritage-related training; and the Ribnica Handicraft Centre, which offers rich and diverse activities suitable for different target groups, including preschool and school groups. Several local community associations transmit intangible cultural heritage to younger generations as a safeguarding activity. Non-formal knowledge is passed on through festivals, exhibitions, competitions, and lectures.

The Public Fund for Cultural Activities covers ***non-professional creativity*** associated with music and dance activities, organises folklore groups for adults and children, safeguards associated tangible heritage (folklore costumes and musical instruments) and organises training programmes. In addition, the International Council for Traditional Music (accredited non-governmental organisation and member of the Evaluation Body) and the Forum of Slavic Cultures (a non-profit organisation) also organises festivals, exhibitions and seminars on intangible cultural heritage and recognises Slavic cultural creativity in ethnology, museology, folklore and music through the Živa Award.

In terms of ***bilateral, sub-regional, regional and international cooperation***, representatives of the Ministry of Culture and of the coordinator regularly participate in regional expert meetings on intangible cultural heritage. In 2014, Slovenia officially became a Member State of the Regional Centre for Safeguarding the Intangible Cultural Heritage in South-Eastern Europe based in Sofia, Bulgaria. Experts actively participate in seminars and conferences on intangible cultural heritage of Southeast Europe organised under the auspices of the UNESCO Office in Venice. Several international meetings on intangible cultural heritage have been held in Slovenia, some of which were organised by the Slovene Ethnological Society. For the 10th anniversary of the 2003 Convention, the Coordinator organised an international conference on ‘Promoting Intangible Cultural Heritage’ attended by experts from Slovenia, Austria, Hungary, the Czech Republic, Croatia and Germany. From 2011 to 2014, ‘Cultural Capital Counts’ was a project linking ten European regions from six countries, including Slovenia. The main goal of the project is to enable positive development of the regions by focusing on intangible cultural heritage. The Slovene Ethnographic Museum has also participated in the international project ‘Carnival King of Europe’ (with Italy, Croatia, the former Yugoslav Republic of Macedonia, Spain, Bulgaria, Romania, France, and Poland).

Slovenia has no elements inscribed on the lists of the 2003 Convention so far.

* + - 1. **Sri Lanka**

The Planning Division of the Ministry of Culture and the Arts is the body with overall responsibility for safeguarding intangible cultural heritage and an Intangible Cultural Heritage Unit has been established within it in May 2014 to take measures for ***implementing*** the 2003 Convention. The Planning Division also cooperates with other ministries and institutions whose activities relate to intangible cultural heritage, such as the Ministries of Indigenous Medicine, National Heritage, Mass Media, Education and Higher Education.

The Planning Division uses the National Training Centre in Veyangoda where 45 participants can be trained *in situ* at one time, for ***training*** in intangible cultural heritage and to provide in-service training for Cultural Promotion Officers. Other governmental training centres, situated in different cities, include the Management Development and Training Institute, the Sri Lanka Foundation Institute and the Cultural Training Centre. The Ministry also provides training programmes for Cultural Officers and other staff (about 600) on the importance of safeguarding measures for intangible cultural heritage.

The Planning Division of the Ministry of Culture and the Arts coordinated three ***capacity-building*** training workshops between 2012 and 2014 organised by UNESCO in the framework of the UNESCO/Japanese Funds-in-Trust and with assistance from the UNESCO Office in New Delhi. In these three workshops on implementation of the Convention at national level, inventory-making and elaboration of nomination files to Lists of the Convention, 25 universities, the Library Science Board, the Sri Lanka Rupavahini Corporation, as well as non-governmental organisations, the media etc. participated.

Some departments of anthropology, sociology and history in the universities of Sri Jayawardena Pura, Kelaniya, Peradeniya, Ruhuna and the University of the Performing Arts have established institutions which can be used as ***documentation centres*** for intangible cultural heritage. Some professionals working in these institutions have already participated in capacity-building workshops conducted by UNESCO trainers, trained as resource persons and are involved in other local activities related to intangible cultural heritage conducted by the Ministry. Initiatives on collection and documentation of intangible cultural heritage in the districts of Kandy and Nuwara Eliya were taken by the Intangible Cultural Heritage Unit following a training workshop held in 2014. The Ministry also opened a Folk Music conservation library consisting of modern and sophisticated technology in 2010 that holds information on artistic traditions held by individuals and institutes in different parts of the country, records and conserves this information using digital technology, makes it available for study and research purposes and publishes the knowledge as a promotional exercise.

The Unit has also conducted a ***research project*** on the history of traditional drumming, current status, future potential and rituals, folklore and social background connected with it, as well as ways and means of preserving the art.

There are five ***inventories*** of intangible cultural heritage in Sri Lanka, namely: (1) Inventory on intangible cultural heritage in Polonnaruwa District, administered by the Unit; (2) Inventory on intangible cultural heritage in Anuradhapura District; (3) Inventory on intangible cultural heritage in Matale District; (4) Inventory on intangible cultural heritage in Kandy District; and (5) Inventory on intangible cultural heritage in Nuwara Eliya District (the last two are in progress). The fundamental ordering principle used is territorial, based on the country’s 25 districts which are divided into several Divisional Secretariat Division(s) (DSDs). Each DSD has a Cultural Officer who, with the help of local people (a village chief, temple priest, church priest and community members), have collected data and information from intangible cultural heritage bearers in a given DSD area. Information on the element’s viability is collected but not mentioned in the inventory. Inventories will be updated every four years. The Ministry has started inventorying-making in 2013 and is expected to update in 2016. Non-governmental partners for identifying and defining intangible cultural heritage are not involved so far, but community members are participating.

For ***promoting the function in society*** of intangible cultural heritage and ***integrating its safeguarding into planning programmes***, the Planning Division of the Ministry is currently including several safeguarding programmes into the Annual Action Plan of the Ministry.

Since 2010, ***specific safeguarding measures*** undertaken by the Ministry have included implementing several projects with the main objectives of preserving and promoting selected elements, raising awareness among the public and heritage bearers and ensuring transmission. The main projects are: (i) ‘The Conservation of Folklore and Folk Music’ project which has, as a prime objective, to conserve folk heritage such as folk songs, their sound patterns, and sound patterns of folk musical instruments (such as hewisi and wannam), rites and rituals; (ii) ‘The Preservation of Ola leaf’ project which will study and conserve ola leaves and study traditional knowledge and artistic skills related to them to be transmitted to future generations; (iii) ‘Revealing intangible cultural heritage in Matale’, a pilot project to collect information on living heritage practices of people living in Matale district through a three-month survey launched in August 2012; and (iv)  ‘Angam Martial Art Project’ which aims to identify masters of this 2,500 year-old martial art, preserve it, ensure its transmission, bring together all Angam fighters under the patronage of the government and measure and promote this martial art throughout the country.

Following the training described above, Cultural Officers will work to ***raise awareness*** about the importance of intangible cultural heritage and its safeguarding with students and their parents who visit the 172 cultural centres located in various DSDs of the country.

At the ***higher education level***, the University of Sri Jayawardenapura has already introduced intangible cultural heritage and related areas for anthropology undergraduates. Various research areas related to intangible cultural heritage have been selected by undergraduate and post graduate students of the above university for research. A new subject area entitled ‘Intangible Cultural Heritage and Folklore Studies’ has been introduced for an external degree programme from 2014.

In terms of ***regional and international cooperation***, the Ministry has participated in activities pertaining to regional cooperation, such as an international seminar on intangible cultural heritage organised by UNESCO in Thailand. The Ministry has also participated in the 5th Session of the General Assembly of the States Parties to the 2003 Convention.

Sri Lanka has no elements inscribed on the Representative List or the Urgent Safeguarding List so far.

* + - 1. **Switzerland**

As a federal state, Switzerland has 26 cantons which have their own autonomous ***competent bodies*** for implementing the 2003 Convention and, although there are national and regional coordinating structures, each canton sets its own policies for this purpose. At ***federal level***, the Section for Culture and Society of the Federal Office of Culture (FOC) is the competent body and a new post, a dedicated budget for 2012–2015 and a joint programme with other federal cultural institutions have been created. Within the FOC, working groups for different aspects of safeguarding have been set up seeking a balance between experts, regions and civil society, and they collaborate closely with the Swiss National Commission for UNESCO. At ***regional level***, the Grand Council in Vaud adopted a Law on Movable and Intangible Heritage in 2014 proposing the creation of a post of conservator of intangible cultural heritage and a Fund for movable and intangible heritage. Geneva has integrated intangible cultural heritage into its Law on Culture (2013) in order to guarantee the transmission, conservation and enhancement of this heritage and the Law on Culture (2010) in Aargau includes intangible cultural heritage as a new domain for support. Other cantons have created commissions of governmental and non‑governmental experts, appointed personnel responsible for the safeguarding of intangible cultural heritage or assigned this responsibility to museums.

At federal level, no specific body has been created to provide ***training*** but several measures have been taken to improve management capacities of relevant institutions as a complement to traditional transmission mechanisms offered by universities and cultural institutions. For example, the Training Centre of Ballenberg strengthens capacities of practitioners through intergenerational transmission of craftsmanship techniques. At regional level, several training initiatives have been set up by academic and cultural institutions.

For ***documentation***, the FOC created at federal level a website in five languages during development of the inventory in 2012 in order to reinforce the importance of intangible cultural heritage in Switzerland. The website includes documentation dossiers for all elements included in the national inventory, following close collaboration between federal authorities, experts, communities, groups and individuals who maintain and transmit this heritage. The National Library, the National Sound Archives, the National Museum and the National lexicons have played an important role in heritage documentation. At regional level, institutions such as the Centre of Dialectology and Ethnography (Ticino), the Centre for Popular Music (Appenzell) and the Ethnographic Museum (Neuchâtel) are notable for the attention they have paid to intangible cultural heritage over the past few years. Numerous cantonal libraries, universities, state archives, museums and other centres of expertise have been mobilised for documentation and have, in some cases, developed dynamic collaborations for documenting intangible cultural heritage at national, regional and local levels.

***Inventories***, as with other safeguarding measures, operate also at both national and regional levels. At national level, there is a national inventory called the List of Living Traditions in Switzerland (collated in 2010–2012 over 26 cantons) and a specialised Inventory of Swiss Culinary Heritage (collected in 2004–2009 over 24 cantons). At regional level, six cantons have their own inventories.

The ***National Inventory*** is classified according to the five domains of the 2003 Convention and according to the region(s) where the element is practised. The criteria of selection are also influenced by the Convention, with the addition of notions of uniqueness and representativeness applied to restrict the number of elements listed in this initial step. The viability of the elements is taken into account, including safeguarding measures in place and threats affecting the viability of each element. Federal authorities and cantons have all been involved in the inventorying process. While cantons were responsible for the identification of elements and their inventorying, federal authorities coordinated the overall process, including management of a steering group that evaluated submissions from the cantons, the technical, graphic and editorial work for the inventory and its translation and publication online. A monitoring group has been tasked with following up the inventory and the modalities for its updating are under discussion based on a recent evaluation. The federal approach is extremely decentralised and thereby facilitates participation from communities at the cantonal level. The degree of community involvement is variable but a publicly accessible website has been put in place since 2010 for direct involvement of the civil society.

***Regional inventories*** vary significantly between cantons. The criteria for inclusion differ according to regions (e.g. the Canton of Vaud includes continuity, uniqueness and vitality while, in Fribourg, transmission, creation of a social link, recognition of bearers at the local or cantonal levels are all applied). Some cantons followed the form and approaches of the national model (e.g. Vaud and Fribourg), whereas others created their own models (Aargau-Solothurn, Valais and Bern). In cases where no public regional inventory exists, interregional approaches have been developed (as in central and eastern Switzerland). For updating the inventories, this again varies across regions especially since no national strategy has yet been determined. Community involvement is achieved in different ways across regions, through networks of towns, museums, associations and direct appeals for submissions. In most regions, working groups for inventorying involved non-governmental organisation representatives and provided many descriptions of inscribed elements. Local people are (as in Fribourg) also involved through cultural associations or other local authorities.

As far as ***national level safeguarding measures*** are concerned, the 2009 Culture Promotion Act provides an overall legal framework encouraging access and participation of communities to a cultural life. A priority programme ‘Living Traditions’ (2012–15) was initiated by the FOC to foster dissemination and ***promotion*** of living traditions. Exhibitions were hosted at the National Museum and the National Library. In order to foster the function of intangible cultural heritage in society, the National Commission for UNESCO organised ***awareness-raising*** forums to sensitize stakeholders and educators about the National Inventory and the importance of safeguarding living heritage for formal and informal education systems. The publication of the National Inventory on its website was itself an awareness‑raising activity and a nationwide promotional campaign was launched to introduce the elements to the public and to sensitize them about this heritage.

The cultural foundation Pro Helvetia supports popular culture (music, theatre and dance) and uses innovative methods, such as creating new works, bringing together international groups of popular music in festivals, supporting talented young performers through extra-curricular exchanges between different regions and funding projects of associations active in maintaining Swiss popular culture.

The FOC promotes ***research*** on intangible cultural heritage in Switzerland geared towards concrete outcomes, such as developing a practical guide for collaboration between bearers, communities and tourism actors for sustainable development. It also organises scientific conferences, such as on exhibiting and mediating intangible cultural heritage and proceedings of several independent scientific meetings have also been published. In 2011, FOC published a study on traditional craftsmanship with the State Secretariat for Education, Research and Innovation.

There is, as yet, no ***education or training within concerned communities*** at national level but the Training Centre of Ballenberg is supported in its capacity-building efforts for crafts associations by the FOC. Non-formal transmission is not directly addressed but a study on craftsmanship found a relationship between formal apprenticeship modes and the degree of viability of practices.

At regional level, some regions provide support to specific elements and their performer/practitioner associations (e.g. yodel in St. Gallen), cantonal associations (e.g. the Fribourg Choral Federation), for specific events (e.g. the ‘Festival of Bénichon’) or for certain know-how (e.g. stonework). It should be noted that villages and towns, as well as lottery funding for civil society, also play an important role in realising ***safeguarding activities***. The 2003 Convention has also provided a new orientation for pre-existing support to traditional, associative and amateur cultural activities. Measures include research studies, awareness-raising and promotional activities (e.g. collaboration between an art college, museums and TV channel to make documentary films), actions for cultural creators, conferences, debates and exhibitions. Different cantons have different priority domains, such as popular music and dialect in central Switzerland or the yodel in Appenzell. The various safeguarding actions all contribute to the dissemination of information to the public, through online websites and databases, taking into consideration customary practices (e.g. reintroducing outdoor yodelling based on traditional lifestyle).

In addition, a multitude of educational, awareness-raising and information sharing measures have been taken, such as an educational brochure for teachers with differentiated activities for children from 5 to 18 years old (Vaud), activities for school-aged children on the cantonal web portal, online availability of inventories (Fribourg, Aargau-Solothurn, Valais and Bern), information tools and field studies. Museums and regional centres have also prepared various pedagogical tools and information has been disseminated through the media (Schwyz) and brochures on local elements (Uri). Several cantons in eastern Switzerland collaborated on a project for children’s and young persons’ musical training. Regular events are also organised to allow new inhabitants to become familiar with local traditions (Fribourg, Neuchâtel) and lifelong training opportunities are offered (pastoralism, clock-making and dry stonewall-making). Demonstrations of craftsmanship skills are organised during festivals, traditional markets and European Artistic Crafts Days. These provide for public awareness-raising and reinforce traditional know-how and the role of practitioners through direct contact with the public. Regional Natural Parks engage in educational and awareness-raising activities relating to intangible cultural heritage and the natural environment (e.g. Gruyère Pays-d’Enhaut and UNESCO Biosphere Reserve at Entlebuch) to promote know-how related to natural resources and provide guided thematic visits for awareness-raising on intangible cultural heritage elements (festivals, customs and craftsmanship). These encourage an all-round education of children and youth about natural spaces related to intangible cultural heritage.

In terms of ***bilateral, sub-regional, regional and international cooperation***, the Federal State has regular contacts through the Austrian and German National Commissions and the French Centre for Intangible Cultural Heritage with neighbouring countries to identify subjects of common interest. The Swiss National Commission for UNESCO itself organised an international expert workshop on the 2003 Convention in 2012. The Swiss Agency for Development and Cooperation has provided support for intangible cultural heritage through various development projects in Africa, Asia, Eastern Europe, Latin America and the Caribbean. It has also participated in projects carried out by the non-governmental organisation Traditions for Tomorrow with indigenous peoples and afro-descendant minorities. Pro Helvetia Foundation’s activities are also primarily conducted through interregional exchanges. At regional level, there is an ongoing cooperation project on Italo-Swiss ethnography and intangible cultural heritage between the Italian regions of Lombardy, Val d’Aoste, Piedmont and Bolzano-South Tyrol (autonomous Province) and the Swiss cantons of Valais, Ticino and Graubünden.

Switzerland currently has no elements inscribed on the Representative List or the Urgent Safeguarding List.

* + - 1. **Uzbekistan**

The Republican Scientific-Methodological Centre of Folk Art of the Ministry of Culture and Sports (the ‘Scientific-Methodological Centre’) was entrusted with the ***coordination*** of the safeguarding of intangible cultural heritage in Uzbekistan at national level. At regional level, coordination is ensured by the Regional Scientific-Methodological Centres of Folk Art. The Board of Experts and Historical-Cultural Expertise on Intangible Cultural Heritage operate under the Scientific‑Methodological Centre. In addition, a number of organizations, such as Culture and Leisure Centres (894 centres), the Union of Composers or the Academy of Arts are closely involved in the safeguarding and promotion of intangible cultural heritage.

Since ratification of the 2003 Convention, Uzbekistan has developed a ***legislative and policy framework*** for the safeguarding of living heritage, in particular through amendment of the existing Cultural Heritage Law, adoption of a new law (2009) and implementation of the State Programme on ‘Safeguarding, preservation and popularization of intangible cultural heritage of Uzbekistan for 2010-2020’ (‘State Programme’).

In 2012, a specialized ***Intangible Cultural Heritage Documentation Department*** was created under the Scientific-Methodological Centre. This department was provided with modern equipment for the processing and archiving of information. Access to archives of institutions involved in safeguarding of intangible cultural heritage is open to the general public and specialized websites provide a large number of related material.

International and national conferences are organized annually, and ***scientific research*** carried out: in order to study the present state of intangible cultural heritage, specialized expeditions were organized in 2012 and 2013. A publication on folk art has been printed (*Oral Traditions of the Uzbek* *People*) and an *Anthology of Traditional Music* is under preparation. The Committee for Coordination of Science and Technologies Development is allocating State grants for research in five domains of intangible cultural heritage.

Uzbekistan has currently four ***inventories*** which are periodically updated: (1) List of Intangible Cultural Heritage for Inscription on the Representative List of the Intangible Cultural Heritage of Humanity; (2) List of Intangible Cultural Heritage in Need of Urgent Safeguarding; (3) National List of Intangible Cultural Heritage (74 elements inscribed); and (4) Regional Lists of Intangible Cultural Heritage (based on each of the 14 administrative regions of Uzbekistan with approximately 705 elements inscribed). All the lists are structured around the five domains of the 2003 Convention. The main criteria for inclusion are viability, significance, contribution to sustainable development and value. Any individual, governmental or non-governmental bodies may submit recommendations for inclusion of an element in the lists. The recommendations are evaluated by the Scientific‑Methodological Centre (Regional Scientific-Methodological Centres for the regional lists). To take into account the viability of an element, an additional domain of intangible cultural heritage ‘under the risk of disappearance and need of urgent protection’ is added. The lists are updated at least every five years, but may be more frequently for intangible cultural heritage in danger.

Thirteen centres of ‘Folk Art and Cultural-enlightenment’ ***promote*** intangible cultural heritage in the regions of Uzbekistan. Festivals, contests and exhibitions are regularly organised by governmental and non-governmental organizations. National TV and radio promote living heritage and non-governmental and regional TV channels devote also significant airtime to its promotion. Special radio and TV programmes are made with the involvement of bearers and experts. Filmmakers and cartoonists have created and released documentary films, movies and cartoons.

In order to ***support traditional performing groups***, festivals and competitions of folklore and ethnographic groups; song and dance ensembles; *maqom* ensembles; artists of ancient musical instruments and folk puppet groups feature regularly. Many international festivals have been organised by non-governmental and non-profit organisations from 2008 to 2012.

In the period 2008 to 2014, a number of ***capacity-building seminars*** were held for experts and practitioners working in the field of intangible cultural heritage (ten international, eight regional, fourteen national, and more than thirty local). Professionals are trained in intangible cultural heritage management by specialized professional colleges and academic lyceums, as well as institutes and universities. Bearers are actively involved in the education and training process. Some higher education institutions also train managers and professionals in skills related to safeguarding intangible cultural heritage, such as: the State Conservatory of Uzbekistan, the State Institute of Arts and Culture of Uzbekistan and the Tashkent State Higher School of National Dance and Choreography.

In addition to the ***higher education*** courses mentioned above, the Kamoliddin Bekhzod Institute of National Arts and Design trains fine and folk arts and crafts directors, the Uzbekistan National University trains specialists in folk art and there are 15 pedagogical institutes and universities that train personnel for oral folk art and music. Postgraduate training is carried out directly in these institutions and in scientific research institutes (e.g. the Alisher Navoi Institute of Language and Literature).

A policy targeting the inclusion of knowledge on intangible cultural heritage into the ***educational system*** was initiated after the ratification of the Convention. It is introduced at all stages of the educational system in the framework of the State Programme. The methodology for teaching intangible cultural heritage in schools, which was developed within a UNESCO pilot project in the Asia-Pacific region, was tested in two secondary schools in Uzbekistan. A student’s textbook and a teacher’s handbook elaborated within the project were published in three languages (Uzbek, Russian and English) and will be distributed to all schools in Uzbekistan as of 2015.

For ***non-formal training and transmission***, Uzbekistan maintains a master-to-apprentice tradition of transmitting knowledge. There is also a network of institutions primarily engaged in popular cultural leisure (recreation parks, cultural centres, youth centres, and children’s creativity centres) where traditional cultural hobby groups provide workshops for transmitting knowledge and practices: over 5000 amateur arts groups exist in approximately 894 centres in the country, and 278 children’s music and art schools are planned to be built and reconstructed by the end of 2014. They are focused on folk music, songs, dances and traditional handicrafts. Most of the teachers of these institutions are bearers. About 211 State-funded centres of *Barkamol avlod* (Harmoniously Developed Generation) train more than 70,000 students in 2,919 artistic circles on intangible cultural heritage.

In terms of ***bilateral, sub-regional, regional and international cooperation***, national institutions and organisations cooperate closely with the UNESCO Office in Tashkent in the organization of seminars, research expeditions and joint projects. For instance, an expedition on documenting Karakalpak music in 2010 leading to the production of a multimedia DVD was co-sponsored by the French Embassy in Uzbekistan. Uzbekistan has also cooperated with other Central Asian countries (Kazakhstan, Kyrgyzstan, Tajikistan and Turkmenistan), UNESCO institutes and category 2 centres (IICAS, IRCI, ICHCAP) and the Cultural Centre for UNESCO in Asia and the Pacific (ACCU), UNESCO Offices in Tashkent and Bangkok (e.g. with the ICHCAP and IRCI centres, respectively in Seoul and Tokyo on a project to study the creative values of the epics and narrators’ folk art in Central Asia since 2014). With Pakistan, Viet Nam and Palau, Uzbekistan has participated in the pilot project ‘Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development’ coordinated by UNESCO Office in Bangkok.

Five elements from Uzbekistan, including two multinational elements, have been inscribed on the Representative List to date: Cultural Space of Boysun District (2008, originally proclaimed in 2001 as a Masterpiece of the Oral and Intangible Heritage of Humanity); Shashmaqom music (2008, multinational with Tajikistan also originally proclaimed in 2003 as a Masterpiece); Katta Ashula (2009); Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz (2009, multinational with Azerbaijan, India, the Islamic Republic of Iran, Kyrgyzstan, Pakistan and Turkey) and Askiya, the art of wit (2014). The first four are covered by the present report; Askiya, the art of wit, inscribed in November 2014 will be covered by Uzbekistan’s next report.

* + - 1. **Zambia**

As regards the ***institutional framework*** for safeguarding, a Ministry of Chiefs and Traditional Affairs was set up in 2011 and the Intangible Cultural Heritage Committee was established in 2013 by the Ministry of Tourism and Arts. This latter comprises academic experts and representatives from the National Commission for UNESCO, the National Heritage Conservation Commission, relevant ministries, the Institute for Economic and Social Research, the National Museums Board and the National Arts Council of Zambia.

As a ***capacity-building*** exercise, a nationwide project proposal on intangible cultural heritage entitled ‘Writing Workshops’ was conducted for provincial cultural officers and other essential community cultural practitioners. The purpose of the programme was to train would-be fund applicants on preparing project proposals in the field of intangible cultural heritage. A training of trainers workshop was conducted in 2014 to broaden the base of trained workshop facilitators. The State facilitated participation of one government official to participate in a seminar for ‘Officials of Cultural Heritage Protection of English-speaking countries in Africa’ and in the ‘Sino-Africa Forum on the Protection of Cultural Heritage Report’ held in China in 2014. The Ministries of Tourism and Arts, and of Chiefs and Traditional Affairs provide support to over 80 cultural associations, *inter alia*, through safeguarding training workshops, as well as logistical support.

In 2013, the Department of Culture and Arts organised two ***awareness-raising workshops****.*The first targeted university lecturers from public and private institutions of higher learning within Lusaka, identified as key players for the advancement of intangible cultural heritage in their respective institutions. Participants who attended the workshop were encouraged to include intangible cultural heritage in their day-to-day interaction with students and transfer this knowledge to their respective communities, concerned groups and individuals. The Department then conducted a similar workshop for state and private media personnel in 2013 in conjunction with the Zambia National Commission for UNESCO with the aim of raising awareness of the importance of intangible cultural heritage.

The Department of Arts and Culture, in collaboration with major media institutions, has ***documented*** and disseminated information on intangible cultural heritage through national media. Zambia News and Information Services has representative offices at district level where most activities related to intangible cultural heritage occur and documentation of such events is a core task for the institution. The Zambia National Broadcasting Corporation also documents cultural events, such as traditional ceremonies. Zambia Daily Mail and Times of Zambia are two national newspapers that regularly cover features on events related to living heritage.

The social practices, rituals and festive events of the Ngoni tribe of Eastern Province have been the subject of ***inventory-making*** and a description of the Chinamwali element is given in the report. Chinamwali (or Ndola) is a girl’s initiation ceremony performed by the Ngoni tribe of Paramount Chief Mpezeni of the eastern part of Zambia. The inventorying was performed in collaboration with the communities of Zilole village of Chief Madzimawe and all villages in the Ngoni chiefdoms of the Eastern Province.

Measures have been taken to promote the ***safeguarding*** of intangible cultural heritage and ensure continuity in various cultural practices through the Government’s ‘Infrastructure Development’ programme. Building of a public cultural service system in partnership with the private sector in selected districts and provinces will result in a network of public cultural services covering both urban and rural areas, and ensure public accessibility to theatres, public libraries, museums, art galleries, cinemas and mass culture centres. When completed, these cultural centres will serve to ***promote the visibility*** of intangible cultural heritage through performances and demonstrations of cultural expressions such as dance, music and traditional foodways and sensitize audiences on the need for deliberate safeguarding efforts at community level.

***Awareness-raising*** actions have been organised, especially to highlight the specificity of intangible cultural heritage. A ‘Traditional Food Festival’ was hosted by the Department of Arts and Culture to revive interest in elements, such as indigenous knowledge systems applied in the preparation of meals and related food security systems. Local schools in Lusaka were invited to attend the exhibition and involvement of the young also served to increase the likelihood of transmission of these practices and knowledge to them. The ‘Indigenous Games Festival’ was held with the objective of reviving traditional and social games. The ‘Crafts Exhibition’ (2014) was an awareness programme that further highlighted diverse cultural products created from application of indigenous knowledge systems by craftspeople.

The Government has a deliberate policy to ensure that intangible cultural heritage elements, including traditional ceremonies and acceptable rituals, such as initiation ceremonies, ***remain viable***. To this end, it provides logistical support for hosting these events and protection of associated shrines or places of memory. Currently, the State supports and officially recognises 80 traditional ceremonies countrywide.

Zambia enjoys ***bilateral, sub-regional, regional and international cultural cooperation*** at two levels, namely official (governmental) and traditional. Zambia is a Party to a number of bilateral, sub-regional, regional and international cultural cooperation protocols and a member of the fifteen-State grouping of the Southern African Development Community (SADC): it has signed the 2001 SADC Protocol on Culture, Information and Sport – which covers training, capacity-building and research, resource mobilization, language policy formulation and preservation of cultural heritage, arts and culture festivals. Within the framework of the multinational inscription of Gule Wamkulu, Zambia has shared documentation such as inventories and cultural exchange programmes on Gule Wamkulu with Malawi and Mozambique. At the ***traditional level***, Zambia’s seven broad ethnic groups have an influence on their neighbouring communities across the border. Traditional systems complement Government efforts in maintaining bilateral, sub-regional, regional and international cooperation through their historic ties and a structure of identified peer leaders and experts (e.g. the Chewa in Eastern Province do not only share the language with their fellow tribes in neighbouring Malawi and Mozambique but also have the Paramount Chief as their head and have established the Chewa Cultural Heritage Foundation).

Zambia has two elements inscribed on the Representative List, one of which already mentioned above is multinational, namely Gule Wamkulu (2008, with Malawi and Mozambique) and the Makishi masquerade (2008). Both were originally proclaimed in 2005 as Masterpieces of the Oral and Intangible Heritage of Humanity.

* + - 1. **Zimbabwe**

The Department of Arts and Culture and the National Intangible Cultural Heritage Committee are the main implementing bodies for safeguarding intangible cultural heritage in Zimbabwe, under the ***overall responsibility*** of the Ministry of Education, Sport, Art and Culture and in cooperation with the Zimbabwe National Commission to UNESCO. Policy frameworks for the safeguarding of intangible cultural heritage were assessed in 2012 and recommendations made to the Department of Arts and Culture for strengthening them.

An important element in safeguarding activities has been ***training for capacity-building***, including to 25 journalists, members of the National Intangible Cultural Heritage Committee, participants from key stakeholder institutions (including provincial community members and traditional chiefs), arts and culture officers and non-governmental organisations. The capacity-building workshops covered notably the following: implementation of the 2003 Convention, awareness-raising on the importance of living heritage, community-based inventorying and elaboration of nominations files to the lists of the 2003 Convention. At university level, courses in cultural development, African languages and ethnomusicology contribute to research related to intangible cultural heritage and training. The Murewa Culture Centre (hosting the Mbende Jerusarema Dance safeguarding programme) also plays a key role in promoting and safeguarding intangible cultural heritage of Zimbabwe.

***Documentation*** on intangible cultural heritage is held in the National Archives which are accessible to local and international researchers, while respecting customary practices that govern access to certain aspects. Each year, the National Archives conducts four interviews with members of minority groups to safeguard their oral heritage and then keep the recordings. Other institutions holding relevant documentation are the National Museums and Monuments, the African Languages Research Institute (University of Zimbabwe), a children’s performing arts workshop (CHIPAWO), the Armakhosi Arts Centre and Zimbabwe College of Music.

A ***tentative list*** of elements of intangible cultural heritage along with their custodians, practitioners and representatives of related communities and institutions involved in their safeguarding has been drawn up with a view to recommending elements for future inventorying. Thus far, the Chiweshe inventory containing four elements has been established, under leadership of the chief of the Chiweshe community and using local resource persons identified by him and trained in community-based inventorying methods. In 2013-14, training was conducted on producing a cultural database that will contain this inventory and other intangible cultural heritage elements.

Much of the safeguarding activities undertaken thus far in Zimbabwe aimed at ***raising awareness of and promoting*** this heritage, such as an annual dance competition for primary schools to instil in young people the function of dance heritage in society. There are over 35 community-level and national arts festivals which often feature elements of intangible cultural heritage (music and dance, in particular) and national galas to showcase performing arts heritage. Further promotional activities include the National Arts Merit Awards (NAMA) that aims to recognize both intangible cultural heritage and practitioners/custodians. Since 2011, media coverage has increased, including social media and has become a key lever to promote intangible cultural heritage at local and national levels.

An annual ***education* *programme*** on national heritagethat includes intangible cultural heritage has been established for primary schools. The programme is run in the form of competitions at district level, going up to provincial level and culminating with a national competition. CHIPAWO also trains children in performing arts and teachers to teach and perform various dances in schools. Young people are also educated in the production of medicinal herbs and environmentally-sustainable permaculture methods. It is worth noting that high youth unemployment has led to elements of intangible cultural heritage (such as performing arts, knowledge of medicinal plants, etc.) being viewed as potential sources of income and employment. At university level, the teaching of intangible cultural heritage has been integrated as part of cultural studies.

The National Gallery has organised a ***skills training*** workshop for basket-weavers and several non‑governmental centres offer education and training in different aspect of living heritage within communities. ***Non-formal means of transmission*** are still greatly valued in Zimbabwe and most masters are not associated with formal educational institutions. Some cultural centres have started to issue attendance certificates for apprentices and master practitioners are increasingly invited to train and demonstrate their skills in schools and higher education institutions.

In terms of ***bilateral and sub-regional cooperation***, Zimbabwe has shared documentation on intangible cultural heritage of the Njele cultural space with Botswana with the possibility of a future joint nomination. The Oral Traditions Association of Zimbabwe (OTAZI) held a workshop on documenting and remembering certain periods of its history shared with Zambia, Botswana and Malawi. A network of experts in the field of intangible cultural heritage from the four countries has also been established during a workshop on implementation of the 2003 Convention.

Zimbabwe has one element, the Mbende Jerusarema Dance, inscribed on the Representative List (2008, originally proclaimed in 2005 as a Masterpiece of the Oral and Intangible Heritage of Humanity). As part of the safeguarding measures, the Murewa Culture Centre, created in 1983, was strengthened to play a greater role in the promotion of this element and intangible cultural heritage in general. In addition, a Jerusarema Mbende Safeguarding Committee has been set up.

**ANNEX II**

**Overview of the report submitted by the Russian Federation, a State non party  
to the 2003 Convention on the current status of two elements  
inscribed on the Representative List**

1. **Introduction**
2. This report is submitted by the Russian Federation, a State non party to the 2003 Convention, on the status of two elements inscribed in 2008 on the Representative List, namely: the Cultural space and oral culture of the Semeiskie (initially proclaimed Masterpiece of the Oral and Intangible Heritage of Humanity in 2001); and the Olonkho, Yakut heroic epos (initially proclaimed Masterpiece in 2005).

**The Cultural space and oral culture of the Semeiskie (2008)**

1. The Semeiskie, or the so-called ‘Old Believers’, is a Russian confessional group of the Russian population in the Republic of Buryatia in the Baikal region. They have a strong sense of identity and community, which is based on common cultural characteristics, such as language, specifics of religious and everyday life, clothing, architecture, ritual poetry, and original song chant.
2. The element’s ***viability*** is under threat from several factors and State intervention is needed to support and safeguard it. Threats include: loss of native speakers, loss of traditional ways of life, urbanisation and globalisation, interruption of traditional modes of transmission, the ageing of bearers and the replacement of traditional architectural elements and materials of Semeiskie villages by modern constructions.
3. ***Efforts to promote and safeguard*** the element have included: a ‘Research, preservation and development of culture of the Semeiskie’ programme (2001–06), implemented by the Government of the Republic of Buryatia, the Republic of Buryatia Centre for the Study of Semeiskie and a presidential committee; an international folklore festival of the Old Believers’ artistic groups ‘Razdaysya Korogod’ hosted every two years within a federal target programme ‘Culture of Russia’; the organisation in 2012 of an interregional meeting of Old Believers with a conference alongside the folklore festival; a festival for the children of Semeiskie groups organised by the Ministry of Education and Science of the Republic of Buryatia; and a series of publications produced with the support of different funding sources (state budget, sponsors and private funds). The support of Semeiskie culture is part of the cultural policy of the Republic of Buryatia; conservation and development activities devoted to the element are in the list of significant events and funded by the Republican budget.
4. Several ***actors and stakeholders*** have been involved in the process of studying, safeguarding and promoting the Semeiskie cultural space and oral culture, including: the Ministry of Culture of the Russian Federation; the Russian House of Folk Arts; the Government of the Republic of Buryatia; the Republican Centre of Buryatia; the Republican Ministry of Culture of Buryatia; the Republican Ministry of Education and Science of Buryatia; municipal administrations of six districts of the Republic of Buryatia; the East-Siberian State Academy of Culture and Arts; Buryat State University; Buryat Scientific Centre; the Ethnographic Museum of the Baikal region; and public organisations that cooperate with bearers in the Baikal region and overseas, such as the Tarbagatai Cultural Centre of the Semeiskie of Baikal Region or the Society Culture of the Semeiskie (regional organisation).

**The Olonkho, Yakut heroic epos (2008)**

1. The Olonkho epos has existed since ancient times as an intangible cultural heritage expression of the Turkic‑Mongolian people. It has had a special place in the spiritual life of the Yakut people due to the lack of any written language. The content of varied Olonkho plots is a form of oral chronicles of the people and is the repository of their historical memory.
2. The ***viability*** of the element has been threatened by linguistic changes and socio-historical factors such as the spread of the written language and literacy, book publishing, expansion of radio and television, as well as other sociocultural developments. In addition, repressive measures taken against folklore and epic heritage almost interrupted the epic tradition. Mass media pays little attention to the element and interested youth in cities are at risk of losing connection to epic schools. Nowadays, however, epic storytelling is seeing a revival among many age groups.
3. Changes in linguistic environment and strengthening of bilingualism make it harder to preserve the element in its traditional form and so ***non-traditional forms*** such as animation, video and other games, dolls, dance, opera, or drama plays using new technologies are used to perform the epos. Although concerned communities strive to preserve traditional performance, they react positively to innovations if they do not contradict the spirit of the epic works.
4. Both ***formal and non-formal means of education for transmission*** are fostered and in eight regions where the epic tradition is strong, children’s epic storytelling schools have been opened. In addition, the Republican Education Ministry has 11 Olonkho pedagogy-based schools and annual children’s oral performance camps, which has significantly contributed to increasing the number of performers and changes in age and gender structure of the group. Individual (often female) masters also continue their own schools: female storytellers predominate among children while, among young people, there is a gender balance. Male storytellers predominate among the older generation.
5. The inscription inspired people to actively study and learn about Olonkho; past respect for performers of the epic is returning and books are being published. The increasing interest is also supported by ***promotional activities****,* which include the holding of annual competitions and festivals for all age groups. In addition, 25 November continues to be celebrated as ‘Olonkho Day’ in Sakha Republic (Yakutia) and 2016–25 has been declared the ‘Second Olonkho Decade’ in Yakutia under the ‘State Targeted Programme’ (see below).
6. Several ***safeguarding actions*** were taken: the ‘State Targeted Programme for Preserving, Studying and Promoting the Yakut Heroic Epos (2007–15)’ was launched; legislation to protect and preserve the epic heritage of indigenous people of the Sakha Republic (Yakutia) was adopted; ten expeditions to identify oral heritage in regions of Yakutia and interregional expeditions (with eight Russian regions) for joint research on Turkic-Mongolian epic heritage were undertaken; the Olonkho Theatre was established for traditional and innovative performances; an information portal and other websites were also set up.
7. ***Community participation in safeguarding*** is high and includes building Olonkho Houses, establishing small oral performance collectives, organising exhibitions of folk arts and Olonkho themes, publishing local epos texts, etc.
8. The ***institutional framework for safeguarding*** comprises several State and non-state actors, including: the National Organizing Committee for the Olonkho Decade; the Culture and Spiritual Development Ministry of Yakutia; the Olonkho Association – a Republic of Yakutia organization that involves the public through branches in municipalities in safeguarding and promotion of the element; the Institute for Humanitarian Research and Issues of the Indigenous People of the North; the Olonkho Research Institute of North-Eastern Federal University; the National Schools Research Institute; and the Republican Olonkho Centre.

1. . Reports on the status of elements inscribed on the Urgent Safeguarding List are submitted four years after inscription, making use of Form ICH-11 (Paragraphs 160-164 of the Operational Directives). [↑](#footnote-ref-1)
2. . ‘Baile Chino’ had been inscribed during the ninth session of the Committee in November 2014 only a few days before the statutory deadline for submission of the periodic report for the 2015 cycle. Chile nevertheless already reported on it in its current report. [↑](#footnote-ref-2)
3. . ‘Ichapekene Piesta, the biggest festival of San Ignacio de Moxos’, inscribed on the Representative List in 2012, is not covered by the current report. Since the report from the Plurinational State of Bolivia was supposed to be received that same year for the deadline of December 2012, the State Party reported only on the three other elements which had been inscribed at that date. [↑](#footnote-ref-3)
4. . Both Chile and the Plurinational State of Bolivia have reported each on a Best Safeguarding Practice included in the Register; however the total for this mechanism is one element, since this concerns a multinational proposal submitted in 2009, ‘Safeguarding intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru’. [↑](#footnote-ref-4)