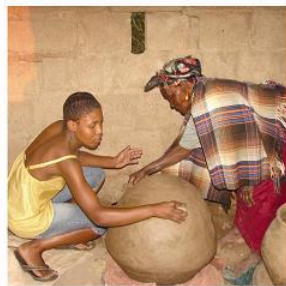




United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

2003 Convention for the Safeguarding of the Intangible Cultural Heritage



MEDIA KIT 2015

www.unesco.org/culture/ich/

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More information is available on the website of the Convention for the Safeguarding of Intangible Cultural Heritage <http://www.unesco.org/culture/ich/>, where you will find:

- **Text of the Convention** <http://www.unesco.org/culture/ich/en/convention>
- **List of States Parties** to the Convention <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00024>
- **Capacity-building programme** <http://www.unesco.org/culture/ich/en/capacitation/>
- **Periodic reports** on the implementation of the Convention <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00460>
- **List of accredited NGOs** <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00331>
- **Publications** <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00451>
- **Working and information documents** related to the tenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage <http://www.unesco.org/culture/ich/en/10.COM>, including:
 - Link to the **videocast**
 - **Press releases** related to the session (please visit the webpage of UNESCO Media Services): <http://www.unesco.org/new/en/media-services/for-the-press/press-releases/>
 - **Media resources** page <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00800&key=458>

1. Introduction

Intangible cultural heritage

The term 'cultural heritage' has evolved considerably in recent decades, partially owing to instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

Intangible cultural heritage is important for cultural diversity in the face of growing globalization. Being aware of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect. Intangible cultural heritage is also important for ensuring sustainable development. Not only can it provide a powerful force for inclusive economic development and contribute to strengthening local economies, but traditional knowledge and practices concerning nature and the universe can also, for example, contribute to environmental sustainability and the protection of biodiversity and in the sustainable management of natural resources.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills transmitted through it from one generation to the next. The social and economic value of this knowledge is relevant for minority groups and mainstream social groups within a State, and is as important for developing States as for developed ones.

Intangible cultural heritage is:

- **Traditional, contemporary and living at the same time:** intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.
- **Inclusive:** we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether these expressions are from a neighbouring village, a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large.
- **Not exceptional:** intangible cultural heritage is not merely valued as a cultural good for its exclusivity or exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community or other communities, from generation to generation.
- **Community-based:** intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

The Convention

UNESCO's conventions in the field of culture were drafted and adopted following the request by Member States to develop international standards that could serve as a basis for drawing up national cultural policies and strengthen cooperation among them.

The General Conference of UNESCO adopted at its 32nd session in 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage. The adoption of the Convention became a milestone in the evolution of international policies for promoting cultural diversity because it was the first time the international community had recognized a need to support the kind of cultural manifestations and expressions that until then, had not benefited from such a large legal and programmatic framework.

Complementary to other international instruments dealing with cultural heritage, such as the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, the main goal of this 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is to safeguard the practices, representations, expressions, knowledge and skills that communities, groups and in some cases, individuals recognize as part of their cultural heritage.

The Convention was ratified at an unprecedented rate – as at November 2015, 163 Member States have ratified the Convention, which is more than three-quarters of the 195 Member States of UNESCO.

Read the text of the Convention at <http://www.unesco.org/culture/ich/en/convention>

Safeguarding intangible cultural heritage

To be kept alive, intangible cultural heritage must be relevant to its community, continuously recreated and transmitted from one generation to another. There is a risk that certain elements of intangible cultural heritage could die out or disappear without help, but safeguarding does not mean fixing or freezing intangible cultural heritage in some pure or primordial form. Safeguarding intangible cultural heritage is about the transferring of knowledge, skills and meaning. Transmission – or communicating heritage from generation to generation – is emphasized in the Convention rather than the production of concrete manifestations such as dances, songs, musical instruments or crafts. Therefore, to a large extent, any safeguarding measure refers to strengthening and reinforcing the diverse and varied circumstances, tangible and intangible, that are necessary for the continuous evolution and interpretation of intangible cultural heritage, as well as for its transmission to future generations.

Does this mean that intangible heritage should always be safeguarded, or be revitalized at any cost? As any living body, it follows a life cycle and therefore some elements are likely to disappear, after having given birth to new forms of expressions. It might be that certain forms of intangible cultural heritage, despite their economic value, are no longer considered relevant or meaningful for the community itself.

As indicated in the Convention, only intangible cultural heritage that is recognized by the communities as theirs and that provides them with a sense of identity and continuity is to be safeguarded. By 'recognition', the Convention means a formal or, more often, informal process by which communities acknowledge that specific practices, representations, expressions, knowledge and skills and, if appropriate, associated instruments, objects, artefacts and cultural spaces, form part of their cultural heritage.

Safeguarding measures must always be developed and applied with the consent and involvement of the community itself. In certain cases, public intervention to safeguard a community's heritage may be undesirable, since it may distort the value such heritage has for its community. Moreover, safeguarding measures must always respect the customary practices governing access to specific aspects of such heritage, for example, sacred intangible cultural heritage manifestations or those that are considered secret.

Intangible cultural heritage domains

The Convention proposes five broad 'domains' in which intangible cultural heritage is manifested:

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

Instances of intangible cultural heritage are not limited to a single manifestation and many include elements from multiple domains. Take, for example, a shamanistic rite. This might involve traditional music and dance, prayers and songs, clothing and sacred items, as well as ritual and ceremonial practices and an acute awareness and knowledge of the natural world. Similarly, festivals are complex expressions of intangible cultural heritage that include singing, dancing, theatre, feasting, oral tradition and storytelling, displays of craftsmanship, sports and other entertainment. The boundaries between domains are extremely fluid and often vary from community to community. It is difficult, if not impossible, to impose rigid categories externally. While one community might view their chanted verse as a form of ritual, another would interpret it as a song. Similarly, what one community defines as 'theatre' might be interpreted as 'dance' in a different cultural context. There are also differences in scale and scope: one community might make minute distinctions between variations of an expression while another group could consider them as diverse parts of a single form.

While the Convention sets out a framework for identifying forms of intangible cultural heritage, the list of domains it provides is intended to be inclusive rather than exclusive; it is not necessarily meant to be 'complete'. States may use a different system of domains. There is already a wide degree of variation, with some countries dividing up the manifestations of intangible cultural heritage differently, while others use broadly similar domains to those of the Convention, with alternative names. They may add further domains or new sub-categories to existing domains. This may involve incorporating 'sub-domains' already in use in countries where intangible cultural heritage is recognized, including 'traditional play and games', 'culinary traditions', 'animal husbandry', 'pilgrimage' or 'places of memory'.

Benefits of implementation of the Convention

Implementation of the Convention provides benefits to States Parties, concerned communities (and their intangible cultural heritage), as well as relevant organizations and the whole society. These benefits include:

- development of representation and transmission of intangible cultural heritage;
- increased community well-being;
- greater respect and understanding between communities;
- enhancement of cultural diversity, both nationally and internationally;
- progress towards sustainable development of the concerned communities and their social and natural environment.

States Parties and other actors can also benefit from cooperation and international (financial) assistance in the following ways:

- be part of a global network active in the field of heritage, to share expertise and information on the intangible cultural heritage at the international level;
- promote and share best practices for safeguarding through the Register of Best Safeguarding Practices;
- have access to international assistance from the Fund of the Convention;
- establish or strengthen working relationships on heritage issues with other States Parties and organizations in other countries through cooperation at regional and international levels;
- participate in the work of the statutory organs of the Convention.

Statutory organs of the Convention

The UNESCO Conventions are intergovernmental agreements (between States) that are managed by authorities or organs composed of official representatives of States, which have ratified them. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage has two such bodies, the General Assembly and Intergovernmental Committee.

- **General Assembly**

The General Assembly is the supreme body of the Convention. It has no relationship of subordination vis-à-vis any other organ or organization. All States Parties to the Convention are members of the General Assembly, which meets every two years in June.

For more information, please consult the following link:

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00008>

- **Intergovernmental Committee**

The Intergovernmental Committee is composed of representatives of 24 States Parties to the Convention that are elected by the General Assembly for four years. The Committee is entrusted to manage implementation of the Convention, including the inscriptions of intangible cultural heritage elements on the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding of the Convention, as well as the selection of practices for the Register of Best Safeguarding Practices, and finally the granting of international assistance for the safeguarding of intangible cultural heritage. The Intergovernmental Committee also prepares the Operational Directives for the Implementation of the Convention for final discussion and approval by the General Assembly. Among many other things, it also manages the Fund of the Convention. The Committee meets once a year in ordinary session and reports on its activities to the General Assembly.

To ensure equitable geographical distribution among the members of the Committee and its subsidiary bodies, the Committee decided to follow the principle of (six) electoral groups used in the bodies of UNESCO as a basis for allocating seats.

For more information, please consult the following link:

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00586>

2. Frequently asked questions and their answers

What is intangible cultural heritage?

'Intangible cultural heritage' refers to the practices, representations, expressions, knowledge and know-how transmitted from generation to generation within communities, created and transformed continuously, depending on the environment and their interaction with nature and history.

We use the term 'heritage' as it is transmitted from generation to generation, 'cultural' as it provides to communities a sense of identity and continuity, as culture does, and 'intangible' as its existence and transmission essentially rely on human will, which is intangible; it is transmitted by imitation and immersion in a practice, and doesn't necessarily take the form of a specific place or the production of objects.

Intangible cultural heritage exists only in the present. The expressions of the past that are no longer practised are part of cultural history but are not intangible cultural heritage as defined in the Convention. Intangible cultural heritage is what communities today recognize as part of their cultural heritage. Therefore, it is often called 'living heritage' or 'living culture'. To stay alive, the intangible cultural heritage must be relevant to the community, who constantly recreates and transmits it from generation to generation.

What is not intangible cultural heritage?

Intangible cultural heritage is not the value given to objects or events, nor the symbolic or spiritual meaning of a monument or a place. It has no exceptional universal value and is not necessarily original or unique.

Why is it important?

Intangible cultural heritage adapts permanently to the present and constitutes cultural capital that is also a powerful driver for development. Creativity and innovation, as well as food security, health, education, sustainable use of natural resources and natural disasters prevention lie at the core of intangible cultural heritage.

Intangible cultural heritage is also vital for maintaining cultural diversity in the face of globalization and ensuring sustainable development. Understanding intangible heritage contributes to intercultural dialogue, encourages mutual respect and ensures social cohesion. The importance of intangible heritage is not the cultural manifestation itself; it lies in its significance to communities. Its value is both intangible and tangible, linked to the social and economic effects of the knowledge and skills transmitted through it.

More information and examples: <http://www.unesco.org/culture/ich/index.php?pg=00252>

How can you safeguard something intangible?

Not in the same way that you safeguard other cultural heritage. The safeguarding measures of a living heritage aim to strengthen the diverse tangible and intangible conditions that are necessary for its continuous evolution and interpretation by the holding community, as well as for its transmission to future generations. That is why the safeguarding measures shall always gravitate around the community and meet its needs. Also central is the adaptation to changing realities of the socioeconomic contexts in which the communities live.

More information: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00012>

Why is this UNESCO's concern?

As the only United Nations agency with a specific mandate in culture, UNESCO works to safeguard cultural heritage and promote cultural diversity as a source and resource for dialogue and development. It encourages international cooperation and knowledge-sharing and supports Member States in building their human and institutional capacities.

How can the intangible cultural heritage be useful to sustainable development?

The practise of certain elements of intangible cultural heritage can contribute to sustainable development. This heritage is practised and transmitted by the communities concerned for reasons including preservation of their sense of identity and continuity, social well-being, control of their natural and social environment and income generation. Many of these practices and traditional or indigenous knowledge are, or can be, integrated into health, education and modern management of

the natural and social environment. Development projects aimed to reinforce social cohesion, economic development, education and health are generally more likely to be accepted by local communities and have more chance of success. The knowledge and practices concerning nature and the universe, also interpreted as 'intangible cultural heritage', can also help ensure the sustainability of specific natural resources necessary for the practice of this heritage.

On this subject, please also see the [virtual exhibition](#) on Intangible cultural heritage for sustainable development, as well as the [draft operational directives](#) on the same subject that will be discussed by the coming session of the Committee.

What is UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage?

Adopted in 2003 after 60 years of work in this domain, the Convention is the international community's first binding multilateral instrument intended to safeguard and raise awareness on this fragile heritage. Its goal is to encourage and support countries in '[taking] the necessary measures to ensure the safeguarding of the intangible cultural heritage present in [their] territory' (Article 11 of the Convention).

What are the responsibilities of States that ratify the Convention?

At the national level, States Parties must define and inventory the intangible cultural heritage with the participation of the communities concerned; adopt policies and establish institutions to monitor and promote it; encourage research; and take other appropriate safeguarding measures, always with the full consent and participation of the communities concerned.

Six years after ratifying the Convention and every sixth year thereafter, each State Party must submit a report to the Committee in regards to measures it has taken for implementation of the Convention at the national level.

States are also invited to propose elements to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity, as well as safeguarding programs for the Register of Best Safeguarding Practices. States also have the possibility of asking for international assistance from the Fund for the Safeguarding of the Intangible Cultural Heritage. The resources of this fund consist of contributions made by States Parties.

States Parties shall submit to the Committee reports on the status of elements inscribed on both Lists the fourth year following the year in which the element was inscribed, and every fourth year thereafter. States Parties beneficiaries of international assistance shall also submit a report on the use made of the assistance provided.

Such reports, including reports on measures taken for implementation of the Convention, are submitted to the tenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (see items 6.a and 6.b of the Agenda).

Only States Parties to the Convention may submit nominations but they have an obligation to ensure the widest possible participation of the communities in elaborating the nomination files and safeguarding measures. They must also obtain the free, prior and informed consent of these communities to submit a file. Nominations or requests for international assistance made by several States are strongly encouraged, as many elements of intangible cultural heritage are present in several territories and practiced by a community established in several countries, contiguous or not.

Read the text of the Convention:

- Official versions (six languages): <http://www.unesco.org/culture/ich/en/convention/>
- Other languages: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00102>

Why haven't all States ratified the Convention?

The ratification process takes time and all countries have not paid the same attention to questions related to the intangible cultural heritage. At the moment of its adoption by UNESCO in 2003, no objection has been formulated against the Convention. It has been ratified more quickly than any other UNESCO treaty (163 States have ratified so far). For example, the very popular World Heritage Convention took 25 years to gain as many States Parties as the Intangible Heritage Convention did in nine years. UNESCO has undertaken a number of actions to encourage its Member States to ratify the Convention. A strategy for capacity building has been in place since 2009 to assist States in implementation of the Convention. Ratification contained in this strategy is one of the four thematic areas identified as urgent priorities for States.

See the map of ratifications at: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00312>

What is the difference between the 1972 World Heritage Convention, the 2003 Convention for Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions?

The 1972 Convention deals with tangible heritage: monuments, as well as cultural and natural sites. Among other things, the heritage must be of outstanding universal value and of authentic character. Experts and site managers are key actors for identification and protection.

The 2005 Convention aims to provide artists, culture professionals, practitioners and citizens of the world with the possibility to create, produce, promote and enjoy a wide range of cultural goods, services and activities.

The 2003 Convention comes at the intersection of these conventions. Its aim is safeguarding a specific form of (intangible) heritage: practices, representations, expressions, knowledge, skills that communities recognize as their cultural heritage. It is also a tool to support communities and practitioners in their contemporary cultural practices, whereas experts are associated only as mediators or facilitators. As a living heritage, the safeguarding measures of intangible cultural heritage aim among other things to ensure its continuing renewal and transmission to future generations.

What are the Convention's lists?

The Convention provides two lists and a register. Nominations for the Lists of the Convention are submitted only by the States Parties concerned.

List of Intangible Cultural Heritage in Need of Urgent Safeguarding

It aims to mobilize attention and international cooperation in order to safeguard the intangible cultural heritage whose viability is at risk despite efforts exerted by the community and the State(s) Party(ies). It takes note of safeguarding measures elaborated by the State Party with the participation and involvement of the communities.

Register of Best Safeguarding Practices

It aims to select programmes, projects and activities at the national, sub-regional and regional levels in order to stimulate exchanges and international cooperation concerning programmes having had positive effects and constituting a source of inspiration for States, communities and anyone interested in the safeguarding of intangible cultural heritage.

Representative List of the Intangible Cultural Heritage of Humanity

It aims to provide greater visibility to the intangible cultural heritage in general, raise awareness of its importance and encourage dialogue in respect of cultural diversity.

For more information: <http://www.unesco.org/culture/ich/en/lists/>

What are the criteria for inscription on the Lists?

There are various reasons why elements might not be recommended for inscription. Each nomination file must satisfy a set of five criteria, of which three are common to both Lists. If one criterion is not satisfied, the file is rejected. The Committee does not decide if the proposed element constitutes intangible cultural heritage (in need of urgent safeguarding or representative of the intangible cultural heritage of humanity). Its conclusions are drawn from what is found in the nomination file submitted by the State Party / States Parties. The Committee does not perform a field of inquiry to complete or validate information in nomination files. The way the submitting State fills and documents the nomination file is therefore crucial for the inscription process.

Criterion 1 (common) The State must demonstrate that the element is intangible cultural heritage. It must provide an explanation of its social and cultural function within and for the communities concerned, show the characteristics of the element bearers and practitioners, the role and specific categories of the people having special responsibilities with respect to the element, and the current ways of transmitting knowledge and know-how related to the element.

Criterion 2 *Urgent Safeguarding List*

The State Party must demonstrate that, despite the efforts exerted by the communities, the viability, transmission and practice of the element are at risk and need the implementation of urgent safeguarding measures.

Representative List

The inscription of the element must contribute to ensure better visibility of the intangible cultural heritage and awareness of its significance, while promoting dialogue, reflecting the world's cultural diversity and representing human creativity.

Criterion 3

Urgent Safeguarding List

The State Party must, while guaranteeing the involvement of communities in the process, propose a safeguarding plan apt to meet the challenges regarding the practice and transmission of the element, and respond to the need of urgent safeguarding.

Representative List

The State Party must report on the measures designed for the safeguarding and promotion of the element, and must prevent potential future threats, including those related to the inscription.

Criterion 4 (*common*)

The State Party must demonstrate that the communities have actively participated in the process of preparing the nomination file, while having provided their free, prior and informed consent.

Criterion 5 (*common*)

The State Party must ensure that the element is included in an inventory of the intangible cultural heritage present on its territory that has been established with the participation of the relevant communities, groups and non-governmental organizations and that it is regularly updated.

Who decides?

The Intergovernmental Committee, composed of 24 elected members, decides on the inscriptions, not the Secretariat of UNESCO. The Committee meets annually in November or December.

For all nominations for the Urgent Safeguarding List, Representative List, Register of Best Safeguarding Practices and requests for assistance greater than US\$25,000, the Committee receives recommendations from the Evaluation Body composed of six NGOs and six experts qualified in various fields of intangible heritage – representatives of States Parties non-Members of the Committee.

Does the Committee make its decisions unanimously or by voting?

While the Committee does vote at times, in most cases its decisions are made by consensus after debate. Sometimes a Committee member may want to hear more explanations from the submitting State on an issue when it is difficult to decide without them but the in-depth debate on files is done earlier by the Evaluation Body. The Body works for several months on the nomination files and meets three times to submit its final recommendations to the Committee.

What is the impact of inscription for communities and States?

The inscription of 364 elements, including 90 former masterpieces automatically included in the Representative List in 2008, has helped to bring attention to the significance of intangible cultural heritage thanks to the visibility it enjoys. A few years ago, the term 'intangible cultural heritage' was vague and mysterious, sometimes derided. Media coverage at the time of inscription and beyond helps to popularize the concept and mobilize an increasing number of stakeholders, creating positive recognition of the fundamental importance of this form of heritage for social cohesion.

What are the risks and threats of inscription on the Lists?

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage expresses concern about the potential risks and threats for elements of intangible cultural heritage inscribed on the Lists of the Convention that relate to income generation, which is not unfounded. One of the most significant impacts of inscription on the World Heritage List (1972 Convention) has been the considerable increase in tourists visiting designated properties. In some cases this has been to the benefit of the local economy, in others it has above all been a godsend for large tourism agencies located outside of the zone. In some cases, visitors to listed sites have not been properly monitored and the value of property has been damaged.

Likewise, there are threats and risks to intangible cultural heritage due to various types of inopportune activities. The heritage can be 'blocked' (loss of variation, creation of canonical versions and consequent loss of opportunities for creativity and change), decontextualized, its sense altered or simplified for foreigners, and its function and meaning for the communities concerned lost. This can also lead to the abuse of intangible cultural heritage or unjust benefit inappropriately obtained in the

eyes of communities concerned by individual members of the community, the State, tour operators, researchers or other outside persons, as well as to the over-exploitation of natural resources, unsustainable tourism or over-commercialization of intangible cultural heritage.

If an element, such as a carnival, is on the Representative List, does it mean that it is the best in comparison to other carnivals?

The inscription of an element does not mean it is the 'best' or 'superior' to another or that it has universal value but only that it has value for the community or individuals who are its practitioners. The element was proposed by a State that considers it 'representative' and is convinced that its inscription will allow a better understanding of the intangible cultural heritage of humanity and its significance in general.

Are languages in danger or religions eligible for inscription?

No. Specific languages cannot in themselves be nominated as elements to the Lists, but only as vehicles for the expression of the intangible heritage of a given group or community. A tradition requiring the use of a language (knowledge concerning nature, craftsmanship, performing arts) can be inscribed and its safeguarding will imply the safeguarding of the language concerned. The syntax, grammar, entire lexicon of a language are not considered as intangible cultural heritage under the terms of the Convention.

In a similar way, organized religions cannot be nominated specifically as elements for inscriptions, although much intangible heritage has spiritual aspects. Intangible cultural heritage elements relating to religious traditions are normally presented as belonging under the domain of 'knowledge and practices concerning nature and the universe' or 'social practices, ritual and festive events'.

What happens in the case of controversial cultural practices, such as bullfighting or practices contrary to universal human rights?

As far as the Convention is concerned, it can take into consideration only the intangible cultural heritage in line with existing international human rights instruments, as well as those meeting the requirements of mutual respect among communities, groups and individuals and sustainable development. Controversial elements can still provoke fruitful discussions and encourage reflection on the meaning and value of intangible cultural heritage to communities, as well as its evolution and dynamic, constantly adapting to historical and social realities. At the national level, States can register what they consider appropriate for their inventories without intervention from UNESCO.

How can we be certain that it is the communities not States that are seeking to safeguard the elements?

In the nomination files, States Parties should provide documented evidence of community consent and demonstrate these communities are fully involved in the safeguarding process. The nomination process is transparent and public debates are broadcast over the Internet.

Is there a limit to the number of files that a State can submit for examination?

States have no limit to the number of files they can submit but currently the Committee seeks to examine, to the extent possible, at least one file per State, with an overall ceiling of 50 files per year from all four mechanisms. It is States that indicate their priorities. In the event there are more than 50 State nominations, priority is given to: (i) files from States having no elements inscribed, best safeguarding practices selected or requests for international assistance greater than US\$25,000 approved, and nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding; (ii) multinational files; and (iii) files from States with the fewest elements inscribed, best safeguarding practices selected or requests for international assistance greater than US\$25,000 approved, in comparison with other submitting States during the same cycle.

Once elements are included on the Lists, what steps does UNESCO take to safeguard them?

Safeguarding of intangible cultural heritage is the responsibility of States Parties to the Convention. Developing States have the possibility to request international assistance from the Fund for the Safeguarding of the Intangible Cultural Heritage. The award is decided by the Committee (or its Bureau for amounts up to US\$25,000).

There is also a process of ongoing monitoring. Every four years, States Parties are required to submit to the Committee a report on the status of elements inscribed on the Urgent Safeguarding List, which must include an assessment of the actual state of the element, the impact of safeguarding plans and the participation of communities in implementation of these plans. States Parties are also required to provide information on community institutions and organizations involved in the safeguarding efforts. Furthermore, every six years, States Parties must present periodic reports on measures taken to implement the Convention, in which they must report the current state of all elements present on their territory and inscribed on the Representative List. These detailed reports contain information on the viability and action taken for safeguarding inscribed elements.

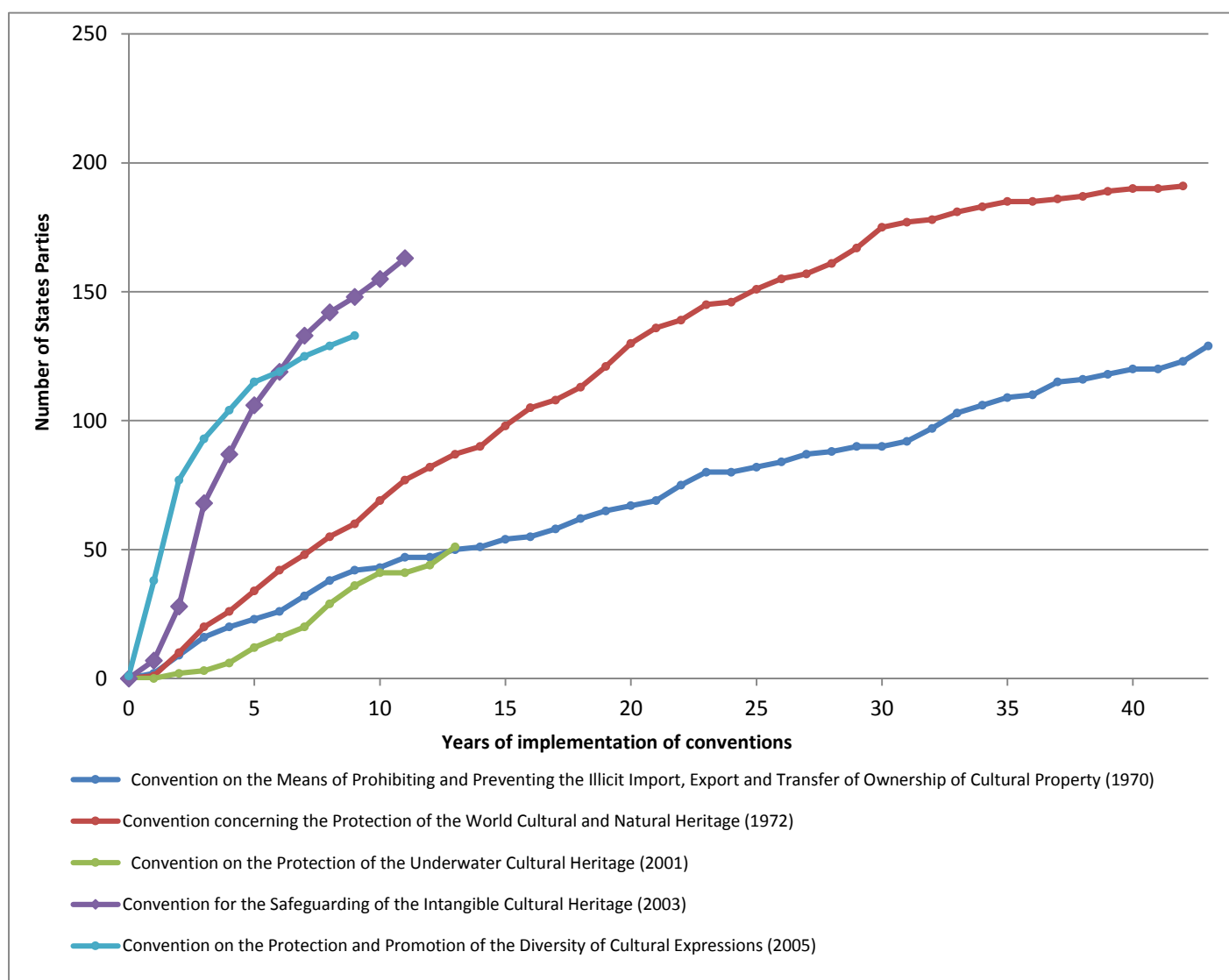
3. Facts and figures

Ratification

States that ratified the Convention, by region

Regions	UNESCO Member States	States Parties to the Convention		% States Parties / UNESCO Member States by region
		Number	%	
Western Europe and North America	27	20	12%	74%
Eastern Europe	25	24	15%	96%
Latin America and Caribbean	33	30	18%	91%
Asia and Pacific	44	33	20%	75%
Africa	47	38	23%	81%
Arab States	19	18	11%	95%
TOTAL	195	163	100%	83%

The rhythm of ratification of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage in relation to other UNESCO Conventions in the field of culture



NGOs

Accredited NGOs, statistics by region

Regions	NGOs accredited to date
Western Europe and North America	95
Eastern Europe	10
Latin America and Caribbean	12
Asia and Pacific	39
Africa	19
Arab States	3
TOTAL	178

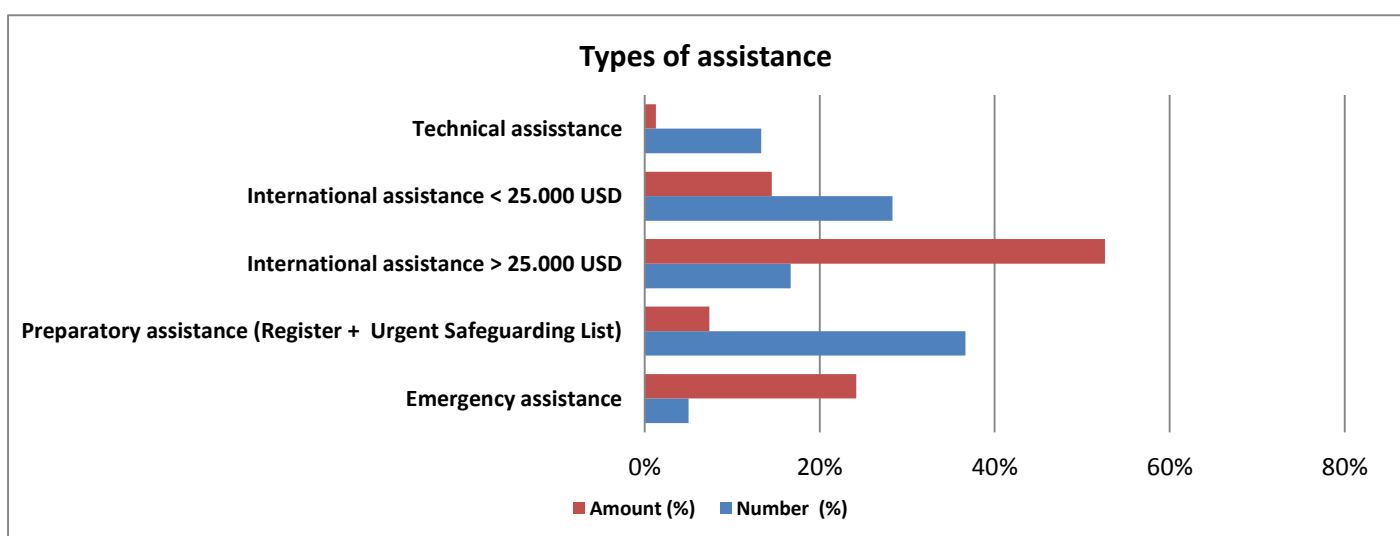
For more information on NGOs, please visit <http://www.unesco.org/culture/ich/index.php?lg=fr&pg=00329>

International assistance

International assistance granted to date (November 2015), by region¹

Regions	Granted international assistance			Beneficiary countries	
	Number of projects	Amount (in US dollars)	% of total	Number	% of total
Western Europe and North America	0	0	0%	0	0%
Eastern Europe	3	164 100	6%	3	10%
Latin America and Caribbean	6	228 070	9%	8	26%
Asia and Pacific	11	278 289	11%	3	10%
Africa	25	1 659 051	64%	13	42%
Arab States	7	246 522	10%	4	13%
TOTAL	52	2 576 032	100%	31	100%

International assistance granted to date (November 2015), by type



1. Including the so-called preparatory assistance, aimed at preparing nomination files for inscription on the Lists of the Convention.

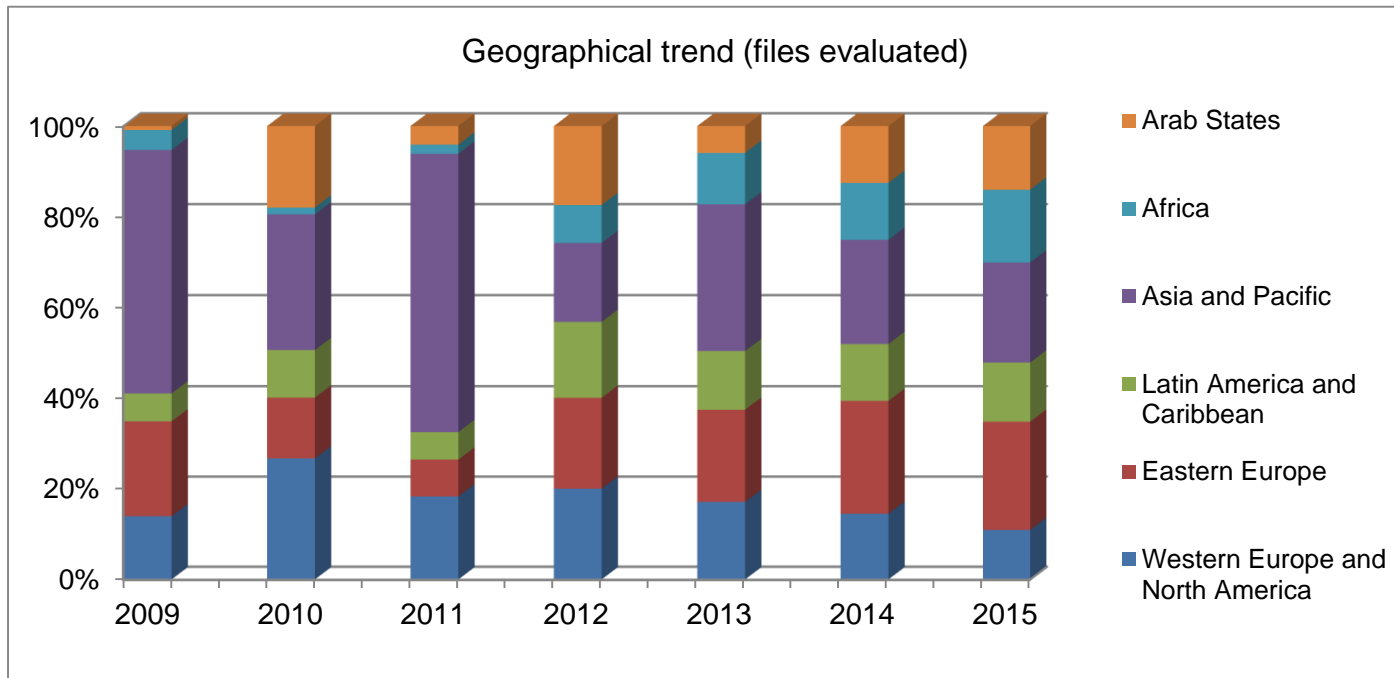
Nominations proposed for 2015

Examined files: 45

Regions	Urgent Safeguarding List	Register of Best Practices	International assistance	Representative List	Total	
					Number	%
Western Europe and North America	1	0	0	4	5	11%
Eastern Europe	1	0	0	10	11	24%
Latin America and Caribbean	1	0	0	5	6	13%
Asia and Pacific	2	0	0	8	10	22%
Africa	2	0	2	3	7	16%
Arab States	1	0	0	5	6	14%
TOTAL	8	0	2	35	45	100%

By mechanism and recommendation of the Evaluation Body

Mechanism	Number of files	Inscribe/grant assistance	Refer/delegate to Bureau	Do not inscribe	Ratio YES/NO(REFER)
Urgent Safeguarding List	8	3	not applicable	5	38/62%
International assistance	2	1	1	0	50/50%
Representative List	35	19	15	1	54%/1%/43%
TOTAL	45	23	16	6	51%/13%/36%



Elements inscribed in 2008–2014

Total of inscriptions to date: 364, of which 20 are multinational

Regions	Elements / programmes		Submitting States	
	Number	% of total	Number	% of total
Western Europe and North America	60	16%	10	10%
Eastern Europe	63	17%	22	21%
Latin America and Caribbean	53	14%	18	17%
Asia and Pacific	136	38%	19	18%
Africa	34	9%	22	21%
Arab States	23	6%	14	13%
TOTAL	372²	100%	105	100%

Elements inscribed on the Urgent Safeguarding List: 38

Regions	Elements		Submitting States	
	Number	% of total	Number	% of total
Western Europe and North America	1	3%	1	4%
Eastern Europe	4	11%	4	17%
Latin America and Caribbean	4	11%	4	17%
Asia and Pacific	19	50%	6	26%
Africa	8	21%	6	26%
Arab States	2	5%	2	9%
TOTAL	38	100%	23	100%

Programmes selected for the Register of Best Safeguarding Practices: 12, of which 1 is multinational

Regions	Programmes		Submitting States	
	Number	% of total	Number	% of total
Western Europe and North America	5	42%	3	27%
Eastern Europe	1	8%	1	9%
Latin America and Caribbean	4	33%	5	45%
Asia and Pacific	2	17%	2	18%
Africa	0	0%	0	0%
Arab States	0	0%	0	0%
TOTAL	12	100%	11	100%

2. Several elements, belonging to the same regional group, are counted more than once.

Elements inscribed on the Representative List: 314 elements, of which 19 are multinational

Regions	Elements		Submitting States	
	Number	% of total	Number	% of total
Western Europe and North America	54	17%	10	10%
Eastern Europe	58	18%	22	22%
Latin America and Caribbean	45	14%	17	17%
Asia and Pacific	118	37%	20	20%
Africa	26	8%	19	19%
Arab States	21	7%	13	13%
TOTAL	322³	100%	101	100%

Former masterpieces integrated in the Representative List in 2008: 90 of which 9 are multinational and 81 national

Regions	Elements		Submitting States	
	Number	% of total	Number	% of total
Western Europe and North America	8	9%	5	7%
Eastern Europe	15	17%	14	20%
Latin America and Caribbean	17	19%	14	20%
Asia and Pacific	28	31%	15	22%
Africa	14	15%	15	21%
Arab States	8	9%	7	10%
TOTAL	90	100%	70	100%

3. Several elements belonging to the same regional group are counted more than once.

4. Tenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (10.COM)

Dates and venue

From 30 November to 4 December 2015

Windhoek Country Club Resort and Casino, Windhoek (Namibia)

Address: B1 Western Bypass, Windhoek South, Namibia

Contact telephone: + 264 (0) 61 205 5911

Functions of the Committee

The Committee is responsible for implementation of the Convention at the international level. It examines the periodic reports submitted by States on implementation of the Convention at the national level and makes decisions on nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity. It also selects, among submitted safeguarding programmes, those that can be considered as 'best safeguarding practices' and grants financial assistance. The 24 members of the Committee are elected by the General Assembly of the States Parties and come from all regions of the world. Half of the Committee is renewed every two years.

Chairperson: H.E. Ms Trudie Amulungu (Namibia)

Vice-Chairs: Belgium, Hungary, Brazil, India and Tunisia

Rapporteur: Mr Ahmed Aly Morsi (Egypt)

Members of the Committee

Afghanistan, Algeria, Belgium, Brazil, Bulgaria, Congo, Côte d'Ivoire, Egypt, Ethiopia, Greece, Hungary, India, Kyrgyzstan, Latvia, Mongolia, Namibia, Nigeria, Peru, Republic of Korea, Saint Lucia, Tunisia, Turkey, Uganda and Uruguay

Secretariat of the Convention

Ms Cécile Duvelle, Secretary of the Convention

c.duvelle@unesco.org

Mr Damir Dijakovic, Culture Programme Specialist, UNESCO Regional Office for Southern Africa

d.dijakovic@unesco.org

Mr Rasul Samadov, Intangible Cultural Heritage Section

r.samadov@unesco.org

Press and accreditation

Ms Lucia Iglesias

l.iglesias@unesco.org

Press registration online at <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00789&key=674>

5. Annotated agenda

Related documents can be downloaded from the page dedicated to the Committee:

<http://www.unesco.org/culture/ich/en/10.COM>

Sunday, 29 November 2015

10.00 – 12.30 a.m.

Non-Governmental Organizations Forum. General meeting.

Also referred to as the "ICH NGO Forum", the Non-Governmental Organizations Forum is the platform for communication, networking, exchange and cooperation for accredited NGOs to provide advisory services to the Intergovernmental Committee in the framework of the Convention. Each year; the ICH NGO Forum meets the day before the Committee session to report on its activity to the Committee. For more information about the Forum, please see the website:

<http://www.ichngoforum.org/>

12.30 – 2.00 p.m.

Lunch

2.00 - 4.00 p.m.

Non-Governmental Organizations Forum.

Symposium "Towards an Ethical Code for Intangible Heritage NGOs?"

In the afternoon, the ICH NGO forum will organize a symposium to launch a reflection among NGOs about the ethical questions that arise in the course of implementation of the 2003 Convention. These questions may concern the relationships between intangible heritage and such topics as human rights, gender equality, children's rights, ecological sustainability and many others that many NGOs come across in their activities. The symposium will also discuss the results of UNESCO 'Expert meeting on a model code of ethics' that was organized in Valencia, Spain, from 30 March to 1 April 2015 (see item 15.a of the Committee below). The symposium will include four presentations to be followed by a round table. For more information about the symposium, please visit the webpage

<http://www.ichngoforum.org/symposium-ich-ngo-forum-2016/>

5.00 p.m.

Opening ceremony in the gardens of Windhoek Country Club and Resort

The Committee meeting starting on Monday will be preceded by an opening ceremony in presence of high dignitaries of Namibia. The opening will be open to all the participants and will include a cultural event to be followed by a cocktail.

Monday, 30 November 2015

As of 8.30 a.m.

Registration of participants

9.30 a.m. – 12.30 p.m.

1. **Opening**
2. **Adoption of the agenda**
Working document [ITH/15/10.COM/2](http://www.unesco.org/culture/ich/en/10.COM/2)
3. **Observers**
Working document [ITH/15/10.COM/3](http://www.unesco.org/culture/ich/en/10.COM/3)
4. **Adoption of the summary records of the ninth session of the Committee**
Working document [ITH/15/10.COM/4](http://www.unesco.org/culture/ich/en/10.COM/4)
Report of the Chairperson of the Committee on the Bureau activities
Report of the Non-Governmental Organizations Forum
This item will give the opportunity to the ICH NGO Forum to tell the Committee about its activities.
5. **Amendment to the Rules of Procedure to include provisions governing voting by secret ballot**
The Committee requested the UNESCO Secretariat, at its last session in 2014, to foresee provisions for voting by secret ballot. This document provides draft amendments to the Committee's Rules of Procedure to enable such voting.
Working document [ITH/15/10.COM/5](http://www.unesco.org/culture/ich/en/10.COM/5)

6.a **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**

States Parties of the Convention have an obligation to submit such reports six years after ratifying the Convention and every six years thereafter. They report on legislative, regulatory and institutional measures taken to meet directives of the Convention and review the status of all elements inscribed on the Representative List. This year, 24 countries submitted their reports, while reports from 24 countries are still missing. As decided by the Committee last year, the document on the reports presents a cumulative focus on measures taken by States Parties concerning transmission and education in the field of intangible cultural heritage.

Working document [ITH/15/10.COM/6.a](#)

6.b **Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

Every four years, States Parties of the Convention having elements inscribed on the Urgent Safeguarding List have an obligation to submit reports on the status of these elements. Three countries have submitted their reports, while the reports of seven other countries are still missing.

Working document [ITH/15/10.COM/6.b](#)

12.30 – 2.30 p.m. Lunch

2.30 – 5.30 p.m. 6.c **Reports of States Parties on the use of international assistance from the Intangible Cultural Heritage Fund**

Every year, the Committee examines reports from countries that have benefited from financial assistance granted by the Intangible Cultural Heritage Fund. This document presents an overview of the status of nine projects for which this assistance was granted.

Working document [ITH/15/10.COM/6.c](#)

7.a **Report by the Committee to the General Assembly on its activities (June 2014 to June 2016)**

The Committee has an obligation to report to the General Assembly on its activities and decisions. This draft report of the Committee covers the most recent two-year period.

Working document [ITH/15/10.COM/7.a](#)

7.b **Report by the Secretariat on its activities**

This document presents a comprehensive report on activities of the Secretariat, including especially implementation of the global capacity-building strategy, as well as the Secretariat's support to the Convention's governance and other mechanisms. Debates on this item will be followed by a side event.

Working document [ITH/15/10.COM/7.b](#)

5.30 p.m. **Opening of the side event 'Passing it on: community experience of safeguarding living heritage in southern Africa'**

The main objective of this side event is to present to Committee participants some concrete results, from the perspective of beneficiary communities, of past and ongoing UNESCO capacity-building projects in Southern African countries. The side event will privilege the perspectives of communities who participated in the capacity-building projects and their view on the importance of safeguarding their living heritage. It will consist include a photo exhibition, a short movie exhibition and presentations by community members. Such countries as Cabo Verde, Malawi, Mozambique, Namibia, Sao Tome and Principe, Uganda, Swaziland and Zimbabwe have taken active part in preparing the event.

Tuesday, 1 December 2015

9 – 9.30 a.m. Meeting of the Bureau

9.30 a.m. – 12.30 p.m. 8. **Draft plan for the use of the resources of the Intangible Cultural Heritage Fund in 2016–2017**

Working document [ITH/15/10.COM/8](#)

9. **Voluntary supplementary contributions to the Intangible Cultural Heritage Fund**

The Committee may accept contributions to the Fund for particular purposes relating to specific projects. The document brings to the attention of the Committee an overview of new contributions made to the Fund since its last session in 2014.

Working document [ITH/15/10.COM/9](#)

10. **Report of the Evaluation Body on its work in 2015**

Composed of six accredited non-governmental organizations and six experts representing countries non-members of the Committee, the Evaluation Body has been in charge of evaluating all files for the 2015 cycle and will now present its report to the Committee. Established by the Committee last year for the first time in the history of the Convention, the Evaluation Body evaluated in total 45 files – 8 nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, 35 nominations to the Representative List of the Intangible Cultural Heritage of Humanity and 2 requests for international assistance greater than 25,000 US dollars. The report of the Evaluation Body includes an analysis of the lessons learned from the 2015 cycle on working methods and a number of transversal issues.

Working document [ITH/15/10.COM/10](#)

12.30 – 2.30 p.m. Lunch

2.30 – 5.30 p.m. 10.a **Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

Eight nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding will be examined by the Committee, which shall decide on their inscription after reviewing recommendations from the Evaluation Body.

Working document [ITH/15/10.COM/10.a](#)

10.b **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity**

Thirty-five nominations will be examined by the Committee in alphabetical order of the submitting States (in English). Three types of recommendations are proposed: to inscribe, not to inscribe or refer to the submitting State for additional information.

Working document [ITH/15/10.COM/10.b](#)

Wednesday, 2 December 2015

9 – 9.30 a.m. Meeting of the Bureau

9.30 a.m. – 12.30 p.m. 10.b **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity (continued)**

Working document [ITH/15/10.COM/10.b](#)

12.30 – 2.30 p.m. Lunch

2.30 – 5.30 p.m. 10.b **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity (continued)**

Working document [ITH/15/10.COM/10.b](#)

10.c **Examination of requests for international assistance**

Two requests will be examined by the Committee to decide on granting the assistance after reviewing the recommendation of the Evaluation Body.

Working document [ITH/15/10.COM/10.c](#)

Thursday, 3 December 2015

9 – 9.30 a.m. Meeting of the Bureau

9.30 a.m. – 12.30 p.m. 11. **Modification of the name of an inscribed element**

The Committee will have to take a decision regarding a request from Guatemala authorities to change the name of the 'Paach ceremony' inscribed in 2013 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

Working document [ITH/15/10.COM/11](#)

16. **Accreditation of new non-governmental organizations and review of accredited non-governmental organizations**

Twenty-four non-governmental organizations are proposed for accreditation. To date, 178 NGOs from all regions of the world have already been accredited by the General Assembly. Every four years, the Committee has to review the activities of already accredited NGOs. Out of 97 accredited NGOs whose activities have to be reviewed this year, the Committee has been recommended to renew its relationships with 59 of them.

Working document [ITH/15/10.COM/16](#)

12. **Establishment of the Evaluation Body for the 2016 cycle**
The Evaluation Body in charge of evaluation of all nominations, proposals and requests is formally re-established every year. Every year, three places are to be filled with new members of the Body. This year, the Committee will have to elect two new members from among the accredited NGOs and one expert from a country non-member of the Committee.
 Working document [ITH/15/10.COM/12](#)
13. **Number of files submitted for the 2016 cycle and number of files that can be treated in the 2017 and 2018 cycles**
By this document, the Committee shall determine the number of files that can be examined in 2017 and 2018. The document also informs the Committee of the number of files submitted for the 2016 cycle.
 Working document [ITH/15/10.COM/13](#)

12.30 – 2.30 p.m. Lunch

- 2.30 – 5.30 p.m. 14.a **Draft amendments to the Operational Directives on safeguarding intangible cultural heritage and sustainable development**
The Operational Directives for implementation of the Convention are revised periodically. During discussions on this item, the Committee will have to examine a draft, new chapter in the Operational Directives on the subject of safeguarding intangible cultural heritage and sustainable development in light of its discussions last year and considering recent developments in intergovernmental negotiations for the 2030 development agenda, and the 17 sustainable development goals recently adopted by United Nations.
 Working document [ITH/15/10.COM/14.a](#)

- 14.b **Draft amendments to the Operational Directives on the referral option**
Last year, the Committee proposed to extend the referral option (currently applied to the Representative List only) for nominations to the Urgent Safeguarding List and to abolish the prohibition of resubmission of a nomination within a four-year period in case of a negative decision. This document provides amendments to the Operational Directives to reflect these changes, to be adopted in fine by the General Assembly in June 2016.

Working document [ITH/15/10.COM/14.b](#)

- 14.c **Draft amendments to the Operational Directives on the schedule of non-governmental organizations accreditation**

Working document [ITH/15/10.COM/14.c](#)

Friday, 4 December 2015

9 – 9.30 a.m. Meeting of the Bureau

- 9.30 a.m. – 12.30 p.m. 15.a **Expert meeting on a model code of ethics**
Following a call from the Committee to launch a reflection on the issue of intangible cultural heritage and ethics, the Secretariat organized an expert meeting held in Valencia, Spain, from 30 March to 1 April 2015, to discuss the content and modalities of elaboration of a possible model code of ethics. The present document presents the results of this meeting.

Working document [ITH/15/10.COM/15.a](#)

- 15.b **Guidelines for the treatment of correspondence with regard to periodic reports**

Working document [ITH/15/10.COM/15.b](#)

- 15.c **Follow-up on audits and evaluations**

UNESCO's Internal Oversight Service completed in 2013 an evaluation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which was later complemented by an audit on the Convention's working methods. This document presents the status of implementation of all recommendations of the evaluation, a follow-up on the four recommendations of the audit report and a draft decision for the Committee's consideration.

Working document [ITH/15/10.COM/15.c](#)

12.30 – 2.30 p.m. Lunch

- 2.30 – 5.30 p.m. 17. **Date and venue of the eleventh session of the Committee**

Working document [ITH/15/10.COM/17](#)

18. **Election of the members of the Bureau of the eleventh session of the Committee**
Working document [ITH/15/10.COM/18](#)
19. **Other business**
20. **Adoption of the list of decisions**
21. **Closure**

6. Summaries of files proposed for 2015, including the results of evaluations

Documents of nomination files

You can consult the **nomination files** (forms, supporting documents, photos and videos) as submitted by the States on our website at the following links:

- **Urgent Safeguarding List:** eight nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding have been proposed for 2015. Three among them are recommended for inscription. See all nominations to this List at: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=780>
- **International assistance:** two requests were submitted this year. One of them is recommended for approval. See both requests at: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=801>
- **Representative List:** out of 35 nominations for the Representative List, 19 have been recommended for inscription. Fifteen nominations have been recommended for referral to the submitting State for additional information. One nomination has been recommended not to be inscribed. See all nominations to this List at: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=779>

For any request on the use of photos and videos, you may contact us at the following address: m.tukaj@unesco.org

Files proposed for 2015 by submitting country and recommendation

Submitting State(s)	Type of file	Title	Evaluation Body recommendation	Draft Decision
Afghanistan	Representative List	Attan	to refer	10.COM 10.b.1
Algeria	Representative List	Sbuâ, annual pilgrimage to the zawiya of Sidi El Hadj Belkacem in Gourara	to inscribe	10.COM 10.b.2
Andorra, Spain, France	Representative List	Summer solstice fire festivals in the Pyrenees	to inscribe	10.COM 10.b.3
Argentina	Representative List	Filete porteño in Buenos Aires, a traditional painting technique	to inscribe	10.COM 10.b.4
Armenia	Representative List	Kochari, traditional group dance	to refer	10.COM 10.b.5
Austria	Representative List	Classical horsemanship and the High School of the Spanish Riding School Vienna	to inscribe	10.COM 10.b.6
Azerbaijan	Representative List	Copper craftsmanship of Lahij	to inscribe	10.COM 10.b.7
Bangladesh	Representative List	Jatra traditional performing arts	to refer	10.COM 10.b.8
Bosnia and Herzegovina	Representative List	Konjic woodcarving	to refer	10.COM 10.b.9
Botswana withdrawn	Urgent Safeguarding List	Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District	not to inscribe	10.COM 10.a.1
Bulgaria	Representative List	Surova folk feast in Pernik region	to refer	10.COM 10.b.10
Bulgaria, the former Yugoslav Republic of Macedonia, the Republic of Moldova and Romania	Representative List	Cultural practices associated to the first of March	to refer	10.COM 10.b.11

Submitting State(s)	Type of file	Title	Evaluation Body recommendation	Draft Decision
Cambodia, Philippines, the Republic of Korea and Viet Nam	Representative List	Tugging rituals and games	to refer	10.COM 10.b.12
Colombia	Urgent Safeguarding List	Traditional Vallenato music of the Greater Magdalena region	not to inscribe	10.COM 10.a.2
Colombia, Ecuador	Representative List	Marimba music, traditional chants and dances from the Colombian South Pacific region and Esmeraldas Province of Ecuador	to inscribe	10.COM 10.b.13
Democratic People's Republic of Korea	Representative List	Tradition of kimchi-making	to inscribe	10.COM 10.b.14
Dominican Republic	Representative List	Son	to refer	10.COM 10.b.15
Egypt	Urgent Safeguarding List	Traditional hand puppetry	not to inscribe	10.COM 10.a.3
Ethiopia	Representative List	Fichee-Chambalaalla, New Year festival of the Sidama people	to refer	10.COM 10.b.16
Greece	Representative List	Tinian marble craftsmanship	to inscribe	10.COM 10.b.17
Indonesia	Representative List	Three genres of traditional dance in Bali	to inscribe	10.COM 10.b.18
Iran (Islamic Republic of) withdrawn	Urgent Safeguarding List	Traditional knowledge and skills of constructing Baadgirs (wind catchers)	not to inscribe	10.COM 10.a.4
Italy	Representative List	Celebration of the Celestine Pardon	to refer	10.COM 10.b.19
Kazakhstan, Kyrgyzstan	Representative List	Aitysh/Aitys, art of improvisation	to inscribe	10.COM 10.b.20
Kenya	Assistance Request > \$25.000	Safeguarding of Enkipaata, Eunoto and Oling'esherr, three male rites of passage of the Maasai community	to delegate its authority to the Bureau to take final decision	10.COM 10.c.2
Kyrgyzstan	Representative List	Kok-boru, traditional horse game	to refer	10.COM 10.b.21
Malawi	Assistance Request > \$25.000	Safeguarding of Nkhonde, Tumbuka and Chewa proverbs and folktales	to approve	10.COM 10.c.1
Mongolia	Urgent Safeguarding List	Coaxing ritual for camels	not to inscribe	10.COM 10.a.5
Namibia	Representative List	Oshituthi shomagongo, marula fruit festival	to inscribe	10.COM 10.b.22
Nigeria	Representative List	Eyo masquerade festival	to refer	10.COM 10.b.23
Peru	Representative List	Wititi dance of the Colca Valley	to inscribe	10.COM 10.b.24
Portugal	Urgent Safeguarding List	Manufacture of cowbells	to inscribe	10.COM 10.a.6

Submitting State(s)	Type of file	Title	Evaluation Body recommendation	Draft Decision
Romania	Representative List	Lad's dances in Romania	to inscribe	10.COM 10.b.25
Saudi Arabia	Representative List	Alardah Alnajdiyah, dance, drumming and poetry in Saudi Arabia	to refer	10.COM 10.b.26
Slovakia	Representative List	Bagpipe culture	to inscribe	10.COM 10.b.27
Slovenia withdrawn	Representative List	Traditional production of the Kranjska klobasa	not to inscribe	10.COM 10.b.28
Tajikistan	Representative List	Art of Chakan embroidery in Kulob	to refer	10.COM 10.b.29
The former Yugoslav Republic of Macedonia	Urgent Safeguarding List	Glaoechno, male two-part singing in Dolni Polog	to inscribe	10.COM 10.a.7
Turkmenistan	Representative List	Epic art of Gorogly	to inscribe	10.COM 10.b.30
Uganda	Urgent Safeguarding List	Koogere oral tradition of the Basongora, Banyabindi and Batooro peoples	to inscribe	10.COM 10.a.8
United Arab Emirates, Oman	Representative List	Al-Razfa, a traditional performing art	to inscribe	10.COM 10.b.31
United Arab Emirates, Saudi Arabia, Oman, Qatar	Representative List	Arabic coffee, a symbol of generosity	to inscribe	10.COM 10.b.32
United Arab Emirates, Saudi Arabia, Oman, Qatar	Representative List	Majlis, a cultural and social space	to inscribe	10.COM 10.b.33
Uzbekistan	Representative List	Ropewalking	to refer	10.COM 10.b.34
Venezuela (Bolivarian Republic of)	Representative List	Traditional knowledge and technologies relating to the growing and processing of the curagua	to inscribe	10.COM 10.b.35

Summaries of nominations and contact information

Afghanistan	Representative List Attan	Draft decision: information requested	<i>For more information:</i> H.E. Mr Khadija Amiri Chargé d'affaires p.i. Permanent Delegation of Afghanistan to UNESCO UNESCO House +33(0)1 45 68 27 72 dl.afghanistan@unesco-delegations.org
Attan is a communal dance performed among Pashtun communities at festivities. Dancers form a circle with a drummer at the centre and facilitator who controls the rhythms of the dancers. As other instruments join the music, the dancers' movements become more precise. The performance culminates in an atmosphere of jubilation. Attan is a form of expression that helps communities, divided into tribes, to present a part of their cultural and social identity and creates collective community memories through ongoing recreation.			
Algeria	Representative List Sbuâ, annual pilgrimage to the zawiya of Sidi El Hadj Belkacem in Gourara	Draft decision: yes	<i>For more information:</i> Mr Slimane Hachi Directeur général Centre national de recherches préhistoriques, anthropologiques et historiques (CNRPAH) Ministère de la culture 3, rue Franklin D. Roosevelt ALGER 16500 Algeria +213 21 61 25 96; +213 661 57 62 82 slimhachi@yahoo.fr; contact@cnrpah.org
Sbuâ is an annual pilgrimage where participants from Zenata communities in the Sahara visit the mausoleums of saints to commemorate the birth of the Prophet Mohammed. On the seventh day, pilgrims arrive at the mausoleum of Sidi El Hadj Belkacem surrounding a bearer who carries a standard of a saint. Sbuâ is considered by the communities, given the body of beliefs and rites enacted during the pilgrimage, to be an expression of their history and the links that bind them.			
Andorra, Spain, France	Representative List Summer solstice fire festivals in the Pyrenees	Draft decision: yes	<i>For more information:</i> Mr Olivier Codina Directeur du patrimoine culturel Ministère de la culture Prat de la Creu, 62-64 AD500 ANDORRE LA VIEILLE Andorra 376 875700 olivier_codina@govern.ad
The summer solstice fire festivals take place in the Pyrenees every year on the same night when the sun is at its zenith. Once night falls, people carry flaming torches from the mountains to light traditionally-constructed beacons. The descent is a special moment for young people, signifying the transition from adolescence to adulthood. It is also considered a time for regenerating social ties and strengthening feelings of belonging, identity and continuity with celebrations including popular folklore and communal dining.			
Argentina	Representative List Filete porteño in Buenos Aires, a traditional painting technique	Draft decision: yes	<i>For more information:</i> Mr Hernán Lombardi Minister of Culture of the City of Buenos Aires Avenida de Mayo 575, 2 Piso, Oficina 201 Buenos Aires Argentina +54 11 43239774 hlombardi@buenosaires.gob.ar; hernan.lombardi@gmail.com; subsecpatrimoniocultural@buenosaires.gob.ar
Filete porteño from Buenos Aires is a traditional, decorative painting technique using vibrant colours and specific lettering styles that can be seen on buses, trucks, shop fronts and increasingly, homes. Incorporating social and religious elements often featuring popular icons of saints, admired politicians, music and sports idols, the practice has formed a component of the city's heritage. Sayings and proverbs can also be used. Filete craftspeople transmit the technique to anyone who wants to learn with no formal education required.			

Armenia	Representative List Kochari, traditional group dance	Draft decision: information requested	<i>For more information:</i> Ms Naira Kilichyan Chief specialist of the Department of Cultural Heritage and Folk Crafts Ministry of Culture of the Republic of Armenia 3 Government Building Yerevan Armenia 37410 52 39 03 nkilichyan@gmail.com; ermargaryan@gmail.com
Kochari is a traditional group dance widely performed throughout Armenia during holidays, pilgrimages, national festive celebrations, weddings and family ceremonies. The melody is played on traditional wind and percussion instruments, while dancers hold hands and move in unison forming a line. Each ethnographical region has its own variation of Kochari. It is one of the few traditional folk dances especially popular among youth, who see it as an expression of unity and national solidarity. Kochari is transmitted mainly among families.			
Austria	Representative List Classical horsemanship and the High School of the Spanish Riding School Vienna	Draft decision: yes	<i>For more information:</i> Ms Maria Walcher Programme Specialist for Intangible Cultural Heritage Austrian Commission for Unesco Universitätsstraße 5 4th Floor 1010 Vienna Austria +43 1 526 130 114 walcher@unesco.at
Classical horsemanship at the Spanish Riding School Vienna is the traditional art and practice of breeding, keeping, training and riding Lipizzaner horses. The School's social practices, ceremonies and rituals are based on the long-lasting relationships between breeders, grooms, craftspeople, riders and horses. Knowledge of horse husbandry and use of equipment is transmitted to cadets by grooms and experienced riders. The tradition gives communities within the School a sense of identity and ensures the safeguarding of techniques on horse husbandry.			
Azerbaijan	Representative List Copper craftsmanship of Lahij	Draft decision: yes	<i>For more information:</i> Mr Vasif Eyvazzade Head of Department of International Relations and Cultural Programs Ministry of Culture and Tourism 40, U. Hajibeyov str. Government House Baku AZ 1000 Azerbaijan +994 12 493 65 38; +994 12 493 02 33 vasifeyvazzade@gmail.com; am_sabina@mail.az
Copper craftsmanship of Lahij is the traditional practice of making and using copperware in the Lahij community of the Caucasus. The copper-smelting master prepares the copper then the coppersmith-hammerer moulds it into thin plates. A craftsperson engraves the plates with designs environmental in nature reflecting traditional knowledge and values. People from Azerbaijan buy the copperware to use it in their daily lives. The practice is transmitted from father to son and said to be a clear marker of Lahij identity.			
Bangladesh	Representative List Jatra traditional performing arts	Draft decision: information requested	<i>For more information:</i> Mr Lucky Liaquat Ali Director General Bangladesh Shilpakala Academy Segunbagicha, Ramna Dhaka-1000 Bangladesh +88-02 9550725 01711 537 618 l.ali.lucky@gmail.com; msali56@yahoo.com
Jatra is a traditional form of open-air folk theatre performed in rural Bangladesh during winter. The plays combine mythological heroes and plots from religious epics with folk song and dance and feature at social and holy festivals. Jatra attracts a wide audience irrespective of caste or creed and is an important element of rural cultural identity. Socio-political messages are also conveyed in the plays to motivate people to improve social welfare. Transmission starts at home, although master practitioners conduct classes.			

Bosnia and Herzegovina	Representative List Konjic woodcarving	Draft decision: information requested	<i>For more information:</i> Ms Mirela Milićević Šečić Coordinator for Intangible Cultural Heritage in the Federation of Bosnia and Herzegovina Federal Ministry of Culture and Sport Obala Maka Dizdara 2 71000 Sarajevo Bosnia and Herzegovina 387 33 254 187 mirela.secic@fmks.gov.ba
Woodcarving is an artistic craft with a long tradition in Konjic. Workshops produce heirloom furniture, home décor and other products using techniques noted for their hand-carved motifs. Patterns are drawn on a piece of wood, which is then carved using chisels and a hammer. The designs range from geometric to floral, known as the Bosnian-Konjic style. An important part of the cultural identity of Bosnia and Herzegovina, transmission of knowledge and skills occurs formally in workshops or informally within families.			
Botswana withdrawn	Urgent Safeguarding List Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District	Draft decision: no	<i>For more information:</i> Mr Kago Ramokate Deputy Permanent Secretary Policy Development and Research Ministry of Youth, Sport and Culture Private Bag 00291 Gaborone Botswana +267 390922; +267 3933387 kramokate@gov.bw; nkubanji@gov.bw
Dikopelo folk music, combining choral singing and choreography, provides a window into the life of the Bakgatla ba Kgafela community. The songs praise local culture; recount stories and legends; and address issues such as AIDS, poverty or corruption. Families and neighbours participate with some competing in festivals. Those more experienced instruct younger performers. Strongly rooted in farmland areas, the practice contributes to social cohesion in rural communities but issues like migration, modernization, intellectual property and contemporary instrumentation are threatening transmission.			
Bulgaria	Representative List Surova folk feast in Pernik region	Draft decision: information requested	<i>For more information:</i> Ms Iglia Mishkova Curator Institute of Ethnology and Folklore Studies with Ethnographic Museum 6a, Moskovska str. Sofia 1000 Bulgaria 00359 2 8052623 iglika.mishkova@gmail.com
The Surova folk feast, held in villages of the Pernik region, takes place on 13 and 14 January to celebrate the New Year. At night, a masquerade group called the Survakari performs in the centre, featuring characters like the newly-weds, the priest and the bear who visit homes the next day to 'marry' young couples and 'maul' people for good health. A meal is offered and donations collected for the needy. All ages participate, particularly young people, building their self-esteem.			
Bulgaria, the former Yugoslav Republic of Macedonia, the Republic of Moldova and Romania	Representative List Cultural practices associated to the first of March	Draft decision: information requested	<i>For more information:</i> Ms Nadia Tunsu Director, Department of International Relations and European Affairs Ministry of Culture, 22 Unirii Avenue, 3rd District, 030833, Bucharest Romania +40-21-224-37-67 nadia.tunsu@cultura.ro
Cultural practices associated with the first of March celebrate the arrival of spring. Each year, women in Bulgaria, the former Yugoslav Republic of Macedonia, Republic of Moldova and Romania make a charm called a <i>mártenitsa</i> , <i>martinki</i> or <i>mărțișor</i> using red and white woollen threads. Given to teachers, colleagues or loved ones to wear or tie around objects for protection, the tradition expresses solidarity and forms part of local and national identities. In rural areas, mature-aged women teach girls the practice.			

Cambodia, Philippines, the Republic of Korea and Viet Nam	Representative List Tugging rituals and games	Draft decision: information requested	<i>For more information:</i> Ms Eunseon Jeong Programme Specialist International Cooperation Division Cultural Heritage Administration Government Complex 189, Cheongsu-ro, Seo-gu Daejeon Republic of Korea +82 42 481 47 49 +82-10-717-45242 ejeong@korea.kr
Tugging rituals and games in the rice-farming cultures of East Asia and Southeast Asia are enacted among communities to ensure abundant harvests and prosperity. They mark the start of the agricultural cycle and often begin with commemorative rites to local deities. Typically held near a communal house or shrine, two teams on either end of a rope try to tug it from the other. The practice is non-competitive, strengthening community solidarity and identity. Elders lead young people and the rituals.			
Colombia	Urgent Safeguarding List Traditional Vallenato music of the Greater Magdalena region	Draft decision: no	<i>For more information:</i> Mr Alberto Escovar Wilson-White Director of Heritage Ministry of Culture Carrera 8 N 8-55 Bogota DC Colombia +57-1 3424100; cel +57-316 7449196 aescovar@mincultura.gov.co
Traditional Vallenato music fuses cultural expressions from northern Colombia, songs of cow-herders from the Greater Magdalena region, chants of African slaves, Spanish poetry, dance from the indigenous people of the Sierra Nevada de Santa Marta and European-style instruments. Performed at festivals, <i>parrandas</i> where friends and family gather in the street, and in academic settings, it is considered vital to regional identity. However, the armed conflict in Colombia, a new wave of Vallenato and declining space for the <i>parrandas</i> remain threats.			
Colombia, Ecuador	Representative List Marimba music, traditional chants and dances from the Colombian South Pacific region and Esmeraldas Province of Ecuador	Draft decision: yes	<i>For more information:</i> Ms Lucía Chiriboga Executive Director National Institute of Cultural Heritage Av. Colón Oe1-93 y 10 de Agosto La Cirsaslana Quito Ecuador +593 2 2227-927 lucia.chiriboga@inpc.gob.ec; secretariainpc@inpc.gob.ec
Marimba music and traditional chants and dances are considered integral to the community fabric of people of African descent in the Colombian South Pacific region and Esmeraldas Province of Ecuador. The music is created with a xylophone, drums and maracas and the chanted stories and poems accompanied by dance performed at ritual, religious and festive events to celebrate life, worship saints or farewell the deceased. The community is the bearer and practitioner of these expressions enhancing group identity and belonging.			
Democratic People's Republic of Korea	Representative List Tradition of kimchi-making	Draft decision: yes	<i>For more information:</i> Mr Jong Min Yun Director of the Foreign Relations Department National Authority for the Protection of Cultural Heritage Taedongmun-dong Central District Pyongyang Democratic People's Republic of Korea +85 02-11811 Exit-381-4416 napch@star-co.net.kp
Kimchi is a dish made with various vegetables, including wild greens, as well as spices, fruit, meat, fish or fermented seafood before undergoing lactic fermentation. It is served for daily meals and special occasions. Although differences in climatic conditions and preferences result in variations in recipes, kimchi-making is a custom nationwide. Bearers and practitioners of the element are mainly women. However, when preparing large quantities for winter, family members, neighbours or other members of the community contribute enhancing social cohesion.			

Dominican Republic	Representative List Son	Draft decision: information requested	<i>For more information:</i> Mr Federico Henriquez Gratereaux Vice-Minister Ministry of Culture Av. George Washington Esquina Paseo Presidente Vicini Burgos Santo Domingo Dominican Republic 809-221-4141 ext. 253 henriquezcaolo@hotmail.com; asistentevmpc@gmail.com
<p>Son is a form of music and dance that combines African rhythms with Spanish musical elements. Spread throughout the Caribbean, the practice is based on couples dancing to music played on the trumpet, bongo, bass, clave, maracas and <i>guiro tres</i>. The poetic lyrics focus on the beauty of women and the pain of heartbreak. Son prides itself on upholding values of morality, decency, elegance and respect. Knowledge and skills are transmitted within families and by the Club Nacional de Soneros.</p>			
Egypt	Urgent Safeguarding List Traditional hand puppetry	Draft decision: no	<i>For more information:</i> Mr Nabil Bahgat Associate Professor of Theatre Sciences Faculty of Arts Helwan University Al Sikka Al Hadid Al Gharbeya, Qism Helwan Cairo Egypt 002-01227295420 nabilbahgt@yahoo.com
<p>Al-Aragoz is an old form of Egyptian theatre using traditional hand puppetry. Performances are popular and attract a diverse audience exploring various themes on daily life in particular, fighting corruption. Practitioners are skilled in manipulating the puppets, improvisation and music, and transmitting knowledge and skills to apprentices. A vital component of Egyptian identity, today the practice is diminishing as the number of surviving bearers has radically decreased and venues are disappearing. Many performed stories are now lost from the repertoire.</p>			
Ethiopia	Representative List Fichee-Chambalaalla, New Year festival of the Sidama people	Draft decision: information requested	<i>For more information:</i> Mr Desalegne Abebaw Director Cultural Heritage Research Directorate Authority for Research and Conservation of Cultural Heritage P.O. Box 13247 Addis Ababa Ethiopia +251-11 1 54 00 41; mobile +251-111-54-00-41 + 251 911 15 61 75 desalegn99@yahoo.com
<p>Fichee-Chambalaalla is a New Year festival celebrated by the Sidama people. It is named after a woman who every year would bring her relatives a dish to share with the neighbours. Nowadays, children visit their neighbours who serve them the dish <i>buurisame</i>, made with false banana. The festival includes other communal events, concluding with clan leaders reminding the community about virtues like working hard. Transmitted by families and participation in the festival, the practice encourages peaceful co-existence and good governance.</p>			
Greece	Representative List Tinian marble craftsmanship	Draft decision: yes	<i>For more information:</i> Ms Maria Vlazaki-Andreadaki Director-General of Antiquities and Cultural Heritage Hellenic Ministry of Culture and Sports Mpoumpoulinas 20-22 Athens, 10682 Greece +30-2131322666 gda@culture.gr
<p>The art of marble-carving is an expression of the cultural identity of Tinos. Marble craftspeople possess empirical knowledge on the structure and properties of marble bearing rock. Transmission follows longstanding traditions where skills are passed on from master to apprentice, who are usually family members. Traditional motifs are mainly religious or apotropaic in nature often depicting cypresses, flowers, birds and ships and placed on buildings, churches and cemeteries. Designs for standard marble vessels and fanlights are used to bring fertility and prosperity.</p>			
Indonesia	Representative List Three genres of traditional dance in Bali	Draft decision: yes	<i>For more information:</i> Prof. Kacung Marijan Director General for Culture Ministry of Education and Culture Gedung E, lantai 4 Jl. Jenderal Sudirman, Senayan Jakarta 10270 Indonesia +62 21 572 5035; +62 21 572 5578 div.heritage@gmail.com; Kacung.Marijan@kemdikbud.go.id
<p>Traditional Balinese dances, performed by men and women, consist of three categories – sacred, semi-sacred and that meant for enjoyment by communities at large. Symbolizing particular traditions, customs and religious values, the dances consist of various movements and facial expressions to music played on the gamelan. The performers, who wear brightly coloured costumes with floral and faunal motifs, need to be disciplined, humble, charismatic and inject spiritual energy into the performances. The dances are mainly transmitted informally to groups of children.</p>			

Iran (Islamic Republic of) <i>withdrawn</i>	Urgent Safeguarding List Traditional knowledge and skills of constructing Baadgirs (wind catchers)	Draft decision: no	<i>For more information:</i> Mr Abdollah Moazzenzade Researcher Iranshahr Encyclopaedia of History of Architecture and Urbanization Institute No. 2175, next to the Southern Gate of Saa'i Park Vali-ye Asr Avenue Tehran Iran (Islamic Republic of) +98 21 88728125-7 abmoazen@yahoo.com
Baadgirs are tower-like constructions of brick or wood found in desert areas of Iran that promote air circulation in houses and reservoirs. Effective in utilizing wind power they are also an inseparable part of the historical urban landscape. Traditional knowledge involved in their construction is transmitted orally from generation to generation among designers, architects and builders, however, it is in danger of disappearing. Fewer constructions are being built due to the advent of air-conditioning systems and modern water supply systems.			
Italy	Representative List Celebration of the Celestine Pardon	Draft decision: information requested	<i>For more information:</i> Mr Walter Capezzali President of the Deputazione di Storia Patria negli Abruzzi and Member of the Comitato Promotore Perdonanza Celestiniana Via Galileo Galilei, Nucleo industriale di Bazzano 67050 L'Aquila Italy +39 (0)862 700320 walter.capezzali@fastwebnet.it
In the last week of August, pilgrims travel to L'Aquila annually to celebrate the Celestine Pardon instituted by Pope Celestine V in the thirteenth century. A procession culminates at the Basilica of Collemaggio where the town mayor reads aloud the Celestine Scroll. After the pilgrims receive a spiritual pardon, the jubilee celebrations begin with thousands taking part in the cultural events, sports and games symbolising solidarity and social integration. Knowledge is transmitted within families, schools and by the general public.			
Kazakhstan, Kyrgyzstan	Representative List Aitysh/Aityts, art of improvisation	Draft decision: yes	<i>For more information:</i> Mr Alibek Kuzerbayev Chief expert Cultural Heritage Department Ministry of Culture and Sports Orynbor 8 Str. Astana 010000 Kazakhstan +7-7172 74040; 7-701 3341108 a.kuzerbayev@mks.gov.kz; kalibek2006@mail.ru
Aitysh/Aityts is a contest between two people on poetry improvisation spoken or sung with music from traditional instruments like the Kazakh dombra. The audience chooses the topics and the contestant who demonstrates the best musical skills, rhythm, originality and wit wins. Aitysh/Aityts is a popular cultural component and identity marker of bearer communities in multi-ethnic societies of Kyrgyzstan and Kazakhstan, featuring at local festivities or nationwide events often to raise important social issues. Transmission is from older to younger generations.			
Kenya	Assistance Request > \$25.000 Safeguarding of Enkipaata, Eunoto and Olng'esherr, three male rites of passage of the Maasai community	Draft decision: to be sent to Bureau to take final decision	<i>For more information:</i> Mr John Moogi Omare Department of Culture Ministry of Sports, Culture and the Arts P.O.Box 67374-00200 Nairobi Kenya +254 20 2727980; +254 722 684037 +254 722 664 747 ojohnmoogi@gmail.com
The three male rites, Enkipaata, Eunoto and Olng'esherr, of the Maasai community involving transmission of indigenous knowledge and life skills contribute to its sense of identity and continuity yet practice transmission has greatly weakened. To help safeguard it, the project will mentor youth on its importance, hold workshops to promote community based inventorying, organize meetings with elders and young people on enactment and tradition preservation, conduct a mapping exercise to protect associated places, research and document the practice for future transmission.			

Kyrgyzstan	Representative List Kok-boru, traditional horse game	Draft decision: information requested	<i>For more information:</i> Ms Elnura Korchueva Secretary-General National Commission of the Kyrgyz Republic for UNESCO 54, blv. Erkindik 720040 Bishkek Kyrgyzstan +996-312 626761; 664772 natcomunesco@gmail.com; sabiras@mail.ru
Kok-boru is a game played by two teams on horses where the objective is to seize the <i>ulak</i> (a goat carcass) and drop it into the opponent's goal. The team scoring the most goals wins. Afterwards, the animal's meat is served. Kok-boru has an important role for social cohesion in Kyrgyzstan with players and fans coming from different nationalities, religious beliefs, social statuses and ages. The main bearers and practitioners are players, trainers, referees and those who maintain the equipment.			
Malawi	Assistance Request > \$25.000 Safeguarding of Nkhonde, Tumbuka and Chewa proverbs and folktales	Draft decision: yes	<i>For more information</i> Mr Christopher Magomelo Assistant Executive Secretary for Culture Malawi National Commission for UNESCO P.O. Box 30278 Lilongwe 3 Malawi +265 (0) 995 675 713 cjmagomelo.mnatcomunesco@mtlonline.mw:
The proverbs and folktales of the Nkhonde, Tumbuka and Chewa people of Karonga, Rumphu and Lilongwe Districts are important expressions of Malawi culture. However, practice transmission has become infrequent and transcriptions near non-existent. To document this heritage, six researchers from the Oral Traditions Association of Malawi (OTAMA) will be trained to help six field assistants from these communities interview informants to collect around 30 proverbs and folktales. The material will be recorded on video, transcribed and translated to produce books.			
Mongolia	Urgent Safeguarding List Coaxing ritual for camels	Draft decision: no	<i>For more information:</i> Ms Nyamaa Galiimaa Professor Mongolian University of Science and Technology Baga Touruu Street Ulaanbaatar Mongolia +976-11 321184 +976 99731952 ngaliimaa@yahoo.com; bold@must.edu.mn
Mongol herders have a coaxing ritual, which uses singing, music and chanting to help female camels accept newborns or adopted calves. A song is performed to the mother tied to a calf, using chants, gestures and music played on a fiddle or flute, to calm and unite them. Most herds women practise the ritual, transmitted during adolescence from parents or elders. It is considered important for maintaining community ties but under threat from rural-urban migration and greater use of modern transport.			
Namibia	Representative List Oshituthi shomagongo, marula fruit festival	Draft decision: yes	<i>For more information:</i> Mr Gabriel Sinimbo Permanent Secretary Ministry of Youth, National Service, Sports & Culture P/Bag 13391 Windhoek Namibia +264 61 270 6528 ps.secretary@mynssc.gov.na; gpsinimbo@iway.com
The Oshituthi shomagongo, marula fruit festival runs for two to three days between March and April where eight Aawambo communities from northern Namibia meet to enjoy <i>omagongo</i> – a beverage made from the fruit. To prepare, men carve utensils and serving tools and the women make baskets, pots, and gather the fruit with young people, to process and ferment the juice. Traditional songs are sung, poems recited and lives discussed. Transmitted through observation and participation, the element unites generations and communities.			

Nigeria	Representative List Eyo masquerade festival	Draft decision: information requested	<i>For more information:</i> Mr Augustus Babajide Ajibola Chief UNESCO Division Department of Culture Federal Ministry of Culture, Tourism and National Orientation Federal Secretariat Complex , Phase II, Block E, Room 1022 Abuja Nigeria +234 803 301 8985 ajibloecr@yahoo.com
<p>The Eyo masquerade festival is a communal event where the god Adamu welcomes the recently departed into the spirit world. It is a time when the people of Lagos also pay homage to the king, the Oba of Lagos. Dancers perform to a retinue of drummers, wearing large straw hats and wielding ceremonial sticks that feature designs associated with the Eyo chieftain. Everyone has a role as active participants or bystanders interacting with the dancers, creating a spirit of camaraderie.</p>			
Peru	Representative List Wititi dance of the Colca Valley	Draft decision: yes	<i>For more information:</i> H.E. Ms Diana Álvarez-Calderón Gallo Minister of Culture Av. Javier Prado Este 2465 San Borja Lima 41 Peru 51 1 4769933 dalvarez@cultura.gob.pe
<p>The Wititi dance of the Colca Valley is a folk dance associated with the beginning of adult life. Typically performed by young people at religious festivities during the rainy season, it features couples in traditional costume dancing in rows to music by a band. Coinciding with the start of the agricultural cycle, the dance symbolizes renewal of nature and society. Competitions between villages renew the practice while strengthening social ties and cultural identity. Transmission occurs at school and family gatherings.</p>			
Portugal	Urgent Safeguarding List Manufacture of cowbells	Draft decision: yes	<i>For more information:</i> Mr Paulo Lima Project Coordinator ERTA Praça da República Apartado 335 7800-427 Beja Portugal +351 926 428 424 torpeslima@gmail.com
<p>The Portuguese cowbell is a traditional idiophone percussion instrument that provides an unmistakable soundscape in rural areas. Alcáçovas is the main manufacturing centre where the cowbells, traditionally used by shepherds to manage livestock, are made. The practice is transmitted from father to son and requires a series of processes before the handmade iron pieces are polished and fine-tuned. Yet the tradition is becoming unsustainable as new grazing methods, cheaper industrial techniques and fewer cowbell makers are leading to its demise.</p>			
Romania	Representative List Lad's dances in Romania	Draft decision: yes	<i>For more information:</i> Mr Zamfir Dejeu Institute Folklore Archive of the Romanian Academy 9 Republicii Street Cluj-Napoca Romania 4 0264-591864 ; 4 0744-672162 dejeuzamfir@yahoo.com
<p>Lad's dances are a genre of men's folk dance in Romania practised on festive occasions and as stage performances. One of the dance leaders trains the group, while the second leads the dance. Participants can be aged 5 to 70 and include Hungarian and Roma dancers, as well as Romanian dancers, contributing to intercultural dialogue and social cohesion. The dance helps young men to strengthen their status in traditional communities, particularly among girls and their families in anticipation of marriage.</p>			
Saudi Arabia	Representative List Alardah Alnajdiyah, dance, drumming and poetry in Saudi Arabia	Draft decision: information requested	<i>For more information:</i> Mr Khalid Alomar Director Intangible Heritage Administration Deputy Ministry for Cultural Affairs Ministry of Culture and Information P.O. Box 11161 Riyadh 570 Saudi Arabia +966 5 0521 65 09 kaomar@moci.gov.sa
<p>Alardah is a traditional cultural expression combining dance, drumming and poetry chanting that is considered fundamental to practising communities. It involves a poet chanting verses, which are then sung by other performers carrying swords and moving in time to beating drums. Featured at family, local and national events, it is performed by males while women design the costumes. Neither age nor class acts as a barrier to participation, assisting social cohesion. Practice transmitters are individuals, schools, troupes, neighbourhoods and provinces.</p>			

Slovakia	Representative List Bagpipe culture	Draft decision: yes	<i>For more information:</i> Mr Juraj Hamar Director SLUK - The Slovak State Traditional Dance Company Balkánska 31 853 08 Bratislava Slovakia +421 917 760 143 juraj.hamar@sluk.sk
<p>Bagpipe culture exists throughout Slovakia, covering instrument-making, music repertoire, style and ornamentation to dance, special verbal expressions and folk customs. Many attributes are hallmarks of the country's traditional folk culture that include links to the environment, such as the natural material used for instrument making. Communities are proud to have a bagpipe player perform at local events as the music invokes a sense of identity for the public. Skills are transmitted within families and communities through formal and non-formal training.</p>			
Slovenia withdrawn	Representative List Traditional production of the Kranjska klobasa	Draft decision: no	<i>For more information:</i> Ms Špela Spanžel Director-General Ministry of Culture Cultural heritage Directorate Maistrova ulica 10 1000 Ljubljana Slovenia +386 (0)1 369 5953 spela.spanzel@gov.si
<p>Kranjska klobasa traditional production is the process of making smoked, spiced pork and bacon stuffed sausages, usually during winter. It is a custom practised in Slovenia and forms an important part of local cuisine and cultural identity involving the meeting of families and communities and intergenerational cooperation. Certified producers, butchers and companies transfer knowledge of Kranjska klobasa traditional production using the oldest written recipe. The practice also has ritualistic elements, such as a celebratory party once the work is complete.</p>			
Tajikistan	Representative List Art of Chakan embroidery in Kulob	Draft decision: information requested	<i>For more information:</i> Mr Sarvar Bakhti Secretary-General Tajikistan National Commission for UNESCO 33 Sherozi Street 734001 Dushanbe Tajikistan +992 37 221 6001 ; +992 37 221 1750 unesco@mfa.tj
<p>Chakan embroidery is the art of sewing designs, which symbolize people's wishes, onto fabric used for daily life. Ornaments are also included to decorate items, such as women's shirts and bedspreads. Chakan craftswomen meet almost daily to talk, tell stories and sing folksongs while they sew. Skills transmission occurs between females in families, from older to younger members. Craftswomen and local people wear embroidered pieces for special occasions with pride. The Tajiks consider the practice a marker of national identity.</p>			
The former Yugoslav Republic of Macedonia	Urgent Safeguarding List Glasoechko, male two-part singing in Dolni Polog	Draft decision: yes	<i>For more information:</i> Ms Lidija Topuzovska Secretary General National Commission for UNESCO Assistant Head of the Sector for International Cooperation and Cooperation with UNESCO Ministry of Culture Gjuro Gjakovic 61 1000 Skopje +389 2 3240 517 l.topuzovska@kultura.gov.mk
<p>Male two-part singing in Dolni Polog known as Glasoechko, is a traditional practice characteristic of the region. The songs combining drone and melodic voices often accompanied by a flute and bagpipe are performed spontaneously at celebrations. The practice is symbolic of the cultural identity of bearers and is transmitted through imitation. No recordings of the songs exist, which combined with outward migration and a perceived lack of interest from young people has meant that the tradition appears close to extinction.</p>			
Turkmenistan	Representative List Epic art of Gorogly	Draft decision: yes	<i>For more information:</i> Mr Annagurban Ashyrov Director National Institute of Manuscripts Turkmenistan Academy of Sciences 13a, Pushkin street Ashgabat, 744000 Turkmenistan +99 312 94 01 77 kpoladov@yahoo.com
<p>The epic art of Gorogly is an oral performing tradition that describes the achievements of legendary hero Gorogly and his 40 cavalymen. Practitioners are performers in Turkmenistan who specialize in the epic, which incorporates narration, singing, poetry, vocal improvisation and music. It gives bearer communities a strong sense of identity, reflecting aspirations of the Turkmen people for a happy life and promoting values such as bravery, honesty, friendship, and fairness. Masters combine informal teaching with skills transmission during public performances.</p>			

Uganda	Urgent Safeguarding List Koogere oral tradition of the Basongora, Banyabindi and Batooro peoples	Draft decision: yes	<i>For more information:</i> Mr Stephen Rwagweri Executive Director Engabu Za Tooro (Tooro Youth Platform for Action) P.O. Box 886 Fort Portal Uganda +256 772469751 engabuzatooro@gmail.com
The Koogere oral tradition is based on the female chief of Busongora, Koogere, who existed 1,500 years ago. The narratives, songs and poems describe her wisdom and philosophy that focus on plenty and abundance as blessings for hard work. Vital to the collective memory of Basongora, Banyabindi and Batooro communities, the practice is transmitted informally by storytellers to younger participants yet transmission is now in major decline. The Runyakitara language is being used less and the number of storytellers diminishing.			
United Arab Emirates, Oman	Representative List Al-Razfa, a traditional performing art	Draft decision: yes	<i>For more information:</i> Dr. Nasser Ali Al Hamiri Director Intangible Heritage Department Abu Dhabi Tourism and Culture Authority P.O. Box 2380 Abu Dhabi United Arab Emirates +971 2 657 6145 +971506437654 nasser.althamiry@tcaabudhabi.ae; falcon@tcaabudhabi.ae; Maha.kilani@tcaabudhabi.ae; ich@tcaabudhabi.ae; omanfolk@mhc.gov.om
Al-Razfa is a traditional performing art of the United Arab Emirates and Sultanate of Oman that was initially used in victory celebrations. Now, it is a popular form of communal entertainment seen at festive events, involving groups of men holding wooden replica rifles chanting verses, often featuring traditional Nabati poetry, to music. Sometimes girls participate by swinging their hair to the music. To appeal to a younger audience, instruments and music have been adapted. Skills transmission is informal within families.			
United Arab Emirates, Saudi Arabia, Oman, Qatar	Representative List Arabic coffee, a symbol of generosity	Draft decision: yes	<i>For more information:</i> Dr. Nasser Ali Al Hamiri Director Intangible Heritage Department Abu Dhabi Tourism and Culture Authority P.O. Box 2380 Abu Dhabi United Arab Emirates +971 2 657 6145 +971506437654 nasser.althamiry@tcaabudhabi.ae; falcon@tcaabudhabi.ae; Maha.kilani@tcaabudhabi.ae; ich@tcaabudhabi.ae; omanfolk@mhc.gov.om
Serving Arabic coffee is an important aspect of hospitality in Arab societies. Traditionally prepared in front of house guests by men and women, it is also served by sheikhs and heads of tribes. The beans are roasted, ground with a mortar and pestle then brewed in a pot. The most important or oldest guest is served first. The practice is passed on within families and includes young people visiting the market with their elders to learn how to select beans.			
United Arab Emirates, Saudi Arabia, Oman, Qatar	Representative List Majlis, a cultural and social space	Draft decision: yes	<i>For more information:</i> Dr. Nasser Ali Al Hamiri Director Intangible Heritage Department Abu Dhabi Tourism and Culture Authority P.O. Box 2380 Abu Dhabi United Arab Emirates +971 2 657 6145 +971506437654 nasser.althamiry@tcaabudhabi.ae; falcon@tcaabudhabi.ae; Maha.kilani@tcaabudhabi.ae; ich@tcaabudhabi.ae; omanfolk@mhc.gov.om
Majlis (sitting places) are community spaces where people discuss local issues, settle disputes, exchange news and be entertained, playing an important role in the transmission of oral heritage. The areas are usually large, comfortable and equipped with beverage-making facilities. Elders with extensive local knowledge are the main practice bearers, while judges and religious sheikhs adjudicate on disputes. Women have their own majlis, although prominent figures may attend others more academic. Practice transmission occurs when children attend with older community members.			

Uzbekistan	Representative List Ropewalking	Draft decision: information requested	<p><i>For more information:</i></p> <p>Ms Gularo Abdulloyeva Head of Inventory-Making Department Republican Scientific-Methodological Center for Folk Art 30, Navoi Street 100129 Tashkent Uzbekistan +99871-244-51-04</p> <p>meros2010@inbox.uz ; gularoabdullaeva@yahoo.com</p>
<p>The art of tightrope walking in Uzbekistan known as <i>dorbozlik</i> is usually performed for festive occasions in open-air squares. Various feats, often improvised, using ropes raised 20-25 metres off the ground rally a crowd that provides moral support. This relationship reinforces the art's role in the community's traditions. The main practitioners are boys and men but more girls are now participating. Recognising their art as part of local traditional cultural heritage, troupes of Dorbozs are promoting it to young people.</p>			<p><i>For more information:</i></p> <p>Ms María Ismenia Toledo UNESCO Liaison Office Coordinator Centro de la Diversidad Cultural Qta. Micomicona Av. Zuloaga con calle América Los Rosales Caracas Venezuela (Bolivarian Republic of) +58 212 6939845 +58 212 693 98 45 +58 414 116 09 67</p> <p>mitoledot@gmail.com; oteu@diversidadcultural.gob.ve</p>
Venezuela (Bolivarian Republic of)	Representative List Traditional knowledge and technologies relating to the growing and processing of the curagua	Draft decision: yes	<p><i>For more information:</i></p> <p>Ms María Ismenia Toledo UNESCO Liaison Office Coordinator Centro de la Diversidad Cultural Qta. Micomicona Av. Zuloaga con calle América Los Rosales Caracas Venezuela (Bolivarian Republic of) +58 212 6939845 +58 212 693 98 45 +58 414 116 09 67</p> <p>mitoledot@gmail.com; oteu@diversidadcultural.gob.ve</p>
<p>Traditional knowledge and technologies related to the growing and processing of curagua play a significant role in moulding community identity in the municipality of Aguasay. Men extract and process the plant fibre, due to the strength required, which is used by women to weave artisanal goods like the hammock – a traditional emblem of the region. Promoting cooperation and helping to overcome ethnic, sociocultural, and gender barriers as women are considered important income providers, transmission is mainly within families through oral tradition.</p>			<p><i>For more information:</i></p> <p>Ms María Ismenia Toledo UNESCO Liaison Office Coordinator Centro de la Diversidad Cultural Qta. Micomicona Av. Zuloaga con calle América Los Rosales Caracas Venezuela (Bolivarian Republic of) +58 212 6939845 +58 212 693 98 45 +58 414 116 09 67</p> <p>mitoledot@gmail.com; oteu@diversidadcultural.gob.ve</p>

7. Description of the inscription process

Eligibility

Only States Parties to the Convention can submit nominations, best safeguarding practices proposals and international assistance requests. States are encouraged to cooperate to propose multinational nominations.

Mechanisms

1. List of Intangible Cultural Heritage in Need of Urgent Safeguarding
2. Representative List of the Intangible Cultural Heritage of Humanity
3. Register of Best Safeguarding Practices
4. International assistance

Examination and evaluation

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| Phase 1 | Nomination files have to be received by the Secretariat by 31 March at the latest, to be examined by the Committee 18 months later. |
| Phase 2 | The Secretariat checks the files and requests missing information from the Submitting State; revised files must be completed and returned by 30 September. |
| Phase 3 | The Evaluation Body undertakes evaluation of the files in private sessions; it issues final recommendations. Its reports are sent to the Committee and all States Parties four weeks before the annual session of the Committee. |
| Phase 4 | At its annual November session, the Intergovernmental Committee examines nominations and reports and makes decisions. |

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