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

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

**Eleventh session**

**Addis Ababa, Ethiopia**

**28 November to 2 December 2016**

**Item 10.b of the Provisional Agenda:**

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

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| **Summary**The present document includes the recommendations of the Evaluation Body on nominations to the Representative List of the Intangible Cultural Heritage of Humanity (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2016 files and the working methods of the Evaluation Body are included in Document ITH/16/11.COM/10.**Decision required:** paragraph 3 |

1. **Recommendations**
2. The Evaluation Body recommends to the Committee to inscribe the following elements on the Representative List of the Intangible Cultural Heritage of Humanity:

| **Draft Decision** | **Submitting State(s)** | **Element** | **File No.** |
| --- | --- | --- | --- |
| [11.COM 10.b.1](#DRAFT_DECISION_11COM_10b1) | Afghanistan, Azerbaijan, India, Iran (Islamic Republic of), Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan, Uzbekistan | Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz | [01161](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.1) |
| [11.COM 10.b.2](#DRAFT_DECISION_11COM_10b2) | Azerbaijan, Iran (Islamic Republic of), Kazakhstan, Kyrgyzstan, Turkey | Flatbread making and sharing culture: Lavash, Katryma, Jupka, Yufka | [01181](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.2) |
| [11.COM 10.b.5](#DRAFT_DECISION_11COM_10b5) | Belgium | Beer culture in Belgium | [01062](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.5) |
| [11.COM 10.b.6](#DRAFT_DECISION_11COM_10b6) | China | The Twenty-Four Solar Terms, knowledge in China of time and practices developed through observation of the sun’s annual motion | [00647](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.6) |
| [11.COM 10.b.7](#DRAFT_DECISION_11COM_10b7) | Cuba | Rumba in Cuba, a festive combination of music and dances and all the practices associated | [01185](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.7) |
| [11.COM 10.b.12](#DRAFT_DECISION_11COM_10b12) | France | Carnival of Granville | [01077](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.12) |
| [11.COM 10.b.15](#DRAFT_DECISION_11COM_10b15) | United Arab Emirates, Austria, Belgium, Czechia, France, Germany, Hungary, Italy, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Portugal, Qatar, Saudi Arabia, Spain, Syrian Arab Republic | Falconry, a living human heritage | [01209](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.15) |
| [11.COM 10.b.16](#DRAFT_DECISION_11COM_10b16) | Greece | Momoeria, New Year’s celebration in eight villages of Kozani area, West Macedonia, Greece | [01184](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.16) |
| [11.COM 10.b.19](#DRAFT_DECISION_11COM_10b19) | Japan | Yama, Hoko, Yatai, float festivals in Japan | [01059](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.19) |
| [11.COM 10.b.21](#DRAFT_DECISION_11COM_10b21) | Mauritius | Bhojpuri folk songs in Mauritius, Geet-Gawai | [01178](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.21) |
| [11.COM 10.b.24](#DRAFT_DECISION_11COM_10b24) | Republic of Korea | Culture of Jeju Haenyeo (women divers) | [01068](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.24) |
| [11.COM 10.b.27](#DRAFT_DECISION_11COM_10b27) | Saudi Arabia | Almezmar, drumming and dancing with sticks | [01011](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.27) |
| [11.COM 10.b.30](#DRAFT_DECISION_11COM_10b30) | Spain | Valencia Fallas festivity | [00859](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.30) |
| [11.COM 10.b.32](#DRAFT_DECISION_11COM_10b32) | Switzerland | Winegrowers’ Festival in Vevey | [01201](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.32) |
| [11.COM 10.b.33](#DRAFT_DECISION_11COM_10b33) | Tajikistan | Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan | [01191](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.33) |
| [11.COM 10.b.34](#DRAFT_DECISION_11COM_10b34) | Turkey | Traditional craftsmanship of Çini-making | [01058](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.34) |
| [11.COM 10.b.35](#DRAFT_DECISION_11COM_10b35) | Uzbekistan | Palov culture and tradition | [01166](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.35) |
| [11.COM 10.b.37](#DRAFT_DECISION_11COM_10b37) | Viet Nam | Practices related to the Viet beliefs in the Mother Goddesses of Three Realms | [01064](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.37) |

1. The Evaluation Body recommends to the Committee to refer the following nominations to the submitting States:

| **Draft Decision** | **Submitting State(s)** | **Element** | **File No.** |
| --- | --- | --- | --- |
| [11.COM 10.b.3](#DRAFT_DECISION_11COM_10b3) | Bangladesh | Mangal Shobhajatra on Pahela Baishakh | [01091](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.3) |
| [11.COM 10.b.4](#DRAFT_DECISION_11COM_10b4) | Belarus | Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest) | [01174](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.4) |
| [11.COM 10.b.8](#DRAFT_DECISION_11COM_10b8) | Democratic People’s Republic of Korea | Ssirum (wrestling) in the Democratic People’s Republic of Korea | [01160](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.8) |
| [11.COM 10.b.9](#DRAFT_DECISION_11COM_10b9) | Dominican Republic | Music and dance of the merengue in the Dominican Republic | [01162](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.9) |
| [11.COM 10.b.10](#DRAFT_DECISION_11COM_10b10) | Egypt | Tahteeb, stick game | [01189](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.10) |
| [11.COM 10.b.11](#DRAFT_DECISION_11COM_10b11) | Ethiopia | Gada system, an indigenous democratic socio-political system of the Oromo | [01164](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.11) |
| [11.COM 10.b.13](#DRAFT_DECISION_11COM_10b13) | Georgia | Living culture of three writing systems of the Georgian alphabet | [01205](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.13) |
| [11.COM 10.b.14](#DRAFT_DECISION_11COM_10b14) | Germany | Idea and practice of organizing shared interests in cooperatives | [01200](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.14) |
| [11.COM 10.b.17](#DRAFT_DECISION_11COM_10b17) | India | Yoga | [01163](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.17) |
| [11.COM 10.b.18](#DRAFT_DECISION_11COM_10b18) | Iraq | Khidr Elias feast and its vows | [01159](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.18) |
| [11.COM 10.b.20](#DRAFT_DECISION_11COM_10b20) | Kazakhstan | Kuresi in Kazakhstan | [01085](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.20) |
| [11.COM 10.b.22](#DRAFT_DECISION_11COM_10b22) | Mexico | Charrería, equestrian tradition in Mexico | [01108](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.22) |
| [11.COM 10.b.23](#DRAFT_DECISION_11COM_10b23) | Nigeria | Argungu international fishing and cultural festival | [00901](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.23) |
| [11.COM 10.b.25](#DRAFT_DECISION_11COM_10b25) | Romania | Whitsunday pilgrimage from Şumuleu Ciuc (Csíksomlyó) | [01120](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.25) |
| [11.COM 10.b.26](#DRAFT_DECISION_11COM_10b26) | Romania, Republic of Moldova | Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova | [01167](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.26) |
| [11.COM 10.b.28](#DRAFT_DECISION_11COM_10b28) | Slovakia, Czechia | Puppetry in Slovakia and Czechia | [01202](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.28) |
| [11.COM 10.b.29](#DRAFT_DECISION_11COM_10b29) | Slovenia | Škofja Loka passion play | [01203](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.29) |
| [11.COM 10.b.31](#DRAFT_DECISION_11COM_10b31) | Sri Lanka | Traditional art of string puppetry in Sri Lanka | [01171](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.31) |
| [11.COM 10.b.36](#DRAFT_DECISION_11COM_10b36) | Venezuela (Bolivarian Republic of) | Carnival of El Callao, a festive representation of a memory and cultural identity | [01198](http://www.unesco.org/culture/ich/en/10b-representative-list-00891#10.b.36) |

1. **Draft decisions**
2. The Committee may wish to adopt the following decisions:

**DRAFT DECISION 11.COM 10.b.1** 

The Committee

1. Takes note that Afghanistan, Azerbaijan, India, the Islamic Republic of Iran, Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan have nominated **Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz** (No. 01161) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

New Year is often a time when people wish for prosperity and new beginnings. 21 March marks the start of the year in regions located in Afghanistan, Azerbaijan, India, the Islamic Republic of Iran, Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan. Referred to as Nawrouz (‘new day’) and various other denominations in each of the countries concerned, it corresponds to a celebration encompassing a variety of rituals, ceremonies and other cultural events taking place for a period of about two weeks. An important tradition practised during this time is the gathering around ‘the Table’, decorated with objects that symbolize purity, brightness, livelihood and wealth, to enjoy a special meal with loved ones. New clothes are worn and visits made to relatives, particularly the elderly and neighbours. Gifts are exchanged, especially for children, featuring objects made by artisans. There are also street performances of music and dance, public rituals involving water and fire, traditional sports and the making of handicrafts. These practices support cultural diversity and tolerance and contribute to building community solidarity and peace. They are transmitted from older to younger generations through observation and participation.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element marks the celebration of New Year and the beginning of spring, symbolizing the revival of nature in all or many of the families and communities in the submitting States, though with some distinctive characteristics. This celebration includes various ceremonies, rituals, traditional games, special dishes, performances in music and dance, oral expressions and literature, and handicrafts – all reinforcing the cultural identity of the communities concerned. The file describes how the element promotes peace and mutual respect through family and public gatherings, as well as interaction between communities, and how it is transmitted within families (often by women) and via elderly artisans, artists, the mass media, internet, specialized conferences, universities and non-governmental organizations;

R.2: The file indicates that inscription would foster an element that encapsulates cultural diversity, tolerance and the rapprochement of cultures while illustrating the harmonious coexistence of ancient rituals with newer beliefs and social norms. Since the first inscription of this element in 2009, the seven States Parties have observed a positive effect in awareness of intangible cultural heritage at local, national and international levels. Together with five additional States the submitting States believe this process will continue with this extended inscription, which would also encourage inter- and intra-cultural dialogue and understanding for the purpose of peace, social cohesion, integration, reconciliation and solidarity;

R.3: The viability of the element is being ensured by the widespread commitment and active participation of the local communities, groups, individuals, and non-governmental organizations concerned. A comprehensive list of past, current and future safeguarding measures are described. These involve families, communities, the respective governments, non-governmental organizations and academia. The proposed measures are relevant and practical, with some common to several States (e.g. through the involvement of the category 2 centre in Iran, the creation of a regional network among research institutes and centres of expertise, and the compilation of an international encyclopaedia on the element). The establishment of community learning centres is also proposed. The file states that a majority of the safeguarding measures proposed were prepared with the active participation of communities, craftspeople, scholars and other individuals, non-governmental organizations and national institutions concerned. The nomination attaches particular importance to multistate cooperation for several activities;

R.4: The nomination file describes a series of meetings and workshops across all 12 submitting States, during which representatives of communities, experts, States and non-governmental organizations participated between 2012 and 2015 to elaborate the file. It presents letters expressing the free, prior, and informed consent of the representatives of communities from all 12 States to the nomination, although there are qualitative and quantitative differences with regard to the information and the supporting documents provided;

R.5: All submitting States have included the element on their national inventories for intangible cultural heritage, with the involvement of communities concerned. The file presents extracts of these inscriptions. These are said to be regularly updated with continuous collaboration of representatives of local communities, non-governmental organizations and institutions.

1. Inscribes **Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Takes note that the present inscription replaces the 2009 inscription of [Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz](http://www.unesco.org/culture/ich/en/RL/novruz-nowrouz-nooruz-navruz-nauroz-nevruz-00282), in conformity with Chapter I.6 of the Operational Directives.

**DRAFT DECISION 11.COM 10.b.2** 

The Committee

1. Takes note that Azerbaijan, the Islamic Republic of Iran, Kazakhstan, Kyrgyzstan and Turkey have nominated **Flatbread making and sharing culture: Lavash, Katryma, Jupka, Yufka** (No. 01181) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The culture of making and sharing flatbread in communities of Azerbaijan, the Islamic Republic of Iran, Kazakhstan, Kyrgyzstan and Turkey carries social functions that have enabled it to continue as a widely‑practised tradition. Making the bread (lavash, katyrma, jupka or yufka) involves at least three people, often family members, with each having a role in its preparation and baking. In rural areas, neighbours participate in the process together. Traditional bakeries also make the bread. It is baked using a tandyr/tanūr (an earth or stone oven in the ground), sāj (a metal plate) or kazan (a cauldron). Besides regular meals, flatbread is shared at weddings, births, funerals, various holidays and during prayers. In Azerbaijan and Iran, it is put on the bride’s shoulders or crumbled over her head to wish the couple prosperity while in Turkey it is given to the couple’s neighbours. At funerals in Kazakhstan it is believed the bread should be prepared to protect the deceased while a decision is made from God and in Kyrgyzstan sharing the bread provides a better afterlife for the deceased. The practice, transmitted by participation within families and from master to apprentice, expresses hospitality, solidarity and certain beliefs that symbolize common cultural roots reinforcing community belonging.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element is considered part of the five countries’ common cultural heritage. It is linked to several associated skills and rituals, with common characteristics, as well as distinct traditions in each State, e.g. use of flatbread at funerals, religious occasions, weddings, and to celebrate new seasons. The file demonstrates that the element plays a variety of social and cultural functions, contributing to social cohesion, mutual respect, peace, hospitality and exchanges between related communities. Knowledge and skills for preparing the flatbread has been transmitted over generations, informally at home through mothers to daughters, and formally through masters and apprentices at traditional bakeries and schools. The element reinforces social cohesion through collective activities;

R.2: The file indicates that inscription of the element would contribute to raising awareness on intangible cultural heritage, especially about elements with a strong socializing and sharing dimension and about the cultural dimensions of culinary practices as examples of human creativity and intangible cultural heritage in general. The inscription of the element would also promote the recognition of intangible cultural heritage as a way to maintain environmental sustainability and to promote food security. It is also envisaged that inscription would encourage the communities in the five submitting countries to engage in intercultural dialogue for better understanding of similarities and differences among them;

R.3: The communities concerned in the five submitting States have implemented measures to maintain the viability of the element with practitioners playing a central role (media campaigns, participation in traditional culinary festivals, formal and non‑formal transmission and awareness-raising events). In addition, non-governmental organizations, research institutes, government authorities and trade unions have prepared publications, promoted legislation, run specialized workshops, films, museums and culinary educational institutions. The States Parties have been financially and legally assisting the community efforts. Proposed activities are equally diverse and detailed, with well-defined goals and a six-year timeframe aiming at promoting transmission through formal and non-formal education, preserving the sustainable use of natural resources, conducting research and documentation, as well as awareness-raising actions. In one of the countries, there is an intention to start a programme aimed at preserving traditional ingredients used for flatbread making as part of a more general agricultural policy, as well as inter-country activities (international festivals, cross-border university initiatives and the creation of a commission based on the working groups that prepared the nomination to monitor the effects of possible inscription). The involvement of the communities concerned in the design of the proposed measures and their implementation is also outlined by each submitting State;

R.4: The nomination process was initiated by communities and non-governmental organizations concerned in the five countries, supported by the relevant authorities, which constituted five working groups. The communities were informed from the outset about the multinational character of the nomination and representatives of the five countries met to finalize a common submission. Numerous documents are presented with the file to demonstrate the consent of the relevant communities, non-governmental organizations, research institutions and universities. The file confirms that flatbread making and sharing has been practised freely in the five countries and that there is no restriction on access to information concerning ingredients, tools or other aspects of the element;

R.5: The five submitting States demonstrate that the element was identified and included in national inventories of intangible cultural heritage in each of the submitting States with the participation of the communities, relevant non-governmental organizations, groups and other individuals concerned. Evidence of regular updates is also provided.

1. Inscribes **Flatbread making and sharing culture: Lavash, Katryma, Jupka, Yufka** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.3** 

The Committee

1. Takes note that Bangladesh has nominated **Mangal Shobhajatra on Pahela Baishakh** (No. 01091) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mangal Shobhajatra is a festival organized by students and teachers of Dhaka University’s Faculty of Fine Art in Bangladesh open to the public to celebrate Pahela Baishakh (New Year’s Day). Taking place on 14 April, the tradition of Mangal Shobhajatra began in 1989 when students, frustrated with having to live under military rule, wanted to bring people in the community in the hope for a better future. Members of the university faculty work together a month before the festival to create masks (said to drive away evil forces and allow for progress) and floats. Among works made for the festival at least one will represent evil, another courage and strength and a third, peace. Items to sell on the day are also produced as a source of funding, such as paintings representing the heritage of Bangladesh people. Mangal Shobhajatra symbolizes the pride the people of Bangladesh have in their living heritage, as well as their strength and courage to fight against sinister forces, and their vindication of truth and justice. It also represents solidarity and a shared value for democracy, uniting people irrespective of caste, creed, religion, gender or age. Knowledge and skills are transmitted by students and teachers within the community.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The Mangal Shobhajatra is an element of the intangible cultural heritage of the community of the Faculty of Fine Art at the University of Dhaka. The students and teachers are the bearers; they constitute a cohesive community who express their solidarity with the general public who not only enjoy the festivity of the event but also feel determined to uphold their democratic rights. Knowledge and skills related to the element are being handed down year to year from senior students to new students under teacher supervision. The element is compatible with existing international human rights instruments and the requirement of mutual respect as the submitting State describes the element as a social event that is open to all across caste, religion, class, gender and age;

R.2: The file demonstrates that inscription of the element would raise the visibility of intangible cultural heritage in general, since the element transcends its message beyond local boundaries, motivating many people – including children – to share in the experience and stand for peace. This fight is everlasting; students’ struggles to safeguard democracy and freedom are understandable all over the world. Inscription would thus promote intercultural dialogue as being essentially a democratic value. The element also provides an illustration of human creativity through its annual re‑enactment;

R.3: The viability of the element is ensured by bearers and practitioners as part of their creative endeavour and vision for a better future through the annual celebration. By varying the artefacts from year to year they also demonstrate their creativeness and the element’s viability as attested by the considerable growth of the celebration in the last 20 years. The proposed safeguarding measures include formal and informal education, research and documentation, as well as public lectures and museum exhibitions. The State Party will provide financial support to implement these measures. Local communities – especially students and teachers of the Faculty of Fine Art – were not only fully involved in designing these safeguarding measures but will also have the greatest responsibility for carrying them out;

R.4: The element was initiated through the innovative effort of the students and teachers at the University of Dhaka. These bearers and practitioners, in close consultation with the Ministry of Cultural Affairs, experts and researchers, actively participated in the preparation of the nomination file at all stages and gave their free, prior and informed consent to the nomination. The consent letters, duly signed, are attached to the nomination file.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The file presents an extract of the inventory of the Intangible Cultural Heritage of Bangladesh, organized by the Ministry of Cultural Affairs. However, this extract demonstrates the inclusion of the celebration of Pahela Baishakh as a whole in 2007, rather than Mangal Shobhajatra specifically. The submitting State does not demonstrate how the inventory was drawn up with the participation of communities, groups and relevant non‑governmental organizations. Information on updating mechanisms is also missing.

1. Decides to refer the nomination of **Mangal Shobhajatra on Pahela Baishakh** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Encourages the submitting State in discussing with communities concerned the rationale for proposing a specific dimension of a larger element concerning the new year celebrations, and the importance of elaborating mitigating measures addressing possible unintended consequences of inscription.

**DRAFT DECISION 11.COM 10.b.4** 

The Committee

1. Takes note that Belarus has nominated **Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest)** (No. 01174) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

During the first weekend of July up to 40,000 pilgrims from different Christian denominations and countries, as well as tourists visit Budslaŭ, a village north-west of Belarus, for the Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest). The icon, associated historically with the granting of miracles, is housed in the Church of the Assumption of the Blessed Virgin Mary. During the celebration pilgrims visit the church, which hosts special services including an evening procession and youth vigil. A fair also takes place in the town square featuring local artisans, as well as traditional puppet theatre. The Celebration in honor of the Budslaŭ icon of Our Lady acts to promote an atmosphere of respect, understanding and unity among people of different faiths and secular backgrounds. It is a practice that is also part of local history and culture, particularly important for young people, providing them with a form of cultural memory. It contributes to the community’s sense of identity and pride, helps to strengthen social ties amongst different age groups and reinforces values that encourage the development of peace among people. Knowledge linked to the traditional practice is passed on by families and church communities, from older to younger generations.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The Celebration in honour of the Budslaŭ icon of Our Lady provides a sense of identity for the local community. People from different age groups, social status and confessions participate in this fest. The file clearly demonstrates that knowledge about this pilgrimage is transmitted within families and by priests, from generation to generation. The element plays important sacred, social, cultural, recreational and moral functions. Budslaŭ Fest is a collective rite which also plays an important role in uniting people of different views and beliefs. The submitting State indicates that no part of the element is incompatible with existing international human rights instruments or with the requirement of mutual respect but rather promotes inclusion and unity;

R.2: As the element represents a tradition of tolerance, its inscription would raise awareness of intangible cultural heritage as uniting people with different social and religious backgrounds and as an instrument with a potential to facilitate mutual communication and respect. Its ecumenical character makes the feast accessible to Christians of different denominations from all Belarusian churches, as well as lay people. With pilgrims originating from neighbouring towns and countries as well, inscription of the element would promote cultural diversity and mutual respect beyond the local level. The submitting State explains well how the element is inclusive in nature.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.3: The submitting State describes how the community concerned has participated in initiatives to safeguard the element (especially in archiving), as well as its own support (in respect to preservation, research, education, and raising awareness). The file explains how the submitting State will support and finance implementation of the proposed safeguarding measures. These tend to focus rather more on tangible dimensions (such as landscaping around the Budslaŭ church, restoration of its interior, building a Pilgrims’ House, a parking area and tourist routes around the site), and rather less on the intangible aspect of the element – an emphasis, which could possibly strengthen the element’s commercial and tourist interest. This underlines the need for the file to address potential unintended side effects in case of inscription. More details as to how the communities concerned will be involved in the implementation of the proposed safeguarding measures would also be useful;

R.4: The submitting State describes how the communities concerned participated in preparing and elaborating the nomination with respect to generating information, film production and media broadcasting. Representatives of the Catholic Church signed the free, prior and informed consent, but the file does not present any letter of consent from representatives of other Christian confessions (identified elsewhere in the file as groups concerned with the nomination) and local communities are not visible, other than through members of the local village council, local priests and the local parish. The file also does not provide sufficient information on how this consent was obtained;

R.5: The file presents a relevant extract of inscription of the element in the National Inventory of the Intangible Cultural Heritage of Belarus (2014). The inventory is administrated by the Institute of Culture of Belarus, supported by the Ministry of Culture and is regularly updated. There is, however, no information provided as to the participation of the community concerned in the inventorying process.

1. Decides to refer the nomination of **Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest)** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.5** 

The Committee

1. Takes note that Belgium has nominated **Beer culture in Belgium** (No. 01062) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Making and appreciating beer is part of the living heritage of a range of communities throughout Belgium. It plays a role in daily life, as well as festive occasions. Almost 1,500 types of beer are produced in the country using different fermentation methods. Since the 1980s, craft beer has become especially popular. There are certain regions, which are known for their particular varieties while some Trappist communities have also been involved in beer production giving profits to charity. In addition, beer is used for cooking including in the creation of products like beer-washed cheese and, as in the case of wine, can be paired with foods to complement flavours. Several organizations of brewers work with communities on a broad level to advocate responsible beer consumption. Sustainable practice has also become part of the culture with recyclable packaging encouraged and new technologies to reduce water usage in production processes. Besides being transmitted in the home and social circles, knowledge and skills are also passed down by master brewers who run classes in breweries, specialized university courses that target those involved in the field and hospitality in general, public training programmes for entrepreneurs and small test breweries for amateur brewers.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Serving as an identity marker for its communities of brewers, tasters, mediators and zythologists, beer culture in Belgium combines know-how concerning nature, social practices and craft skills that constitute an integral part of daily and festive life. Regularly shared between practitioners, knowledge and skills are transmitted from masters to apprentices in breweries but also within families, in public spaces and through formal education. Beer culture in Belgium contributes to the economic and social viability at local level and the constitution of the social identity and continuity of its bearers and practitioners, who promote responsible production and consumption;

R.2: Inscription of the element would contribute to the visibility and diversity of intangible cultural heritage by highlighting the specific nature of an element combining craftsmanship and foodways, which has continuously evolved to meet the requirements of sustainable development. It would also serve as an inspiring example of a practice that was revived and whose values were rediscovered and developed after having been marginalized;

R.3: Past and current efforts by the submitting State and communities of bearers and practitioners to revive and safeguard the element since the 1970s are well described. Future safeguarding measures pertaining mainly to the development of professional qualifications, the promotion of the element and the establishment of an observatory of the diversity of brewing arts and their appreciation in Belgium take into consideration the risks of increasing alcohol consumption and are adapted to the current and foreseen viability of the element;

R.4: The Belgian Brewers Federation initiated the nomination process involving brewers, mediators, teachers and the general public, who participated actively through a range of preparatory and consultative meetings and provided their free, prior and informed consent for the inscription;

R.5: Beer culture in Belgium was included in the inventories of the three communities of Belgium, respectively in 2011 in the Inventory of Intangible Cultural Heritage of Flanders, Belgium, maintained and regularly updated by the Arts and Heritage Agency of the Flemish Ministry for Culture, in 2012 in the inventory of intangible cultural heritage maintained and regularly updated by the Cultural Heritage Directorate of the Ministry of the French Community and in 2013 in a registry of intangible cultural heritage maintained and regularly updated by the government of the German-speaking community.

1. Inscribes **Beer culture in Belgium** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.6** 

The Committee

1. Takes note that China has nominated **the Twenty-Four Solar Terms, knowledge in China of time and practices developed through observation of the sun’s annual motion** (No. 00647) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

To better understand the seasons, astronomy and other natural phenomena, the ancient Chinese looked at the sun’s annual circular motion and divided it into 24 segments. Each segment was called a specific ‘Solar Term’. The criteria for the terms were based on observations of the environment, such as changes in air temperature and rainfall. The Solar Terms ranged from Beginning of Summer, Spring Equinox and First Frost to Grain Rain, Fresh Green and Insects Awakening. Used traditionally as a timeframe through which production and daily routines were organized, the terms have been integrated in calendars that are used widely by communities in China and remain of particular importance to farmers for guiding their practices. Some rituals and festivities in China are closely associated with Solar Terms for example, the First Frost Festival of the Zhuang People and the Ritual for Beginning of Spring in Jiuhua. The terms may also be referenced in nursey rhymes, ballads and proverbs. These various functions of the element have enhanced its viability as a form of intangible cultural heritage and sustain its contribution to the community’s cultural identity. Knowledge of the element is transmitted formally and informally in families and schools.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element is part of the traditional Chinese calendar which has profoundly influenced the people’s way of thinking and code of conduct and is an important carrier of Chinese cultural identity and cohesion. It continues to play an indispensable role in the social and cultural life of the Chinese people, since it provides the timeframe for their everyday life and communal festive events, ensuring the harmonious and overall growth of Chinese society and sustainable agricultural development. The bearers and practitioners are the Chinese people through integration in calendars used by farmers and others. Knowledge and skills about the element are orally handed down through the generations and formally through school education and the efforts of various organizations and institutions;

R.2: Inscription of the element would promote awareness among Chinese people of the importance of transmitting and safeguarding intangible cultural heritage at the national level, as well as an enhanced understanding of regional variations of the element. It would also encourage international cultural exchanges, advance cooperation in safeguarding intangible cultural heritage and dialogue between traditional systems of knowledge about time, and promote appreciation and respect for cultural diversity and human creativity;

R.3: The viability of the element has mostly been ensured by the people who continue to use it to manage their farming activities and other rituals and ceremonies. The submitting State has also been active in safeguarding the element through its introduction into the education system, and the establishment of a research centre. The file presents a coherent five-year safeguarding plan to ensure the viability of the element while coordinating a monitoring system and reducing possible negative risks. The plan includes improvements to transmission mechanisms, promotion of documentation and research, and others. The submitting State will support the implementation of the plan, working closely with communities concerned. All the stakeholders reached a consensus and jointly formulated the plan;

R.4: Through the coordination of the Ministry of Culture of the People’s Republic of China, the China National Centre for the Safeguarding of Intangible Cultural Heritage and the China Agricultural Museum, the communities, groups and individuals concerned have participated actively in preparing and elaborating the nomination at all stages and gave their free, prior and informed consent to the nomination. Adequate supportive evidence is provided;

R.5: The file indicates that the element was included on the National List of Intangible Cultural Heritage in 2006. The inventory was updated in 2011 and 2014. The Department of Intangible Culture Heritage, Ministry of Culture is responsible for maintaining this inventory. The communities concerned were involved throughout the inventorying process, and documentary evidence has been provided to this effect.

1. Inscribes **the Twenty-Four Solar Terms, knowledge in China of time and practices developed through observation of the sun’s annual motion** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.7** 

The Committee

1. Takes note that Cuba has nominated **Rumba in Cuba, a festive combination of music and dances and all the practices associated** (No. 01185) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The music and movements of the rumba in Cuba are mainly associated with African culture but also feature elements from Antillean culture and Spanish flamenco. Historically, the rumba in Cuba was developed in marginal neighbourhoods of cities like Havana and Matanzas, near other ports and shanty towns and grew especially popular in rural areas where communities of African slaves lived. Spreading from the west to the east of the country, it has been a major symbol of a marginal layer of Cuban society and identity, acting as an expression of self-esteem and resistance and tool for social outreach, helping to enrich the lives of practising communities. Performances consist of verbal and non-verbal forms of communication such as chants, gestures, handclapping, dance and specific body language. Instruments, either percussion or simply utensils from the home or work, are part of the practice. A festive atmosphere develops where the performers, working within specific cultural codes, and the audience begin to interact. The dances and chants evoke a sense of grace, sensuality and joy that aims to connect people, regardless of their social and economic background, gender or ethnicity. The practice of the rumba in Cuba has been transmitted over generations by imitation within families and neighbourhoods.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the rumba in Cuba as an expressive musical-dancing style with verbal (chants and vocal sounds) and non-verbal (gestures and body language) forms of communication. It is currently performed and practised within family circles and among neighbourhoods, communities and festive-religious environments throughout Cuba. It conciliates tradition and contemporaneity, and develops a strong sense of self-esteem and belonging among its bearers, particularly the ‘rumberos’ and their associates. It also combines people regardless of their gender, social and geographical status or religious beliefs, thereby strengthening social cohesion and mutual respect, promoting harmonic relationships between individuals and communities. The rumba is orally transmitted and recreated through generations both by training and imitation;

R.2: The submitting State indicates how inscription would encourage dialogue by increasing interaction between the communities concerned locally and nationally. Since the rumba in Cuba includes elements from different roots (African, Spanish flamenco and African-Antillean) its inscription would promote respect for cultural diversity and human creativity. It would also raise the visibility of similar forms of Latin American popular traditional cultures arising from marginalized sections of society and enhance recognition of the contribution of African peoples to the cultural identity of the Americas;

R.3: The viability of the element has been ensured through religious and festive events held by families, neighbours, schools as well as the submitting State. The file proposes various safeguarding measures which include training of practitioners, information gathering, exchanges between scholars and bearers, and research. It also explains how the submitting State will assist in these safeguarding efforts and their monitoring;

R.4: The participation of a wide range of stakeholders (ranging from rumbero communities, groups, practitioners, non-governmental organizations, experts, as well as local and national authorities, to international associations) in the nomination process is well documented. Their free, prior and informed consent for the inscription is demonstrated through visual and written statements. The submitting State confirms that there are no customary practices governing access to the element;

R.5: The rumba in Cuba has been included in the Automated Inventory System of the National Council for Cultural Heritage since 2012 and it is registered in the inventory of Popular Festivities initiated in 2006. The compilation and revision of the inventory data was undertaken with the participation and consent of the communities concerned.

1. Inscribes **Rumba in Cuba, a festive combination of music and dances and all the practices associated** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the submitting State to ensure the fullest participation of communities concerned in the implementation of safeguarding measures, while paying particular attention to the need for such measures to be specific and appropriate for the viability of the element;
3. Reminds the submitting State of the importance, when promoting the element at the national and international levels, to avoid the use of inappropriate language such as ‘world heritage’ and ‘Masterpieces’.

**DRAFT DECISION 11.COM 10.b.8** 

The Committee

1. Takes note that the Democratic People’s Republic of Korea has nominated **Ssirum (wrestling) in the Democratic People’s Republic of Korea** (No. 01160) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In communities of the Democratic People’s Republic of Korea, men would traditionally practise ssirum as a way of building their physical strength to do work. They would learn the practice at a young age from their father or grandfather, consolidate their skills with brothers or neighbours then develop their techniques at school and in competitions. Today the sport is still practised and transmitted in the same manner. The method varies according to region but generally consists of three different styles of wrestling moves using the torso, the hands or the legs. About 20 different skills are needed. The winner is he who pushes the opponent (or a part of his body above the ankle) on the ground first. Some ssirum contests are held on a large scale, such as the Grand Bull Prize National Ssirum Tournament, featuring famous wrestlers from throughout the country. Contests provide participants with an opportunity to not only demonstrate their skills but also represent the honour of their community. Ssirum is a practice that encourages trust, respect and understanding among communities to promote harmony. It has inspired oral traditions, works of art and performances of music and dance that have enriched the practice as an element of the country’s intangible cultural heritage.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.4: The submitting State demonstrates the involvement of different stakeholders in the nomination process. The file presents letters expressing the free, prior and informed consent of representatives from national and regional institutions, social organizations, well-known practitioners, prize-winners and others;

R.5: The file indicates that the element has been included since 2013 in the State Inventory of the Intangible Cultural Heritage of the Democratic People’s Republic of Korea. This inclusion involved government institutions, social organizations and individual persons. This inventory is regularly updated by the National Authority for the Protection of Cultural Heritage.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.1: As a sport, ssirum promotes individuals well-being and has a social function of promoting the unity of communities. The information provided, however, does not sufficiently allow for a clear definition of the element, but rather describes a sporting practice (as opposed to a tradition with a specific cultural significance). Other than stating that ‘all Korean men’ are bearers and practitioners, the file does not sufficiently elaborate on the communities directly concerned and their responsibilities in transmitting the element, the main focus being on elite practitioners. Information concerning the involvement of women in the practice of the element is also lacking. In addition, the communities and groups concerned identified in Section C are not fully consistent with those listed under Criterion R.4;

R.2: The submitting State needs to describe how inscription would contribute to the visibility of intangible cultural heritage in general at local, national and international levels rather than to the visibility of the element itself. Where mention is made of inscription fostering dialogue among communities, groups and individuals and the promotion of respect for cultural diversity and human creativity, the file needs to be more explicit as to precisely how inscription would contribute to these outcomes;

R.3: National institutions have undertaken initiatives for promoting the element regarding dissemination, development, research and documentation of the element. The proposed safeguarding measures pertain mainly to documentation, education, and promotion, to be supported by governmental institutions and ssirum specialists. However, the file needs to provide further information on the involvement of local communities in the design and implementation of these measures. The gender aspect also needs to be considered. While a number of promotional activities to enhance the visibility of the element are described, the file does not sufficiently demonstrate anticipation of unintended results of inscription and how these would be mitigated.

1. Decides to refer the nomination of **Ssirum (wrestling) in the Democratic People’s Republic of Korea** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.9** 

The Committee

1. Takes note that the Dominican Republic has nominated **Music and dance of the merengue in the Dominican Republic** (No. 01162) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The merengue is considered part of the national identity of the Dominican community. It plays an active role in various aspects of people’s daily lives – from their education to social gatherings and celebrations, even political campaigning. In 2005, the traditional practice was recognized by presidential decree with 26 November declared National Merengue Day. Merengue festivals are held in cities in the Dominican Republic like Santo Domingo and Puerto Plata every year. Danced in pairs, flirtatious gestures are used as participants move in circles to the rhythm of music played on instruments such as the accordion, drum and saxophone. It is a dance that is usually introduced to learners at an early age. Knowledge and skills on the practice are transmitted through observation, participation and imitation. The merengue attracts people from different social and economic backgrounds, which helps to promote respect and coexistence among individuals, groups and communities. The north of the country is considered to be the cradle of the practice with the area of influence extending to Puerto Rico, the United States of America and the Caribbean region. The merengue is also popular in other Latin American countries, such as Venezuela and Colombia where variations have emerged, and in countries in Central America.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The proposed element fully conforms to the definition of intangible cultural heritage as defined by the Convention. It constitutes an important dimension of the heritage of the Dominican people, irrespective of social and economic background, gender and age and is unanimously recognized in the set of knowledge, customs and practices that define this largely traditional cultural expression. The file identifies the holders and practitioners of the element, as well as informal transmission mechanisms;

R.2: The file indicates that inscription of the merengue on the Representative List is likely to contribute to the visibility of intangible cultural heritage in general and to draw attention to its importance at local, national and international levels. Reflecting its European and African roots, as well as its popular appeal across social and geographical divides, it can also encourage dialogue between communities, and promote cultural diversity and human creativity;

R.3: The viability of the element has been sustained by families, groups and local communities through their practice, with the support of the submitting State. The element has been also taught in schools and city halls. The file elaborates proposed safeguarding measures to be undertaken by the communities concerned with State support, which include strengthening means of transmission, research, documentation, celebrations and festivals;

R.4: Practitioners and bearers, representatives of state institutions, experts, artisans and members of groups associated with the practice participated in different regions of the country in meetings, workshops, etc. leading to the elaboration of the nomination file. These stakeholders have expressed their prior, free and informed consent.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: While the file provides evidence of inclusion of the element in the Partial Inventory of Dominican Cultural Heritage under the responsibility of the Ministry of Culture, and while this is still in the process of elaboration, it fails to demonstrate the participation of communities, groups and relevant non-governmental organizations in the inventorying process, when the element was included in the inventory and how the inventory is or will be regularly updated.

1. Decides to refer the nomination of **Music and dance of the merengue** **in the** **Dominican Republic** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Further invites the submitting State, should it wish to resubmit the nomination, to provide additional information regarding the transmission of the element, in particular in schools; to include safeguarding measures mitigating the possible negative effects of tourism; to consider the use of diversified letters of consent, allowing individuals concerned to express their personal feelings and support; and to avoid the use of inappropriate political references, or unsuitable language such as ‘ICH World List’.

**DRAFT DECISION 11.COM 10.b.10** 

The Committee

1. Takes note that Egypt has nominated **Tahteeb, stick game** (No. 01189) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In ancient Egypt, tahteeb was used as a form of martial arts. Its role has since changed to that of a festive game but some of the symbolism and values associated with the practice remain. Performed in front of an audience, it involves a brief, non-violent interchange between two adversaries, each wielding a long stick while traditional music plays in the background. Complete control must be exercised as no striking is allowed. Practitioners are male both young and old, mostly from Saeedy populations in upper Egypt, particularly rural areas where the tahteeb stick has been used by inhabitants as part of their daily lives and considered a sign of manhood. The rules of the game are based on values such as mutual respect, friendship, courage, strength, chivalry and pride. Tahteeb is practised in public and private social settings. Sometimes competitions are held to encourage new players and special tahteeb evenings involving different governorates that can last almost a week. Transmission occurs within families, neighbourhoods and to anyone who wishes to learn. The game gives participants confidence from skills acquired and a sense of pride performing before their community. It also helps to strengthen family ties and foster good communal relations.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The submitting State demonstrates that tahteeb constitutes an element of intangible cultural heritage as defined in Article 2 of the Convention. Communities, groups and individuals concerned throughout much of Egypt recognize it as part of their cultural heritage, embodying mutual respect, dignity and social cohesion and thus providing a sense of belonging to its practitioners. While of martial origin, tahteeb’s contemporary functions relate to entertainment and festive celebration while bringing practitioners and audiences together in both rural and urban communities. The nomination file also contains a detailed account of transmission mechanisms, both formal and informal;

R.4: The submitting State has demonstrated the participation of communities, non-governmental organizations and individuals in the nomination process from several locations in Egypt. The free, prior and informed consent to the nomination of the element from various members of the communities concerned is demonstrated through consent letters and a short film;

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.2: The nomination file does not adequately demonstrate how inscription would raise the profile and awareness of intangible cultural heritage in general, rather than of the element in particular. Responses to the other sub-questions are considered satisfactory, including the potential contribution of inscription to urban-rural dialogue and mutual respect;

R.3: The communities concerned have (and continue to) play an important role in the viability of tahteeb with their dedication to practising and perfecting it through informal competitions, and their eagerness to pass it on to their children. However, while the submitting State has described proposed safeguarding measures, the participation of relevant communities in the development and implementation of these measures is not sufficiently demonstrated. The communities and groups need to be placed at the centre of all safeguarding efforts, such as involving traditional bearers and practitioners in carrying out localized activities for the safeguarding of the element within its cultural context. The submitting State is also encouraged to reflect on the possible effects of decontextualization resulting from some of the proposed measures;

R.5: Tahteeb was inventoried in 2013 by the Association of Upper Egypt for Education and Development, and the Egyptian National Commission for UNESCO (currently in charge of the inventory list of intangible cultural heritage in Egypt). The file, however, does not mention how the communities were involved in the inventorying, nor how the inventory is updated.

1. Decides to refer the nomination of **Tahteeb, stick game** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Further invites the submitting State, should it wish to resubmit the nomination, to provide additional information regarding the gender dimension of the element and its evolution.

**DRAFT DECISION 11.COM 10.b.11** 

The Committee

1. Takes note that Ethiopia has nominated **Gada system, an indigenous democratic socio‑political system of the Oromo** (No. 01164) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Gada is a traditional system of governance used by the Oromo people in Ethiopia, which functions in conjunction with the state system. The system regulates political, economic, social and religious activities of the community, dealing with issues such as conflict resolution, reparation and protecting women’s rights. It serves as a mechanism for enforcing moral conduct, building social cohesion, and expressing forms of community culture. Gada is organized into five classes with one of these functioning as the ruling class consisting of a chairperson, officials and an assembly. Each class progresses through a series of grades before it can function in authority with the leadership changing on a rotational basis every eight years. Class membership is open to men, whose fathers are already members, while women are consulted for decision-making on protecting women’s rights. The classes are taught by oral historians covering history, laws, rituals, time reckoning, cosmology, myths, rules of conduct, and the function of the Gada system. Meetings and ceremonies take place under a sycamore tree (considered the Gada symbol) while major clans have established Gada centres and ceremonial spaces according to territory. Knowledge about the Gada system is transmitted to children in the home and at school.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The submitting State provides a description of the element, its bearers, practitioners and formal and non-formal transmission mechanisms. The file indicates that the element reinforces the sense of continuity and cultural and religious identity of the communities concerned, while performing social functions in respect to distribution of authority, education and the management of society, and enhancing inter-linkages between generations and communities. The submitting State also affirms that the element is compatible with human rights and the principle of mutual respect, with spaces for both men and women to assert their rights;

R.2: The nomination file explains how inscription would increase the visibility of the element, raise awareness, inspire young people to participate, and safeguard and transmit knowledge and skills associated with the element to future generations. The file adequately explains how inscription would promote respect for diversity and creativity, since these functions occupy the core of the Gada system. The file also states that inscription of the element would contribute to the variety and visibility of many indigenous governance institutions, at local, national and international levels;

R.4: The core agent in the nomination process was the Authority for Research and Conservation of Cultural Heritage at the Ministry of Culture and Tourism, who collaborated with the Oromiya Cultural Bureau. They closely worked with community members, women’s groups, and youth groups. Abundant documentation to this effect is annexed to the file. There is no customary restriction governing access to the element;

R.5: The element was inscribed in 2014 on the National Register of the Intangible Cultural Heritage of Ethiopia organized by the Authority for Research and Conservation of Cultural Heritage at the Ministry of Culture and Tourism. The file indicates that the inventory process was carried out with the full participation of communities concerned, regional culture and tourism offices and relevant non-governmental organizations. The inventory will be regularly updated every five years.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.3: The viability of the element has been ensured through participation in the Gada system, which continues to be functional in the Oromiya Region. The submitting State has also taken measures to safeguard the element, such as by providing a legal framework. The file introduces future safeguarding measures (which include filmmaking, publication of books, training sessions and research), but more information on the role of communities in their implementation would be useful. The file emphasizes that utmost care will be given to protect the element from threats through tourism: more details on measures in this respect would have been welcome. Furthermore, the file notes that ‘those who failed to implement the safeguarding measures will be legally accountable pursuant to the laws of the country’. This contradicts the view of the Committee that there should be no compulsion with regard to safeguarding measures ([Decision 8.COM 7.a.6](http://www.unesco.org/culture/ich/en/Decisions/8.COM/7.a.6)) and that it is imperative to avoid using coercive measures to safeguard intangible cultural heritage.

1. Decides to refer the nomination of **Gada system, an indigenous democratic socio‑political system of the Oromo** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Further invites the submitting State, should it wish to resubmit the nomination, to clarify the apparent compulsory nature of safeguarding measures.

**DRAFT DECISION 11.COM 10.b.12** 

The Committee

1. Takes note that France has nominated **Carnival of Granville** (No. 01077) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Carnival of Granville is a four-day celebration that takes place in the lead up to Shrove Tuesday involving members of the community and nearby communes. Opening with the mayor handing the keys to King Carnival (a papier mache figure), it begins with a series of float processions interspersed with marching bands. The floats, about 40 in total, often take a humorous look at current events, politics and celebrities and involve the work of 2,500 ‘carnivalists’ who spend six months creating them, as well as smaller modules that also feature. Each ‘carnivalist’ is part of a committee representing an area of the town or a group of friends, colleagues or families involved. Local departments also assist, constructing some of the floats and contributing to the overall logistics. Social balls for different age groups are held, as well as a confetti battle in the town square. The festivities finish with a ‘night of intrigues’ when carnival-goers disguised in costume joke with loved ones or settle scores with impunity. Finally, the king is sentenced and cremated in the port. Attracting 100,000 spectators annually, the Carnival of Granville contributes to community unity and a sense of belonging. Associated knowledge is transmitted within families and committees.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the element, its practitioners and bearers, their specific roles and responsibilities, and explains how knowledge and skills are transmitted within the family and community. The element promotes social interaction between families and communities, and social cohesion before, during and after the annual event. The cultural meanings are linked to identity of place and people, common tradition and history passed down through generations, as well as a source of pride in a cherished cultural tradition. The element constantly evolves over time, and is compatible with international human rights instruments;

R.2: The file states that inscription of the element would contribute to the visibility of intangible cultural heritage in general, and foster a greater appreciation of the link between intangible cultural heritage and movable objects associated with it. Inscription would further encourage dialogue within the Granville community and with other carnival communities worldwide. Inscription would also promote respect for cultural diversity, showcasing a tradition in constant evolution in which aesthetic creation, humour and craftsmanship are combined;

R.3: An Organising Committee has been a key agent to ensure the viability of the element. It provides funds and other resources for the successful operation of the carnival and transmission of the element to the younger generations. The submitting State assists the committee, such as with support for research and documentation. The file indicates that various safeguarding measures (conservation and memory of past carnivals, and cultural exchanges with other carnivals) are planned, involving the communities and the submitting State. These also include the establishment of a commission to track and mitigate any negative impacts arising from inscription, such as over-commercialization;

R.4: The nomination process was initiated by the Organizing Committee on behalf of the carnivalist community. The bearers of the element participated actively in the preparation of the nomination. The file includes evidence of their free, prior and informed consent to the nomination in the form of a large petition signed by more than 3,000 Granville inhabitants and carnivalists, as well as individual testimonies;

R.5: The Carnival of Granville was included in 2013 in the Inventory of Intangible Cultural Heritage in France, and is being maintained by the Directorate General of Heritage, Ministry of Culture and Communication. The Granville Carnival Organizing Committee played a key role in preparing the inventory file. The inventory is updated by adding new facts with the community’s agreement.

1. Inscribes **Carnival of Granville** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the submitting State for establishing a monitoring mechanism rooted in the community concerned, which provides for the results of any evaluation of the effects of inscription to be communicated to the community for possible action.

**DRAFT DECISION 11.COM 10.b.13** 

The Committee

1. Takes note that Georgia has nominated **Living culture of three writing systems of the Georgian alphabet** (No. 01205) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The evolution of Georgia’s written language has produced three alphabets – Mrgvlovani, Nuskhuri and Mkhedruli – which all remain in use today. Mrgvlovani was the first alphabet from which Nuskhuri was derived and then Mkhedruli. The alphabets coexist thanks to their different cultural and social functions, reflecting an aspect of Georgia’s diversity and identity. Their ongoing use in a cultural sense also gives communities a feeling of continuity. The alphabets Mrgvlovani and Nuskhuri are practised and taught informally predominately by the community of the Georgian Apostolic Autocephalous Orthodox Church. For example, the alphabets feature in texts used by church worshippers, such as the psalms and hymns and on inscriptions of display items used in the church, like the icons. Traditional craftspeople (goldsmiths, embroiderers, icon-painters and sculptors) who create pieces for the church can also be considered as practitioners and transmitters of the alphabets, as well as some theological schools, tertiary institutions, linguists, scholars and historians. Georgia’s educational system, however, is based on the Mkhedruli alphabet. Taught in primary and high school, the Mkhedruli alphabet is also transmitted informally in the home from older to younger generations. The Mrgvlovani and Nuskhuri alphabets are taught in schools in Georgia but at a basic level.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The living culture of three writing systems of the Georgian alphabet is practised by the great majority of the Georgian population as an important part of their cultural identity and self-expression. They recognize it as part of their cultural heritage, strengthening the cultural unity and diversity of the nation and providing a sense of historical continuity. The element is transmitted to the next generation through formal and informal training in churches, schools and by electronic means. The element provides access to the cultural and literary heritage of Georgian society;

R.2: The inscription of the element on the Representative List is likely to contribute to the visibility of writing systems as intangible cultural heritage worldwide. It is also likely to encourage dialogue between communities and promote the diversity of writing systems and graphic creativity, as well as cooperation between secular and religious communities at a national level. Human creativity would be enhanced through the use of different forms of expression and communication related to the element;

R.3: Historically, the element has been protected by national authorities, numerous civil society organizations and local communities. The file provides sufficient information concerning future safeguarding measures related to legislation, education, research, new technologies (improvement of computer fonts and software) and support of secular and religious communities involved in practising the element. These will involve national institutions, the Orthodox Church and local communities. The submitting State confirms that different institutions and groups were involved in planning the proposed safeguarding measures;

R.4: The submitting State describes consultations and participation of a range of parties concerned, including representatives of government, religious institutions, communities, non-governmental organizations and experts in the nomination process. The attached evidence of consent is mostly in the form of voluminous petitions. The submitting State confirms that there are no restrictions associated with the element;

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The file demonstrates the attribution by the Georgian State and the National Agency for Cultural Heritage Preservation of the status of National Monument to the element in 2015. The file, however, does not provide sufficient information on the updating process of this list and does not explain how the communities concerned participated in the inventorying process.

1. Decides to refer the nomination of **Living culture of three writing systems of the Georgian alphabet** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Encourages the submitting State, should it wish to resubmit the nomination, to better demonstrate diversity in the nature of consent as expressed by the communities concerned.

**DRAFT DECISION 11.COM 10.b.14** 

The Committee

1. Takes note that Germany has nominated **Idea and practice of organizing shared interests in cooperatives** (No. 01200) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

A cooperative is an association of volunteers that provides services of a social, cultural or economic nature to members of the community to help improve living standards, overcome shared challenges and promote positive change. Based on the subsidiarity principle that puts personal responsibility above state action, cooperatives allow for community building through shared interests and values creating innovative solutions to societal problems, from generating employment and assisting seniors to urban revitalization and renewable energy projects. Anyone can participate, with members also able to acquire shares in the association and have a say in its future direction. The system makes available low-interest loans to farmers, craftspeople and entrepreneurs. Today, about a quarter of Germany’s population are members of a cooperative, which besides farmers and craftspeople, includes 90 per cent of its bakers and butchers and 75 per cent of its retailers. Some cooperatives have also been set up specifically for students to gain experience. Associated knowledge and skills are transmitted by cooperatives, universities, the German Cooperative and Raiffeisen Confederation, the Akademie Deutscher Genossenschaften, the German Hermann-Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society.

1. Decides that, from the information included in the file, the nomination satisfies the following criterion:

R.5: The file presents a relevant extract of inscription of the element on the German Inventory of Intangible Cultural Heritage in 2014. Traditional bearers, communities and non-governmental organizations were involved in the inscription process. The inventory is organized, maintained and updated by the German National Commission for UNESCO.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.1: Although the idea and practice of pursuing shared interests in cooperatives has been handed down in Germany from generation to generation, the nomination does not adequately demonstrate that this constitutes intangible cultural heritage as defined in Article 2 of the Convention. The file is considered generally ambiguous: it places emphasis on the notion of collaboration through cooperatives, and on the worldwide understanding of cooperatives, rather than on the specific characteristics that define cooperatives and associated practices for the community or communities concerned with this particular nomination. The bearers and practitioners of the element are not clearly defined and it is therefore unclear whether communities concerned only include members of German Hermann-Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society, the German Cooperative and Raiffeisen Confederation, or everyone involved in cooperatives in Germany;

R.2: Given the difficulty to clearly define the element in question, it is difficult to understand how a possible inscription would contribute to ensuring visibility and awareness of intangible cultural heritage. While the file indicates that inscription would encourage dialogue among communities with similar cooperative organizations, and the promotion of certain values, such as solidarity, the nomination file does not clearly define how such an inscription would enhance the visibility of intangible cultural heritage in general;

R.3: The viability of the element is being ensured by initiatives carried out by the German Hermann-Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society, with the support of the submitting State. New safeguarding measures are proposed such as public relations campaigns, competitions, work in schools on the topic of cooperatives, and a cross-border thematic cultural hiking trail. The file recognizes that the element could be decontextualized by legal frameworks that undermine its basic principles and that ongoing negotiations in this respect are necessary. Furthermore, the proposed promotion of the element in other countries could be considered as inappropriate and not in the spirit of the Convention;

 R.4: The file was prepared with the cooperation of representatives of the German Hermann‑Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society. The file presents letters expressing the free, prior and informed consent of these two representative institutions. Given the difficulty to clearly understand the contours of the communities concerned with this element, the consultative process however appears to have been somewhat top-down and the range of evidence for consent provided does not appear to reflect the variety of stakeholders consulted.

1. Decides to refer the nomination of **Idea and practice of organizing shared interests in cooperatives** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.15** 

The Committee

1. Takes note that United Arab Emirates, Austria, Belgium, Czechia, France, Germany, Hungary, Italy, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Portugal, Qatar, Saudi Arabia, Spain and Syrian Arab Republic have nominated **Falconry, a living human heritage** (No. 01209) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Originally a method of obtaining food, the practice of falconry has evolved over time to be more associated with nature conservation, cultural heritage and social engagement within and amongst communities. Following their own set of traditions and ethical principles, falconers train, fly and breed birds of prey (which includes besides falcons, birds such as eagles and hawks) developing a bond with them and becoming their main source of protection. The practice, present in many countries around the world, may vary regarding certain aspects, for example the type of equipment used but the methods remain similar. Falconers regard themselves as a group and may travel weeks at a time engaging in the practice, while in the evenings recounting stories of the day together. They consider falconry as providing a connection to the past, particularly for communities for which the practice is one of their few remaining links with their natural environment and traditional culture. Knowledge and skills are transmitted in an intergenerational manner within families by formal mentoring, apprenticeship or training in clubs and schools. In some countries, a national examination must be passed in order to become a falconer. Field meets and festivals provide opportunities for communities to share knowledge, raise awareness and promote diversity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Falconry, as a traditional art and practice of keeping, training and flying a bird of prey to take quarry in its natural state, practised by people of all ages, genders and statuses, is recognized by its community members as part of their cultural heritage. It is a social tradition promoting respect for nature and the environment, transmitted from generation to generation through formal and informal means, and providing its communities with a sense of belonging, pride, continuity and identity;

R.2: The inscription of the element on an extended basis on the Representative List could further contribute to fostering cultural diversity, mutual understanding and intercultural dialogue worldwide, thus enhancing visibility and awareness of intangible cultural heritage and its importance in connection with its natural environment. It could further highlight the diversity of human creativity in the expression of a common traditional practice;

R.3: Efforts already underway in many countries with the full involvement of communities to safeguard falconry and ensure its transmission, focusing especially on apprenticeship, handicrafts, research and conservation of falcon species, are supplemented by planned measures to strengthen its viability and raise awareness both at national and international levels;

R.4: Communities, associations and individuals concerned have participated in the elaboration of this nomination at all stages and have provided plentiful evidence of their free, prior and informed consent;

R.5: Falconry is included on inventories of intangible cultural heritage in each of the submitting States. These inventories are maintained by relevant authorities in each submitting State and are regularly updated.

1. Inscribes **Falconry, a living human heritage** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Takes note that the present inscription replaces the 2012 inscription of **Falconry, a living human heritage**, in conformity with Chapter I.6 of the Operational Directives.

**DRAFT DECISION 11.COM 10.b.16** 

The Committee

1. Takes note that Greece has nominated **Momoeria, New Year’s celebration in eight villages of Kozani area, West Macedonia, Greece** (No. 01184) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

From 25 December to 5 January in Kozani (north-western Greece), dancers, actors and musicians can be seen performing in village streets and visiting people’s homes to celebrate the coming of the new year. The Momoeria dancers, a group made up of 30 male performers, are a special focus. They represent the priests of Momos (god of laughter and satire) or commanders of Alexander the Great wearing helmets, pleated skirts, traditional shoes and brandishing sticks dancing under their leader’s command to convince the powers of nature not to endanger the livelihood of villagers. Actors surround the dancers performing a well-known satirical play featuring characters like an old man and the devil (this can vary among villages) whom the audience is invited to tease, creating a fun atmosphere. Instruments like the bagpipe play in the background. The practice is mainly to wish the community prosperity in the year ahead, including healthy offspring and good harvests but now also encourages the sustainable management of natural resources. Festivities culminate in the town square with everyone singing and dancing around a fire until morning. Transmitted informally from older to younger generations, it symbolizes part of the community’s cultural identity and helps to facilitate social integration.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file demonstrates that Momoeria is a deep-rooted practice that serves as an identity marker for Greeks of Pontian origin and serves as affirmation of social cohesion among groups of its bearers and wider communities concerned. Knowledge of the element and its practices are handed down orally through the generations, thus enriching collective memory and the youth with Greek-Pontian culture. Sufficient information has also been provided to ascertain the element’s compatibility with human rights instruments, sustainable development and mechanisms promoting mutual respect among communities, groups and individuals;

R.2: The inclusion of Momoeria on the Representative List is likely to raise the awareness of similar practices in other parts of the world as elements of intangible cultural heritage. It is also likely to foster awareness of the importance of safeguarding, encouragement of dialogue and the promotion of cultural diversity and human creativity, locally and beyond. Inscription would also promote dialogue among communities that bear similar components, thus promoting respect for cultural diversity;

R.3: The Pontic Greeks have kept the Momoeria tradition alive, at times under very difficult circumstances, with national support from 2014. The proposed safeguarding measures (research, documentation, production of musical instruments, and introducing the element in school activities) have been principally designed to be implemented by villagers’ associations with State support. Concerns about possible decontextualization and negative effects of mass tourism have been taken into account;

R.4: The submitting State Party has convincingly shown that community participation – if not authorship – informed the nomination process from the outset. A wide range of stakeholders concerned, including associations of the eight villages, provided free, prior and informed letters of consent expressing their own feelings and views on the element, its transmission and viability. There is no customary practice that restricts access to the element;

R.5: The file presents the inscription of the element on the Hellenic Inventory of Intangible Cultural Heritage in 2015. Inventorying was carried out in close cooperation with communities, other stakeholders and national agencies. The institution responsible for the inventory is the General Directorate of Antiquities and Cultural Heritage of the Ministry of Culture.

1. Inscribes **Momoeria, New Year’s celebration in eight villages of Kozani area, West Macedonia, Greece** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the submitting State that documentation activities proposed for a location outside of its own territory requires permissions from relevant communities and authorities and underlines that these should not be construed to lead to safeguarding measures in these locations.

**DRAFT DECISION 11.COM 10.b.17** 

The Committee

1. Takes note that India has nominated **Yoga** (No. 01163) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The philosophy behind the ancient practice of yoga has influenced various aspects of how society functions in India, whether it be in relation to areas such as health and medicine or education and the arts. Based on unifying the mind with the body and soul to allow for greater mental, spiritual and physical wellbeing, the values of yoga form a major part of the community’s ethos. Yoga consists of a series of poses, meditation, controlled breathing, word chanting and other techniques designed to help individuals build self-realization, ease any suffering they may be experiencing and allow for a state of liberation. It is practised by the young and old without discriminating against gender, class or religion and has also become popular in other parts of the world. Traditionally, yoga was transmitted using the Guru-Shishya model (master-pupil) with yoga gurus as the main custodians of associated knowledge and skills. Nowadays, yoga ashrams or hermitages provide enthusiasts with additional opportunities to learn about the traditional practice, as well as schools, universities, community centres and social media. Ancient manuscripts and scriptures are also used in the teaching and practice of yoga, and a vast range of modern literature on the subject is available.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Yoga is deeply embedded in Indian culture, history and society and considered a symbol of Indian cultural identity. Its bearers comprise a wide spectrum of individuals, general public groups, members of communities, educational institutions and any others interested without any restrictions of gender, age, nationality, class or religious dispositions.Centred on the overall unity of body and mind, it is transmitted from master to disciple or through yoga schools, books and the media and can be practised by anyone regardless of gender, age or social status. The element is compatible with human rights and fosters tolerance and mutual respect;

R.3: The viability of the element has been mostly ensured by its bearers, with support from the State (such as providing assistance to yoga institutions and universities for their research and publications). The file introduces proposed safeguarding measures, which include clinical research activities and the inclusion of yoga in schools and other educational establishments, documentation, digitization and publications. Safeguarding measures reflect the involvement, combined efforts and commitments of yoga communities, practitioners, groups, non-governmental organizations, and individuals that are affiliated with various autonomous bodies, under the supervision of a government ministry dedicated to traditional medical practices;

R.4: At both informal and formal levels, stakeholders participated actively in preparing and elaborating the nomination. Evidence has been provided as to the free, prior and informed consent to the nomination of the element from members of the communities concerned.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.2: The justifications in the file centre on the element itself, rather than on the expected effects of inscription on the visibility and awareness of the importance of intangible cultural heritage in general on the one hand, and on the contribution inscription of the element would make to promote cultural diversity and human creativity on the other;

R.5: Yoga is inventoried by several institutions in India, including the Sangeet Natak Akademi which maintains the National Inventory of Intangible Cultural Heritage and Diverse Cultural Traditions, with the participation and consent of practitioners and stakeholders. However, the documentation submitted (a snap shot) cannot be considered as an extract of the inventory and the file does not provide information on regular updating of relevant inventories by the institutions concerned.

1. Decides to refer the nomination of **Yoga** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.18** 

The Committee

1. Takes note that Iraq has nominated **Khidr Elias feast and its vows** (No. 01159) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year in February communities in Iraq honour Alkhidr, a holy figure who, according to ancient beliefs, grants worshippers their wishes particularly those in need. In northern Iraq, during the last three days of the month, families gather on a hill where the sanctuary of Alkhidr is thought to be. Dressed in traditional clothes they enjoy specially prepared dishes and perform a popular dance called the dabkka. In the centre of Iraq, community members join on the bank of Tigris, which they believe is the sanctuary of Alkhidr. They deliver sugar, salt, henna, sweets and myrtle leaves and at night send lit candles on wood along the river, making vows for their wishes to be granted. If the candles go out before reaching the other side, the wishes are said to come true. In the south of Iraq, myrtle leaves are also brought but only one candle lit. If the candle goes out before reaching the other side, believers are encouraged to give to the poor on a Friday so their wishes are met. Younger generations learn about the practice from older family members and at school. Shared identification with the tradition has helped to build social cohesion within communities.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The feast of Khidr Elias is an element of intangible cultural heritage shared by different components of the Iraqi population beyond ethnicity or religious beliefs. The feast is associated with sacred dishes, vow-making practices, dances and traditional garments. The responsibilities of the practitioners involved in the feast and the modes of transmission (within families and through media and schools) are well described. The element plays an important role in building bridges of harmony, appreciation and rapprochement among different groups of people of various affiliations. The element is also said to promote a spirit of closeness, cheerfulness and gratitude towards ancestors among all Iraqi regions, despite ethnic, religious and other differences;

R.3: The file indicates that the viability of the element is being ensured by the communities concerned themselves and in recent years, with State support. A number of safeguarding measures are proposed (including establishing an institution to safeguard intangible cultural heritage in the country, organizing training workshops and meetings with national experts to debate the element’s meaning and role, documentation and financial and other support to bearers and schools and rehabilitation of sanctuaries). The communities, groups and individuals concerned have been involved in planning these measures, as well as relevant non-governmental organizations, and they have expressed willingness to be involved in their implementation;

R.4: In addition to the Cultural Relations Directorate (Ministry of Culture), various representatives of community members, bearers, government officials, non‑governmental organizations, research institutes, relevant institutions, groups and individual intangible cultural heritage experts concerned actively participated in the process of preparing the nomination file. The appended letters of consent demonstrate the range of communities, groups, institutions, and individuals concerned in support of the nomination. There are no customary practices restricting public access to this element;

R.5: The element has been inscribed since 2014 on the First National Inventory List of the Intangible Cultural Heritage of the Republic of Iraq, organized by the Cultural Relations Directorate (Ministry of Culture), with the participation of relevant non-governmental organizations, institutions and community members concerned. This inventory will be the object of further updating.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.2: The file makes a persuasive case in terms of how inscription would promote an element that provides a bridge across divides in the country, and how it would encourage the bearers of the element to renew their practical activities. The nomination thus clearly states that inscription would encourage mutual dialogue, collaboration and solidarity among different ethnic groups, and religious communities. However, the submitting State did not demonstrate how inscription may enhance the visibility and raise awareness of the importance of intangible cultural heritage in general.

1. Decides to refer the nomination of **Khidr Elias feast and its vows** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.19** 

The Committee

1. Takes note that Japan has nominated **Yama, Hoko, Yatai, float festivals in Japan** (No. 01059) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In cities and towns throughout Japan, float festivals are held by communities annually to pray to the gods for peace and protection from natural disasters. The element of Yama, Hoko, Yatai, float festivals encompasses 33 representative examples in various regions throughout Japan showcasing the diversity of local cultures. They involve the collaborative efforts of various sections of the community and as a traditional practice are an important aspect of the cultural identity of participants. Men, women, the young and elderly from cities and other parts of the area share responsibility for the organization and running of the festivals. This includes every step from the design and construction of the floats that reflect the diversity of local culture, to the accompanying music and overall event coordination. The Takaoka Mikurumayama Festival, for example, involves residents from the city centre assembling the floats while those from surrounding areas are in charge of pulling the constructs and playing the music. Tasks cater for specific ages with senior bearers providing guidance to those less experienced and classes run for young people. For instance, for the Ueno Tenjin Festival participants first learn how to play the music (they are referred to as hayashikata), they then progress to steering the floats (tekogata), guarding them (keigoyaku) and finally, managing the festival (saihaiyaku).

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The float festivals are cultural social practices, rituals and festive events in which all members of the communities get together to pray for peace in the communities and for protection from disasters. The festivals provide the bearers and practitioners of the element (all inhabitants of the 33 cities/towns where the selected float festivals take place) with a sense of identity and continuity and artistic creativity. Transmission is ensured through families and ‘safeguarding associations’ in each of the 33 locations. Community members are involved since adolescence, gradually mastering the required skills. Efforts to plan for the environmental sustainability of the element could provide an example of best practice: the file describes how the communities concerned secure the necessary trees for float-making in a sustainable manner and how to restore the landscape of the area once the trees are felled: in Hita City, for example, the municipal authorities, the safeguarding association, forestry associations and citizens planted 1,000 red pine saplings in 2008 to be used for the wheels of the floats in the next 100 years.The file also presents an example of the float festival helping the community recover from some of the after-effects of the Great East Japan Earthquake of March 2011;

R.2: The file indicates that inscription would show how elements of intangible cultural heritage could develop teamwork, creativity and mutual understanding within and among communities. At the national level, inscription would raise awareness of the importance of safeguarding other similar events in Japan. The file states that the participatory nomination process has in itself promoted understanding among communities concerned and that inscription would encourage them in further cooperation in diversity – given the peculiarities of each of the 33 festivals. The float festivals provide an example of artistic diversity and creativity. Its inscription would promote respect for human creativity;

R.3: The file indicates that communities have long ensured the viability of the element, with their efforts led by the ‘safeguarding associations’, implemented by the communities concerned in cooperation with state actors (e.g. publicity, classes for children, archival research, preservation and protection). No changes are foreseen in terms of future safeguarding measures and the National Association for the Preservation of Float Festivals will monitor the impact of inscription. The file states that the communities concerned have been directly involved in the planning of the proposed measures and that they will remain actively involved in implementing them, with governmental support;

R.4: The communities concerned and local governments related to the 33 float festivals actively participated throughout the entire process of elaborating the extended nomination of the float festival and consented to the nomination out of their own free will. The statements certifying the consent of the communities concerned are attached to this nomination. There are no restrictions on access to any aspects of the festivals;

R.5: The 33 float festivals were included between 1977 and 2015 in the national inventory with the active participation of communities concerned. The Japanese Agency for Cultural Affairs is responsible for maintaining the inventory and every year, the inventory is updated with the participation of members of the community concerned. The inventory appended to this nomination file provides documentary evidence of the dates on which all 33 festivals were registered.

1. Inscribes **Yama, Hoko, Yatai, float festivals in Japan** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the submitting State for resubmitting this nomination as an extension at the national level of an element previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity;
3. Further commends the submitting State for the attention given to the environmental impact of the proposed element and for highlighting measures taken to ensure the sustainable use of natural resources associated with the element;
4. Takes note that the present inscription replaces the 2009 inscriptions respectively of[**Hitachi Furyumono**](http://www.unesco.org/culture/ich/en/RL/hitachi-furyumono-00268)and that of [**Yamahoko, the float ceremony of the Kyoto Gion festival**](http://www.unesco.org/culture/ich/en/RL/yamahoko-the-float-ceremony-of-the-kyoto-gion-festival-00269), in conformity with Chapter I.6 of the Operational Directives.

**DRAFT DECISION 11.COM 10.b.20** 

The Committee

1. Takes note that Kazakhstan has nominated **Kuresi** **in Kazakhstan** (No. 01085) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kuresi is a type of wrestling in Kazakhstan that requires players to battle it out on foot, the objective being to get the opponent’s shoulders on the ground. It is a traditional practice where trainers would coach young boys who would then take part in local contests. These days, kuresi is a national sport in Kazakhstan practised by men and women, up to professional level. International competitions also take place, such as the annual tournament the Kazakhstan Barysy, broadcast in more than 100 countries. Transmission of kuresi in Kazakhstan occurs in sports clubs, which may also be affiliated to schools, as well as via master classes run by experienced kuresi wrestlers. The minimum age of learners can be as young as 10 and no restrictions apply concerning the background of participants. The sport of kuresi also has a place in traditional folklore in Kazakhstan. The wrestlers, known as Baluans, have been regarded as strong and courageous and depicted as such in epics, poetry and literature. The practice of kuresi teaches younger generations in Kazakhstan to respect their history and culture, and aim to be like the heroic Baluans. It also helps to build tolerance, goodwill and solidarity amongst communities.

1. Decides that, from the information included in the file, the nomination satisfies the following criterion:

R.5: The element was included in the National Register of the Intangible Cultural Heritage of Kazakhstan in 2013, with the participation of communities, groups and individuals concerned. The submitting State indicates that the register is maintained and will be updated every two to three years by the Ministry of Culture and Information.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.1: While the file describes kuresi as a popular sport in Kazakhstan, it does not provide sufficient information to apprehend its cultural significance and social functions, but rather details types of competitions and administrative structures that govern the sport. Furthermore, the focus tends to be on the elite dimensions of the sport: masters, trainers, judges, sport associations and the Ministry of Culture, while the community dimension is poorly described. Although the file states that skills of the wrestlers, trainers and judges are transmitted to young men and women through sports schools, master classes, seminars and the media, further elaboration on transmission mechanisms is needed;

R.2: The file states that inscription of the element on the Representative List would enhance public recognition of the element at local and national levels, promote respect for cultural diversity and human creativity and encourage dialogue among communities, groups and individuals. However, most examples used to illustrate these points appear to be mostly consequences of practising the element, rather than stemming from a possible inscription. The nomination file is lacking additional information to demonstrate how inscription would contribute to the visibility of intangible cultural heritage in general;

R.3: The communities concerned and the people of Kazakhstan have been safeguarding the element by organizing and participating in numerous contests. The government has been supporting these efforts through the establishment of the rules, a national championship, and financial assistance. The file outlines future safeguarding measures which emphasize awareness raising, documentation, implementation of rules and judging, improving performance and validity of the results. These seem to espouse a top-down approach, both in terms of their design and future implementation: bearers and practitioners involved should reach beyond professional wrestlers, since ordinary citizens are also active practitioners of the element. Some of the measures also seem to suggest that the viability of the element is at risk, yet the file elsewhere suggests otherwise;

R.4: The file indicates that in a series of formal and informal meetings, staff members and top management of the Agency of Sports and Physical Culture and others representing wrestlers, national trainers and referees from different communities and regions of Kazakhstan expressed their free, prior and informed consent to the nomination. Consent letters are signed by the chairman of the public fund, the Secretary-General of Kazakh Kuresi Federation, as well as coaches, athletes and referees of the national team. The submitting State is, however, encouraged to present consent of a less standardized nature, as well as originating from a wider variety of representatives from communities concerned. Further, the text submitted in the file is almost identical under Sections 4.a. and 4.b. and consequently may need revision.

1. Decides to refer the nomination of **Kuresi in Kazakhstan** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.21** 

The Committee

1. Takes note that Mauritius has nominated **Bhojpuri folk songs in Mauritius, Geet-Gawai** (No. 01178) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Geet-Gawai is a pre-wedding ceremony that combines rituals, prayer, songs, music and dance. It is performed mainly by Bhojpuri-speaking communities in Mauritius, of Indian descent. The traditional practice takes place at the home of the bride or groom and involves female family members and neighbours. It begins with five married women sorting items (turmeric, rice, grass and money) in a piece of cloth while other participants sing songs that honour Hindu gods and goddesses. After the site has been sanctified, the mother of the bride or groom and a drummer honour musical instruments to be played during the ceremony, such as the dholak (a two-headed drum). Uplifting songs are then performed and everyone joins in and dances. Geet-Gawai is an expression of community identity and collective cultural memory. The practice also provides participants with a sense of pride and contributes to greater social cohesion, breaking class and caste barriers. Knowledge about the practice and its associated skills are transmitted from older to younger generations on an informal and formal basis. This takes place via observation and participation by families, semi‑formal teaching houses, community centres, and academies. Nowadays, the practice of Geet-Gawai extends to public performances and men also participate.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The practice of Geet-Gawai, through its participatory performance, is shown to contribute to social cohesion, breaking free of class and caste barriers, and to have become an expression of collective, cultural memory, whilst strengthening a common identity. The wedding ceremony symbolizes the sustainability of individuals and community, while the public performances reinforce relations between groups. The file offers a clear description of the element’s bearers and practitioners, whose knowledge and skills are transmitted to new generations through informal and formal means;

R.2: The file indicates that inscription of the element would contribute to enhancing the visibility of intangible cultural heritage in general and to promoting awareness of the importance of oral traditions and relevant social practices as part of the cultural identity of communities. Geet-Gawai originates in immigrant experiences against the background of a history of indentured labour: inscription would foster cohesive multicultural communities while promoting respect for cultural diversity. Geet-Gawai is also a dynamic performing art, experimenting with new techniques and creating new lyrics: its inscription would also contribute to an enhanced appreciation for human creativity;

R.3: Current and future efforts to safeguard and promote the performance of Geet-Gawai are elaborated in detail. The groups concerned have to date documented, researched and updated the element to ensure its viability, with State support. The file demonstrates that local groups and stakeholders will continue their work to document and spread knowledge on the element. Threats that may occur as unintended results of inscription are recognized. The submitting State intends to contribute to safeguarding by funding national festivities and through documentation and inventorying projects;

R.4: The community concerned participated in the preparation of the nomination through workshops and individual consultations between 2010 and 2015. Consent is shown through varied (written and oral) evidence, of a non-standardized nature. Access to the knowledge and practice of Geet-Gawai is open (with the exception of the pre-wedding event);

R.5: The element was first included in the National Inventory of Intangible Cultural Heritage of the Republic of Mauritius in 2011 and updated in 2012, 2014 and 2015. The file indicates that the inventory was carried out with the participation of practitioners, bearers and community representatives. The inventory is maintained by the National Heritage Fund/Ministry of Arts and Culture.

1. Inscribes **Bhojpuri folk songs in Mauritius, Geet-Gawai** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the submitting State when promoting the element at the international level, to provide a translation of lyrics of the songs, particularly for the video, into widely-spoken languages.

**DRAFT DECISION 11.COM 10.b.22** 

The Committee

1. Takes note that Mexico has nominated **Charrería, equestrian tradition in Mexico** (No. 01108) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Charrería is a traditional practice of livestock herding communities in Mexico. It was initially used to help herders managing livestock from different estates to better coexist. Techniques were then passed on to younger generations within families. These days, purpose-built charrería associations and schools assist in continuing transmission of the tradition, also considered a sport, by training members of the community, including up to competition level. Performance of various categories of charrería enacted in front of an audience (charreadas) give spectators an opportunity to see livestock herding skills, for example roping and reining using wild mares and bulls. Trained herders demonstrate their abilities on foot or horseback while dressed in traditional costume that features a wide-brimmed hat for a charro (male herder) and a colourful shawl for a charra (female herder). The outfits, as well as equipment required for the practice, like saddles and spurs, are designed and produced by local artisans, forming additional components of the traditional practice. Charrería is considered an important aspect of the identity of bearer communities and their cultural heritage. Practitioners also see the tradition as a way of transferring to younger generations important social values, such as respect and equality for people in the community.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Charrería is described as an important element of the cultural heritage and collective identity of the Mexican people. The practice of this equestrian tradition also involves different handicrafts (e.g. leatherworks, silver and iron works and textiles). The horse riding skills are demonstrated at competitions and the file describes formal and informal transmission mechanisms, especially through families. The general public, a national association, specialized schools and the media also contribute to this transmission. Creativity is exemplified by innovative artisans. The file makes mention of ‘charro communities’ which, through dialogue and mutual cooperation integrate social networks that promote solidarity. The element is also said to demonstrate the tight bond between cultural practices, nature and sustainable development;

R.3: The nomination file demonstrates that past initiatives ensured viability and promotion of the element. These include competitions, research and publications, and the establishment of new charrería schools and benefitted from State support (declarations to define the element as part of the intangible cultural heritage and annual meetings on the practice). The safeguarding measures proposed are detailed and include the creation of a Charrería Conservatory and the establishment of Community Training Centers for the transmission of different handicrafts related to the element. Various government institutions and the communities concerned actively participated in the planning of the proposed safeguarding measures and will take part in their implementation;

R.4: The communities concerned with the element were involved in the nomination process. Representatives of charro associations and artisans signed declarations of free, prior and informed consent to nominate the element, which are appended to the file. The element is expressed through public events, open to all. There are no restrictions;

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage of Mexico in 2014. The inventory is maintained by the National Council for Culture and Arts. The inventory was drawn up with the active participation of communities, government, academic institutions, and civil society and is being updated.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.2: The nomination file explains in rather vague terms how inscription of the element would provide an opportunity to show the world how an equestrian cultural tradition invigorates the values of equality, equity and solidarity, which strengthen the cultural identity of Mexicans. However, the file does not explicitly demonstrate how inscription would contribute to the visibility of intangible cultural heritage in general and raise awareness of its importance at local, national and international levels.

1. Decides to refer the nomination of **Charrería, equestrian tradition in Mexico** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Further invites the submitting State, should it wish to resubmit the nomination, to avoid the use of inappropriate terms that may suggest any nationalistic overtones.

**DRAFT DECISION 11.COM 10.b.23** 

The Committee

1. Takes note that Nigeria has nominated **Argungu international fishing and cultural festival** (No. 00901) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year in the north-west of Nigeria, communities gather to participate in the Argungu international fishing and cultural festival near the Matan Fada River. The four day festival, which runs between late February and March, features kabanci – a series of water competitions including hand fishing, canoe racing, wild duck catching – as well as other traditional practices, such as the local style of wrestling and boxing. Men and boys participate in the contests, while women provide the encouragement performing songs and dances. The Argungu international fishing and cultural festival, which dates back to before Nigeria’s independence, is considered a contributor to participant sense of identity and is also used as a means of maintaining peace between the Argungu and neighbouring Sokoto community by enjoying shared cultural practices together. Knowledge passed on within participating chieftaincy-holding families by the Sarkin Ruwa (who manages the river’s sanitation levels) and Homa (chief of the Argungu fishermen) concerning the river’s water quality and fish stocks, has been an important factor in the festival’s continuity. Skills involved in festival activities are transmitted to younger generations formally and informally. Training occurs, for example, via apprenticeship particularly in the case of specific fishing techniques or within families by demonstration.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file presents the element as an important mechanism that gives to the people of the Kabi region a sense of belonging and identity. It strengthens social cohesion among the different groups concerned (including between men and women) while providing them with a sense of continuity. The festival includes several competitive and ritual activities, including bare-hand fishing contests. The bearers and practitioners include fishermen, musicians, and religious functionaries, but more detail would have been useful in this respect. Knowledge associated with the element has been transmitted from generation to generation through oral tradition, apprenticeship, and formal training. The element is compatible with international human rights instruments and is also in conformity with the principles of sustainable development since it serves as a means to regulate fishing activities in the region;

R.5: The element was included in 2007 on the National Inventory on Oral and Intangible Cultural Heritage, managed by the Department of Culture in the Federal Ministry of Tourism, Culture and National Orientation of Nigeria. The inventory was drawn up by the National Committee on Oral and Intangible Cultural Heritage with the participation of communities concerned. The federal department regularly updates the inventory.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.2: The nomination file describes the element as an opportunity for interaction among people who attend and participate, and as a means of enhancing dialogue, while maintaining and relaying rituals and traditions to other generations. Inscription may also foster involvement in diverse cultural activities that require and display human creativity. The file further states that inscription would provide a forum where social problems could be dealt with. However, rather than suggesting how the element would contribute to ensuring the visibility of intangible cultural heritage in general if inscribed on the Representative List, the file appears to focus on the consequences of inscription on the element itself;

R.3: The element’s viability has been ensured by communities concerned with the support of the State. However, the file tends to indicate that the participation of these communities is subordinated to initiatives of political and religious leaders. The proposed safeguarding measures, with State support, include research, documentation and protection of the resources and sacred nature of the river. Yet, the possible negative consequences arising from inscription (large-scale tourism) are missing. Although mention is made of the involvement of the political and cultural leadership in planning these measures, it would be useful to present more information on how the different community groups were involved in their planning and what their future roles and responsibilities would be;

R.4: The wide and active participation of the communities and groups concerned in the nomination is not adequately addressed, giving the impression that the nomination process was top-down, with local authorities taking the lead. The submitting State annexed two consent letters presented by the cultural leadership; one from the secretary of fishermen guild. Given the diversity of community groups and individuals involved (fishermen, local musicians, poets and drummers, acrobatic dancers, magicians, traditional wrestlers and boxers, costumiers, horse riders and craftspeople) a broader representation of community consent would be welcome. While the file makes mention of secret aspects of the element, specific measures to ensure that these are respected are absent.

1. Decides to refer the nomination of **Argungu international fishing and cultural festival** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.24** 

The Committee

1. Takes note that the Republic of Korea has nominated **Culture of Jeju Haenyeo (women divers)** (No. 01068) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Jeju Island, there is a community of women, some aged in their 80s, which goes diving 10m under the sea to gather shellfish, such as abalone or sea urchins for a living without the help of oxygen masks. With knowledge of the sea and marine life, the Jeju haenyeo (female divers) harvest for up to seven hours a day, 90 days of the year holding their breath for just one minute for every dive and making a unique verbal sound when resurfacing. Divers are categorized into three groups according to level of experience: hagun, junggun and sanggun with the sanggun offering guidance to the others. Before a dive, prayers are said to the Jamsugut, goddess of the sea, to ask for safety and an abundant catch. Knowledge is passed down to younger generations in families, schools, local fishery cooperatives which have the area’s fishing rights, haenyeo associations, the Haenyeo School and Haenyeo Museum. Designated by the provincial government as representing the island’s character and people’s spirit, the culture of Jeju haenyeo contributes to the advancement of women’s status in the community and promotes environmental sustainability with its eco‑friendly methods and community involvement in managing fishing practices.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes how the element provides an essential dimension of the local communities’ cultural identity and underlies their resilient spirit. Most people on the island know a Jeju diver. Rituals are performed to enhance safety at sea and an abundant catch. The diving skills, as well as a sense of responsibility, are transmitted from senior to junior women divers – the former being the leaders of fishery cooperatives. A school has also been established. Some community projects are financed through communal catches, promoting social cohesion and cultural continuity for communities concerned. Diving by the Jeju divers is described as ecologically sound, given in part the prohibition of advanced fishing methods. The culture of Jeju divers also contributes to the promotion of women’s rights through an appreciation of their skills and contribution to household incomes;

R.2: Inscription of the element would contribute to the global visibility of intangible cultural heritage elements that are based on local knowledge and foster nature and sustainable development. It would also raise international awareness of the importance of women’s work as intangible cultural heritage, and encourage intercultural dialogue between haenyeo communities and other communities, which have similar practices. Inscription would encourage the recognition of human creativity: as a rich source of artistic inspiration, the culture of Jeju haenyeo is a popular subject of various genres such as poetry, novel, drama, film, and musical performances;

R.3: Past, current and proposed measures constitute a comprehensive framework that reflects the commitment of the communities, professional groups and the State to ensure the viability of the element. The proposed measures focus on its promotion, the management of marine resources, and improvement of haenyeo living conditions. The proposed safeguarding measures include maintaining a balance between diving for income and diving for tourists and reducing the hours spent diving. Research, education on the local culture and a new museum are also mentioned. The file states that the representatives of the diving cooperatives, because of their pride in their culture, would fully participate in the implementation of the proposed measures;

R.4: The Jeju haenyeo communities, researchers, intangible cultural heritage experts, and the Jeju provincial government participated in all stages of the nomination. The chairs of all village fishery cooperatives and 100 haenyeo associations in Jeju province gave their free, prior and informed consent to the nomination. The file notes that no customary practices restrict access to the enjoyment of, and information about, the element;

R.5: The element was registered on the State Inventory of Intangible Cultural Heritage elements in 2011. The inventory was drawn up with the active participation of communities, groups, relevant non-governmental organizations, individual professionals and researchers. The inventory is to be regularly updated and a relevant list is available on the website of the Cultural Heritage Administration.

1. Inscribes **Culture of Jeju Haenyeo (women divers)** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.25** 

The Committee

1. Takes note that Romania has nominated **Whitsunday pilgrimage from Şumuleu Ciuc (Csíksomlyó)** (No. 01120) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Whitsunday Pilgrimage of Şumuleu Ciuc in Romania attracts Roman Catholic communities locally and from abroad, as well as other religious communions with thousands visiting the area every year. The pilgrims visit the Church of St Mary on the Friday before Whitsunday to give thanks to the Virgin Mary. The day after, they climb the Şumuleu Mountain, passing four chapels on the way up, believing the climb symbolizes the hard road to everlasting life. Other pilgrims choose to do the Climb of Jesus, praying to 14 crosses as symbols of Jesus’ stations on Golgotha. There are also those who do the climb barefoot or on their knees. During the pilgrimage, participants sing songs from the past and wear traditional dress. An open air service then takes place between the mountains of Şumuleul Mic and Şumuleul Mare, and a meal afterwards where pilgrims get to rest and socialize. The tradition of the Whitsunday Pilgrimage of Şumuleu Ciuc is transmitted from older to younger worshippers in practising communities. It is considered to not only be a part of the pilgrims’ cultural identity but also a way of educating young people about values, reinforcing connections within and across communities and promoting solidarity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List:

R.1: The nomination file describes the element as a major ritual event which facilitates the free expression of religious and cultural values, the assertion of local identity and collective memory, and the spiritual cohesion and communion of the believers. Its bearers and practitioners are pilgrims of both genders and of all ages who participate in the pilgrimage without social, political, confessional or cultural discrimination. The element (and its associated expressions – traditional costumes, religious songs, narratives or local symbols) is transmitted within families or religious communities as an expression of faith. The element’s social functions are manifested by strengthening the social relationships among ethnicities and cultures. The file demonstrates the element’s compatibility with existing international human rights instruments and with the requirements of sustainable development;

R.2: Inscription of the element is likely to contribute to the visibility of intangible cultural heritage and awareness of its importance among the half a million pilgrims who participate and beyond, through linkages with similar pilgrimages in neighbouring countries and through the media. By consolidating intercultural and intercommunity dialogue among groups from different geographic and socioeconomic backgrounds, inscription would not only promote respect towards a significant expression of the religious intangible cultural heritage specific to Roman-Catholic communities, but also for human creativity and increase social cohesion, mutual respect and solidarity;

R.3: The viability of the element has been ensured by the Franciscan order, other communities and regional and national government initiatives (including elaborate programmes for the event and the enhancement of facilities related to its practice). A four-year safeguarding and promotion plan is proposed (publicity, research and documentation, information dissemination and local and international events). The communities, groups and individuals concerned were actively involved in planning these measures and will take part in their implementation. The submitting State also indicates how it will provide support by establishing an appropriate legal framework, supporting museums and by monitoring the integrity of the element;

R.4: Since 2011 when the nomination process began, representatives of the Roman‑Catholic community, local administration, cultural institutions, non‑governmental organizations and professional associations were actively involved in the preparation of the file. The file indicates that a diverse range of communities and institutions concerned gave consent for the nomination, provides evidence to this effect and confirms that there are no customary practices restricting access to the element.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The element appears since 2009 in the Romanian Inventory of Intangible Cultural Heritage, elaborated by the National Commission for Safeguarding Intangible Cultural Heritage, working under the auspices of the Ministry of Culture. The file presents an extract of the register, but does not explain how the inventory is updated and how the communities concerned participated in its elaboration.

1. Decides to refer the nomination of **Whitsunday pilgrimage from Şumuleu Ciuc (Csíksomlyó)** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.26** 

The Committee

1. Takes note that Romania and the Republic of Moldova have nominated **Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova** (No. 01167) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In the past, wall carpets produced by weavers in communities of Romania and the Republic of Moldova were used not only as decorative features and sources of insulation but also as part of a bride’s dowry. A variety of techniques were needed to produce the pieces with impressive motifs. Certain patterns also indicated the weaver’s origin. The carpets had additional roles in community practices, such as at funerals where they symbolized a passage for the soul to the hereafter. They were also displayed at international exhibitions as markers of community identity. These days, wall carpets are mainly appreciated as works of art for public and private spaces and exhibited at city festivals and ceremonies. Techniques have changed from vertical or horizontal looms practised in some parts, to tight picking (thread by thread) and other forms with weavers now able to work from home. In villages, girls learn the art form from their mother or grandmother, while in cities craft centres, associations and colleges, as well as museums provide classes. Viewed as an expression of creativity and identity marker, wall-carpet craftsmanship is also considered as a tool to unite groups in society of different ages and socioeconomic backgrounds.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the skill and art of wall-carpet weaving in Romania and the Republic of Moldova as an important element of community life and as a symbol of local and national identity. Its modes of transmission are outlined (within families, in workshops, craft centres and schools). The element brings together different sections of the communities concerned (shepherds, weavers and loom makers). It also preserves the social memory of the communities concerned and is used for various community and family functions. The element is compatible with the requirements of human rights and that of sustainable development. Although the utilitarian and symbolic functions of carpets have been preserved, the ancient forms and patterns are reinterpreted, illustrating creative vitality;

R.2: The file indicates that inscription would strengthen recognition of the skills and abilities of rural communities in general, and women weavers in particular. It would promote their technical and artistic heritage to young people and other communities nationally and beyond, thus fostering respect for cultural diversity and human creativity. As the element has bearers of different trades, age and gender, inscription can encourage dialogue for communities and individuals involved, while emboldening the bearers to carry on this expressive artistic craft through a harmonious merging of traditional and innovative components, highlighting how the vitality of an element of intangible cultural heritage can be based on the play of innovative and conservative tendencies;

R.3: The communities concerned have launched initiatives in both countries to revive wall-carpet craftsmanship, transmitting traditional techniques, and organizing exhibitions, fairs and workshops. The safeguarding measures proposed to be developed with the support of both submitting States are coherent. They focus mainly on administrative measures, inventorying and research, and education and transmission of techniques, making a solid connection between education, culture and business. The communities, groups and individuals concerned in both countries have been involved in planning these measures and will participate in their implementation;

R.4: The supporting documentation provided by the submitting States and submitted with the file demonstrate the inclusion of bearers and community in the nomination process, while there are no stated customary practices governing access to the element. The consent of communities concerned is documented by letters from the mayors of different municipalities in both countries and by weavers and their associations, clearly demonstrating a range of support for the nomination.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The element has been registered since 2009 in the Romanian Repertory of Intangible Cultural Heritage, elaborated by the National Commission for Safeguarding Intangible Cultural Heritage, and since 2012 in the National Inventory of the Intangible Cultural Heritage of the Republic of Moldova, maintained by the Ministry of Culture. In both countries, these inscriptions have involved the communities and non-governmental organizations concerned. An updating mechanism has been initiated in Romania, but information on updating mechanisms in the Republic of Moldova is missing from the file.

1. Decides to refer the nomination of **Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova** to the submitting States and invites them to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.27** 

The Committee

1. Takes note that Saudi Arabia has nominated **Almezmar, drumming and dancing with sticks** (No. 01011) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Almezmar is a traditional group performance practised by members of the Hijazi community in Saudi Arabia for festive occasions, such as family and national celebrations, religious holidays or government events. It involves about 15 to 100 practitioners dressed in long white garments who begin by standing in two rows opposite each other. When beating drums are heard, the leader of each row starts to clap and chant loudly songs about gallantry, generosity or love. The first row of performers repeats the song with strong clapping, then the second row sings antiphonally. Two performers go to the centre, twirling large sticks in quick, graceful moves, sometimes around a fire or objects then two others follow. Women participate in some of the costume making and may take part in the singing and dancing in private gatherings, while local craftspeople produce the drums and sticks used. The tradition is passed down to younger generations through observation and practice mainly by performing arts troupes and heritage centres. Almezmar is a cultural expression that acts as a marker of community identity, brings together people from diverse backgrounds, is a source of entertainment and offers shared knowledge that provides a part of the community’s collective memory.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The entire population in the Hijaz region recognizes Almezmar as part of its cultural heritage and identity. Transmitted from generation to generation, the element encompasses the shared values and knowledge that are part of the collective memory of the communities concerned, and of Saudi Arabia in general. The element works to unify the people, playing an important role as a strong marker of cultural identity in a diverse community. The lyrics transmit the values of gallantry, magnanimity, tolerance, peace and love. Knowledge and skills of the element are transmitted through observation and practice by all participating members of the community. The element is compatible with international human rights instruments.

R.2: The file states that inscription would raise the profile of intangible cultural heritage in general and would contribute to ensuring the visibility and commitment of bearers of similar elements within Saudi Arabia and abroad, as well as raise awareness of their own intangible cultural heritage. The Hijaz region is characterized by its multi-ethnic identity and the file states that inscription would also draw the attention of other communities to the contribution that the Hijazis are making to cultural diversity on the basis of parity and dignity, while fostering its recognition by the younger generation as a valuable asset that provides a sense of identity, companionship and tolerance;

R.3: The file asserts that the Hijazi community is at the forefront of safeguarding and transmitting the element, with the support of their chiefs. The private sector, non‑governmental organizations, and municipalities also provide support (workshops to teach children, festivals and documentation). The community concerned has developed future safeguarding measures in cooperation with government and non-governmental organizations. These include inventorying, research and documentation, design of courses, and holding Almezmar performances at national and international fora. The State plans to strengthen its legal protection. These measures will be implemented by the Ministry of Culture and Information of Saudi Arabia with the cooperation of the Saudi Arabian Society for Culture and Arts and the Saudi Heritage Preservation Society. A broad participation of communities concerned is foreseen;

R.4: The nomination was initiated by communities concerned, who have been playing a central role throughout the process. Supportive evidence of their full prior knowledge, consent and engagement in the nomination is attached to the file. Some community members even used social media to promote the announcement of the nomination stages to a wider community audience. Information about the nomination was also published in newspapers. There is no restriction on access to the element;

R.5: The element has been included in the Inventory for Performing Arts in Saudi Arabia since 2015 and drawn up with the participation of communities and government representatives. The inventory is regularly updated in collaboration with the government and the Saudi Heritage Preservation Society. The element is also included in the intangible cultural heritage inventory of the Ministry of Culture of Saudi Arabia, based on community participation, with data constantly updated.

1. Inscribes **Almezmar, drumming and dancing with sticks** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.28** 

The Committee

1. Takes note that Slovakia and Czechia have nominated **Puppetry in Slovakia and Czechia** (No. 01202) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Puppet theatre for communities in Slovakia and Czechia is not only a popular form of traditional entertainment but also a way of conveying a vision of the world, and an educational tool with messages on moral values. The puppets, whose characters are real or imaginary, are mostly made of wood and animated using various methods. Initial bearers of the practice were families of travelling puppeteers whose works later absorbed local influences in language and themes using namely comical figures with distinct characteristics. Puppet theatre is an integral part of Slovak and Czech local theatre and literary tradition. It also plays an important role in socialization, helping performers to develop as creative thinkers and learn about cooperation, communication and to strengthen their sense of identity in society. Featuring with other traditional rituals and festive events like feast days, markets and fairs, puppet shows today come in many different forms but still draw from tradition. Practice bearers include performers, playwrights, puppet and costume makers, as well as stage designers. Skills are transmitted by imitation and practice within performer communities, while in Slovakia also transmission takes place in traditional puppetry dynasties, as well as through workshops run by not-for-profit organizations and music and arts schools.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: This element is presented as an integral part of Slovak and Czech theatrical and literary traditions. It conveys a vision of the world and a humanist message with ethical standards, illustrated by various puppet characters. It is an important socialization vehicle, particularly for children, and incorporates knowledge and skills related to the tradition of dramaturgy, stage art and craftsmanship. The bearers of the element include performers, playwrights and woodcarvers whose skills are transmitted through informal and non-formal education. The element contributes to mutual respect among communities concerned. While some of the puppet characters have been stereotyping and, therefore, may not have promoted understanding, the file asserts that the current repertoire is fully compliant;

R.2: The file indicates that inscription would promote interest in intangible cultural heritage in general (including in other puppetry elements already inscribed and in the creative, dynamic exchanges with literature, film and crafts, since the element is inspired by creation of works in these areas). The element already fosters communication within communities, both through its method and the values it communicates. The puppetry communities of the two countries have maintained a cooperative relationship and continue to perform together at international festivals, demonstrating their commitment to continue dialogue and creative effort in transmitting the element;

R.3: The file indicates that the bearers of the element, through their practice, lie at the centre of past and current efforts to ensure its viability, with the support of the submitting States. It is argued that the format of performances (with their limited numbers of participants) will continue to protect the element from adverse risks following inscription. However, regular monitoring is proposed, as well as promotional measures. A permanent Czech-Slovak coordination platform is suggested to this end. The proposed safeguarding measures benefit from the support and involvement of the submitting States and communities concerned;

R.4: The communities, groups and individuals concerned through their representatives, associations and collaborating institutions from both submitting States actively participated in the nomination process. They gave their free, prior and informed consent to the nomination. Extensive documentation has been provided to this effect. There are no customary practices that would prevent access to the element.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The element has been registered in the Representative List of Intangible Cultural Heritage of Slovakia (coordinated by the Slovak Intangible Cultural Heritage Centre) since 2013, and in the List of Intangible Properties of Traditional and Folk Culture of the Czech Republic (maintained by the Ministry of Culture) since 2014. Although the element has been included in these inventories with the active participation of communities, groups and non-governmental organizations concerned, the file does not provide information on updating mechanisms of inventories.

1. Decides to refer the nomination of **Puppetry in Slovakia and Czechia** to the submitting States and invites them to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.29** 

The Committee

1. Takes note that Slovenia has nominated **Škofja Loka passion play** (No. 01203) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Škofja Loka, Slovenia, a traditional play performed as a procession takes place in the streets of the town’s medieval centre during Lent and Easter involving more than 900 local performers. The Škofja Loka passion play, based on the ancient works of a Capuchin monk, demonstrates 20 scenes of the stations of the cross and others from the Old Testament and New Testament. Performed in the dialect of the time it was written, the play takes place at a series of locations. In addition to the actors, 400 other volunteers from the community participate in the play’s production. Due to the complexity involved, the Škofja Loka passion play is only performed every six years. While it is considered to be an important part of local identity, the play also contributes to social cohesion giving residents involved an opportunity to connect with one another and feel like they are contributing to their community. Knowledge and skills associated with the practice are transmitted from older to younger generations by families who participate, and craftspeople assisting in the play’s production who host classes passing on know-how to others. The play is also included in the curricula of local schools.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file defines the element as a form of traditional theatre, enacting biblical scenes performed by large numbers of local people during Lent and Easter. The bearers and practitioners, their roles and responsibilities – including that of women and children – are well described. The file also outlines the social and cultural functions of the element in respect to common activities, enhancing self-esteem and visibility and connectivity amongst communities and across generations. The element provides a sense of cultural identity and common heritage. The submitting State confirms that the element is compatible with human rights instruments and the requirement of mutual respect, highlighting inclusive participation across ages, gender, professional and religious backgrounds and underlining values of tolerance and co-existence. Knowledge and skills related to the element are transmitted to new generations within families and local communities, music schools, and craft workshops;

R.2: The file describes how inscription of the element would enhance awareness and visibility of heritage in other parts of the country and Europe. The element has already encouraged other ‘passion plays’ to be performed in Slovenia and beyond, suggesting that inscription may have a further positive effect on safeguarding similar cultural heritage elsewhere. This may in turn enhance respect within the regional, national and international community of passion plays and enhance dialogue, cultural diversity and human creativity in respect to multiple forms of presentations using drama, radio, music and art across generations of performers and experts;

R.3: After a period in which it was almost impossible to perform the element in its entirety (1936-1999), its viability returned with State support and thanks to the efforts of the local people, groups and associations. The proposed safeguarding measures focus on strengthening transmission, promotion and education. Attention is given to transmission of the element to young people. The measures are consistent and aim to prevent the negative effects of tourism and over-commercialization, though this is also moderated because of spatial limits. Local people, groups and communities have been actively involved in planning and implementing these measures. The submitting State outlines its proposed support by providing a legal instrument, including the element in the national development framework, financing and supporting education;

R.4: The nomination of the element was prepared with the active participation and support of professional institutions in the Škofja Loka region and elsewhere in Slovenia, as well as different associations, communities, groups and individuals concerned with the play. The attached evidence of consent is fully representative of these diverse communities and groups. The submitting State confirms that there are no restrictions or customary practices governing access to the element that need to be observed.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The element was included in 2008 on the National Register of Living Cultural Heritage of Slovenia maintained by the Ministry of Culture. The bearers that create, maintain and transmit the element actively participated in the process of its inclusion on the register. However, information is lacking regarding its regular updating.

1. Decides to refer the nomination of **Škofja Loka passion play** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.30** 

The Committee

1. Takes note that Spain has nominated **Valencia Fallas festivity** (No. 00859) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The main feature of the Fallas Festivity, a tradition of communities in Valencia and its diaspora celebrating the coming of spring, is the giant falla. The falla is a monument made up of ninots (caricature pieces) created by local artists and craftspeople that provides a commentary on current social issues. Erected in the town square, the falla is set alight at the end of the festivity, which runs from 14 to 19 March, to symbolize the coming of spring, purification and a rejuvenation of community social activity. In the meantime, marching bands parade the streets, outdoor meals are held and fireworks staged. Each year, a Fallas Queen is elected to promote the festivity throughout the year encouraging locals and visitors to take part. Know-how associated with the practice is transmitted within families, particularly those involved in the construction of the ninots who belong to different guilds among participating communities. The Fallas festivity provides an opportunity for collective creativity and the safeguarding of traditional arts and crafts. It is also a source of community pride, contributor to cultural identity and enhances social cohesion. In the past, the festivity was also a way of preserving the Valencian language when it was prohibited.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file adequately describes the element and its constituent parts (dancing, singing, music, sculpture, clothes and jewellery). The cultural meaning of the ‘falla’ monument in terms of renewal, identification and social cohesion is well explained. The communities involved – families, artists, scholars – and transmission mechanisms (within families, between artisans and apprentices and through training workshops) are identified. The element and its enactment are compatible with human rights. Participation and belonging to a Fallas Commission is open to any social group, including men and women of all ages, professions, social class or geographical or cultural background. The festivity is said to have evolved to allow for a growing representation and participation of women in its planning and conduct;

R.2: The file suggests that inscription would enable other national and international fire festivals and their respective communities in the Mediterranean region to gain attention and become more aware of the significance of their heritage. Inscription would also enhance collective reflection and social understanding in both Spain and abroad. The festival emphasizes creativity in a number of ways (such as in arts and crafts) and its safeguarding allows for the continuity of many skills, crafts and methods. Its use of satirical overtones, poems and other literature can also be seen as an important inspiration to make intangible cultural heritage relevant to the contemporary world;

R.3: The viability of the element has been ensured by active intergenerational transmission and various safeguarding measures implemented by practitioners, especially the Fallas Commissions – through their own financing, maintaining their associations, exhibitions and museums. The role of the submitting State is also described, such as accreditation of courses, supporting exhibitions, and enabling legislation. Various safeguarding measures are proposed aimed at transmission, documentation, preservation, protection, promotion, dissemination and revitalization of the element. These measures have been proposed by communities, various groups and individuals concerned and they commit to be at the centre of their implementation, with State support;

R.4: The representatives of communities, diverse groups and individuals concerned have been actively involved in all stages of the nomination, with support from the regional government. These communities are said to have been the driving force behind the application. A wide range of stakeholders, including the directly concerned communities, local town councils, universities, regional government and individual experts provided their free, prior and informed consent in the form of letters of support, both individually and as groups, attached to the file. Access to the element is open to all;

R.5: The Fallas festivity was included in 2012 in the General Inventory of Valencian Cultural Heritage, maintained and updated by the Regional Ministry of Education, Culture and Sports. The element was later also included, with community participation, in the Register of Assets of Cultural Interest of the Ministry of Culture of the Spanish Government.

1. Inscribes **Valencia Fallas festivity** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.31** 

The Committee

1. Takes note that Sri Lanka has nominated **Traditional art of string puppetry in Sri Lanka** (No. 01171) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

String puppetry is a traditional practice of Gamwari communities in southern Sri Lanka, designed to entertain and educate audiences with stories about folklore, history, religion and issues related to social injustice. Humour is part of the narrative, as well as singing and music. Considered an important medium for communication, string puppetry caters for adults and children, working to enhance child socialization and is a tool for the informal education of young people living in rural communities. Performances of traditional string puppetry can be seen at public halls and temples, particularly during festivals. Bearers of the practice are mainly families. Each family member has a role to play in the production of a performance. Activities can vary from creating the string puppets that are made of wood, to designing costumes for them, writing story scripts and providing sound and technical support. Techniques are taught orally to children. Younger generations in turn, help to continue the tradition and provide support to older family members wanting to remain involved. In addition to being a form of entertainment, education and aid for socialization, the practice is also said to reinforce societal values, such as generosity and living harmoniously.

1. Decides that, from the information included in the file, the nomination satisfies the following criterion:

R.1: The file describes the element as part of the intangible cultural heritage of communities concerned. Puppets are used to tell stories and legends, to entertain the public and to address in a humorous way issues of social injustice. The element contributes to cultural identity, the socialization of children and fulfilling the social functions of conviviality and peace. The bearers and practitioners of the element belong to the Gamwari community and their skills are orally transmitted to young people. No part of the element is incompatible with existing human rights or the requirements of sustainable development;

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.2: While the file states that inscription would raise the visibility of the element among the bearers, government and universities, it does not adequately explain how inscription would increase the visibility and awareness of the significance of intangible cultural heritage in general. The file states that inscription may lead to exchange and a transmission of knowledge, resulting in active dialogue and respect for cultural diversity, but more attention should be given to the possible negative impacts of commercialization and the need to avoid any danger of de-contextualization of the element as a result of increased tourism;

R.3: Various parties concerned, with State support, have taken measures to ensure the viability of the element, including propagating the traditional puppet plays through print media, participating at international puppet festivals, establishing a puppet museum to conduct research and training, and arranging lectures for school and university students. Proposed safeguarding measures focus on protection (revision of the intellectual property law), documentation, training of young people, and dissemination to a large public through tourism. More details are, however, needed as to the ways in which the relevant community has been involved in the development of these measures, while ensuring that the element is not frozen in time, but allowed to be constantly re-created. The possible negative effects resulting from tourism and commercialization need to be addressed with preventive or mitigating measures;

R.4: A wide variety of people worked with government agencies on the nomination process. The evidence submitted to attest to consent to the nomination is, however, primarily from organizations/institutions, rather than from communities concerned. It is also important to clearly present the consent of the Gamwari community (bearers of the element), particularly since one of the proposed safeguarding measures is ‘to train non Gamwari people’;

R.5: The submitting State indicates that the element has been included on the National Inventory of Intangible Heritage of Sri Lanka, maintained by the Ministry of Cultural Affairs and the Arts, and an excerpt has been appended. No information is, however, provided regarding the participation of communities, groups and relevant non-governmental organizations in the preparation of this entry. Information is also required on proposed future updates of the inventory.

1. Decides to refer the nomination of **Traditional art of string puppetry in Sri Lanka** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Encourages the submitting State, should it wish to resubmit the nomination, to provide a translation of lyrics played in the video in English or French, as well as to avoid the use of inappropriate wording such as ‘unique’.

**DRAFT DECISION 11.COM 10.b.32** 

The Committee

1. Takes note that Switzerland has nominated **Winegrowers’ Festival in Vevey** (No. 01201) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Vevey, Switzerland there is a tradition that recognizes the community’s winegrowers involving not only those in the industry but also members of the public and local artists. Originally a single pageant, the Winegrowers’ Festival now features 15 events over three weeks and 5,000 contributors. Taking place every twenty years, every festival is based on the recreation of a traditional theme, such as working the earth and vines, seasonal cycles, patriotism and brotherhood. Pageants are held throughout the festival, as well as prizes awarded to the best winegrowers, music performed and songs sung such as the Ranz des Vaches (Alpine cow-herder’s song) and processions to the neighbouring town of La Tour-de-Peilz held. Costumed extras can also be seen, as well as grotesques (wooden figurines on sticks). The Winegrowers’ Festival involves mainly volunteers who spend several years preparing for it. Transmission occurs within families and by the not-for-profit association the Vevey Brotherhood of Winegrowers, which coordinates the festival and whose members also include the general public. The tradition encourages community spirit, helps to maintain the area’s artistic life and provides a sense of cultural continuity while facilitating the know-how of master winegrowers.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element is managed by the association Vevey Brotherhood of Winegrowers, with the collaboration of other members of the community. Knowledge and skills related to the element are transmitted from generation to generation, in meetings organized by the Brotherhood, in families and groups of friends. The long-term planning between the festivals is a testament to the community’s dedication. The element contributes to the community’s artistic life, stimulates the know-how of master winegrowers, and maintains the community’s identity. It promotes social cohesion, enhancing a common spirit of voluntarism and plays the role of a decisive chronological marker. The file indicates that the element is compatible with human rights instruments and with the requirement of mutual respect, highlighting its non-discriminatory nature involving all people regardless of gender, profession, origin, nationality, or religion. It also indicates attention to sustainable use of resources and respect for the well-being of animals;

R.2: The file indicates that inscription would enrich the range of similar festivals already inscribed and contribute to ensuring the visibility of ceremonies that honour the work and know-how of European rural populations. The proximity of a World Heritage property (Lavaux, Vineyard Terraces) highlights potential mutual benefits in terms of visibility and emphasizes the interdependence of intangible and tangible heritage. The festival provides a space where groups from different regions, generations, artists, linguistic communities, and countries across Europe come together to interact, encouraging dialogue and mutual respect. Their presence also promotes creativity and cultural diversity;

R.3: The viability of the element is ensured by the Vevey Brotherhood of Winegrowers, which assumes responsibility for transmitting knowledge associated with the festival. It is also ensured by the numerous volunteers and festival participants. The submitting State provides public resources and personnel for security and a conducive legal framework. The proposed safeguarding measures, which have been developed in consultation with members of the brotherhood, include film-making, organizing exhibitions, publications, training, and projects in collaboration with the Lavaux World Heritage Association. Given the public nature of the element, the bearers have anticipated increased visibility and publicity and have devised means to manage this. Representing the local community, the brotherhood will be directly in charge of the implementation of the measures, with State support;

R.4: A series of meetings were held during the nomination process where members of the brotherhood and community representatives took part in discussions and with the addition of other associations and regional authorities, gave their free, prior, and informed consent. Evidence to this effect has been annexed to the file. The submitting State confirms that there are no restrictions or customary practices governing access to the element;

R.5: The file states that the element has been inscribed with the consent and assistance of practitioners and bearers both to the cantonal and national inventories of intangible cultural heritage. An extract of the inventory is provided as an annex. The file indicates that the next update of the inventory is planned for 2016-2018.

1. Inscribes **Winegrowers’ Festival in Vevey** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the submitting State for demonstrating the close linkages between the proposed element of intangible heritage and tangible heritage associated with it.

**DRAFT DECISION 11.COM 10.b.33** 

The Committee

1. Takes note that Tajikistan has nominated **Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan** (No. 01191) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The traditional meal known locally as oshi palav (pilaf) is a traditional social practice of communities in Tajikistan recognized as a part of their cultural heritage. Considered an inclusive practice that aims to bring people of different backgrounds together, it is held around the preparation and enjoyment of oshi palav at regular mealtimes, as well as social gatherings, celebrations and rituals. The practice is based on a recipe using vegetables, rice, meat and spices but up to 200 varieties of the dish itself exist. The importance of the social practice to communities in Tajikistan is indicative in sayings such as ‘No Osh, no acquaintance’ or ‘If you have eaten Osh from somebody, you must respect them for 40 years’. Groups of men or women prepare the dish either in their homes or at teahouses while socializing or playing music and singing. Knowledge and skills associated with the practice are transmitted on an intergenerational basis in families, in addition to cooking schools from master to apprentice. Once an apprentice masters oshi palav, the apprentice hosts a dinner for the trainer and guests during which the trainer receives a skull‑cap and traditional dress while the apprentice receives a skimmer (a tool for cooking oshi palav) symbolizing the apprentice’s independence.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The nomination file describes oshi palav, a traditional meal often accompanied by celebrations, rituals and gatherings, as part of the cultural heritage of the people of Tajikistan. It serves to bring people together through reciprocal exchange of the meal, irrespective of age, gender, social background, ethnic or religious background. The bearers and practitioners of the element are cooking masters, as well as the general population of Tajikistan. Three types of transmission mechanisms are described (master-disciple, within families, and in specialized schools). The practice of the element is compatible with human rights instruments. It also serves as a conflict resolution mechanism and promotes mutual respect among communities, groups and individuals;

 R.2: The file indicates that inscription would increase awareness of the importance of intangible cultural heritage in everyday life as part of cultural heritage and promote the revival of social practices of other traditional meals and culinary practices, celebrating their creativity and diversity. Inscription would also promote visibility of the element and contribute to making the people in Tajikistan more aware of the importance of intangible cultural heritage in general. Since various groups in the country appreciate oshi palav, inscription would also foster dialogue and respect for cultural diversity;

R.3: The nomination file indicates that the communities concerned safeguard the element with State support through its continued practice within families, in commercial outlets and at festivals and ceremonies. The submitting State proposes to collaborate closely with non-governmental organizations, communities and individuals concerned in the implementation of further safeguarding measures (academic research and inventory updating; capacity building and publications; involvement of the younger generation; and organizing competitions and conferences). The involvement of communities, groups or individuals in the planning and implementation of the proposed measures appears assured;

R.4: Representatives from the community concerned and non-governmental organizations, as well as researchers and cultural agents from the Research Institute of Culture and Information extensively participated in the nomination process (defining the scope of the element, fieldwork, public meetings and development of audiovisual materials) and gave their free, prior, and informed consent to the nomination. Evidence is produced, including from cooks and tea house staff, from different parts of the country;

R.5: The element was included on the Tajik National List of Intangible Cultural Heritage in 2014 and the inventory will be updated every four years by the Research Institute of Culture and Information of Tajikistan. The inventory was drawn up with the participation of local communities, groups and individuals.

1. Inscribes **Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.34** 

The Committee

1. Takes note that Turkey has nominated **Traditional craftsmanship of Çini-making** (No. 01058) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Çini are traditional, handmade glazed tiles and ceramics made in Turkey featuring colourful motifs of plants, animals and geometric patterns often found on facades of buildings and in homes throughout the country. Producing çini involves a series of processes. The clay is first shaped, lined, dried and fired in ovens specifically for çini making. Designs representing local customs and beliefs are then drilled on paper and transferred to the surface with coal dust. Outer contours of the patterns are hand-drawn, the surface dyed in various colours and then the work is glazed and fired. Çini-making workshops involve craftspeople, supervisors and apprentices. Each craftsperson has a specific role – shaping, designing and dyeing, polishing and undercoating or firing. Practitioners consider çini-making as an outlet for self‑expression, development and healing, as well as a means of maintaining an art form that is a symbolic aspect of Turkey’s cultural identity, strengthening links from the past to the present providing continuity. Çini-making is not confined to workshop spaces. The tradition is also practised in the home, public education centres, vocation schools and universities throughout the country where neither age, gender nor ethnicity are barriers to knowledge sharing, transmission and skills development.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the element’s cultural function in transmitting to following generations aesthetic and technical patterns, perceptions about nature and the universe, and thus cultural continuity and a sense of identity. The submitting State also describes the social functions of the element in respect to social and personal attitudes, skills and values. The bearers and practitioners are mostly çini craftspeople and trainers, whose knowledge and skills are transmitted through master-apprentice/parent-child relations and increasingly, through formal education institutions. They respect important traditional norms and technological procedures while enhancing the element through their creativity. Çini-making is shown to be all inclusive across cultures, religions, age and gender while making its practitioners patient, creative and respectful of others. The element is compatible with existing human rights instruments and requirements for sustainable development;

R.2: Given similar craftsmanship in other cultural contexts, the file describes how inscription of the element would contribute to the visibility of intangible cultural heritage in general, as well as to engagement across different communities, practitioners and researchers at international level. Awareness for particular communities that share this element with other regions in Turkey would also be enhanced. Çini-making is an example of aesthetic dynamism and human creativity. Its inscription would thus promote respect for human creativity, and encourage çini craftspeople to safeguard and improve their traditional knowledge and skills against industrial production and imported products;

R.3: Several initiatives have been undertaken in the past by communities concerned to safeguard the element and ensure its viability, although these have not always had the desired results. The proposed safeguarding measures are mostly presented as part of a ‘Strategic Plan for Safeguarding and Monitoring of Çini-Making’ and include ensuring sustainable development in çini-making centres, raising national awareness, promoting research and publications, and encouraging creativity and dialogue. These will involve a variety of stakeholders, including state institutions, demonstrating the support and deep commitment of the local community and the submitting State. This plan is well elaborated and thematically structured, and includes the production of an annual assessment and impact analysis report;

R.4: The submitting State has provided sufficient information on community participation by a wide range of çini craftspeople, representatives from non-governmental organizations, academicians, folklore researchers and others in the nomination process from its inception to final submission, including the use of electronic means to reach a wider audience. The submitting State explains how consent of the parties concerned was obtained and indicates that there are no customary practices governing access to the element. Representatives of these groups gave their free, prior and informed consent to nominate the element, through personalized letters;

R.5: The element was included in the National Inventory of Intangible Cultural Heritage of Turkey in 2010 and updated in 2013, under the management of the Ministry for Culture and Tourism. The inventorying process involved local communities, through local Boards for Intangible Cultural Heritage.

1. Inscribes **Traditional craftsmanship of Çini-making** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DRAFT DECISION 11.COM 10.b.35** 

The Committee

1. Takes note that Uzbekistan has nominated **Palov culture and tradition** (No. 01166) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

There is a saying in Uzbekistan that guests can only leave their host’s house after palov has been offered. Palov culture and tradition is a social practice around a traditional dish made and shared throughout rural and urban communities of Uzbekistan. It is prepared with ingredients such as rice, meat, spices and vegetables and in addition to be enjoyed as a regular meal, is served as a gesture of hospitality, to celebrate special occasions like weddings and new year, to help those in need who are underprivileged, or to honour loved ones who have passed away. Palov may also feature at events alongside other rituals taking place, such as prayer and performances of traditional music. It is a dish that is cooked by men and women, regardless of age or social status. Knowledge and skills associated with the practice are handed down from older to younger generations formally and informally using a master-apprentice model or by demonstration and participation within families, peer groups, community-based establishments, religious organizations and vocational education institutions. The making and sharing of the traditional dish acts to strengthen social ties, promote values including solidarity and unity and assist in the continuity of local traditions that form a part of the community’s cultural identity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the element as a meal that appears in many traditional rituals and conveys the values of solidarity, tolerance, hospitality, charity and respect for neighbours. The element strengthens family ties and cultural identity; it helps in unifying families and in enhancing relationships among friends and communities. The element’s cultural meanings are manifested by its impact on poetry, singing, music, dance, clothing, and utensils. Groups practising the element in each region of Uzbekistan are clearly identified, as well as the formal and informal mechanisms used to transmit associated knowledge and skills. The element is compatible with existing human rights instruments, the requirement of mutual respect among communities, groups and individuals, and sustainable development;

R.2: The file indicates that inscription of the element would open an avenue for international dialogue among countries with a similar heritage around a social and culinary practice. Inscription would not only attract attention to the element itself, but also to related intangible cultural heritage elements, such as traditional craftsmanship, oral traditions and social practices. Inscription would also contribute to dialogue (as an indispensable part of palov culture) and more broadly to the significance of intangible cultural heritage in Uzbekistan, especially among younger generations;

R.3: The file describes past and current efforts taken by communities concerned and the submitting State to safeguard the element, such as establishing organizations (the Cooks Association of Uzbekistan and the International Centre of Uzbek Culinary Art), publishing, broadcasting, legal protection and training tradition bearers. The proposed safeguarding measures include research, documentation, development of the master‑apprentice system, and initiatives to connect farmers and consumers. Communities, municipalities, professional associations and state institutions have been involved in planning these measures and will continue to participate in their implementation;

R.4: An expert group made up of community representatives, other groups and individuals concerned, municipalities, research institutions, professional associations and experts has been leading the nomination process. Free, prior, and informed consent has been provided by those involved and is annexed to the file. The element is widely practised across Uzbekistan, and there is no customary practice restricting its access;

R.5: The element is included on the National List of Intangible Cultural Heritage, which is regularly updated under the responsibility of the Republican Scientific and Methodological Centre of Folk Art (Ministry of Culture and Sport). The file states that about 50 governmental and non‑governmental organizations worked together on the inventorying process.

1. Inscribes **Palov culture and tradition** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the submitting State to take appropriate measures to prevent the over-commercialization of the element.

**DRAFT DECISION 11.COM 10.b.36** 

The Committee

1. Takes note that the Bolivarian Republic of Venezuela has nominated **Carnival of El Callao, a festive representation of a memory and cultural identity** (No. 01198) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Carnival of El Callao, practised in communities of the Bolivarian Republic of Venezuela, is associated with emancipation celebrations (cannes brulées) in French-speaking islands of the Caribbean. Running from January to March, the traditional practice features parades of people dressed as characters from history and of fantasy, as well as calypso music, dancing and concerts throughout town streets with up to 3,000 people taking part. The parades are led by the madamas (the pillars of Callaoense identity representing Antillean matrons considered the communicators of values, who dance and wear colourful dresses); the medio-pintos (young people who entertain audiences by smudging charcoal on people who do not give a donation); the mineros (gold miners); and the diablos (people who wear masks, dance and carry a whip to maintain order). Other adults and young people wear costumes and also join in. The carnival highlights Callaoense history and diversity honouring its Afro-Antillean links and other community influences, reinforces its cultural identity, promotes unity and encourages younger generations to discover their heritage. Intergenerational transmission of the practice occurs mainly within families and schools run by tradition bearers where children learn skills so they can participate in the carnival, such as writing tunes, playing an instrument, singing, dancing or making masks.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The submitting State has described the element and its importance for local memory, and sense of belonging and identity of communities concerned, highlighting their Afro‑Antillean legacy. The carnival brings together a variety of community members who prepare and take part in the celebrations, with specific responsibilities. The transmission mechanisms are mostly informal, within families and communities, in addition to schools used by tradition bearers. Various aspects associated with the element (calypso music, patois, Callaoense gastronomy and the open festivities) foster harmony and collective enjoyment, while showing respect for the diversity of other individuals, groups, and communities. No part of the element contradicts existing human rights instruments and it allows wide participation, irrespective of gender, age, or social background;

R.2: The file indicates that inscription would contribute to enhancing the awareness and visibility of the significance of intangible cultural heritage in general, as the element symbolizes a living history that integrates tradition, innovation and a variety of festive events of this type in Latin America, Europe and other parts of the world. The Carnival of El Callao originates from the fusion of different cultures, encouraging understanding and dialogue, the overcoming of differences and working towards a common goal. Calypso music allows and encourages innovation. Artisan skills in music instrument making, using recycled objects, provide a good example of both innovation and of the promotion of sustainable development;

R.3: The file describes the community’s efforts to safeguard the element, mostly through research, communication and organizing festivals, photo exhibitions, awareness raising in schools, and attempts by teachers to revive the local language. State institutions have supported these initiatives through legislation and the rehabilitation of a church used during the festivals. The bearers have developed future safeguarding measures and see themselves at the forefront of their implementation, with State support. These are related to transmission of knowledge, promotion and appraisal, and the economic sustainability of the element as a tourist resource. Measures to avoid excessive commercialization of the festivals through tourism are important to prevent the creation of mass events, as is the case with many carnival-type events elsewhere in the world;

R.4: The nomination file adequately describes the central role played by communities concerned (bearers and practitioners; local, regional and national administrative organs; and the tourism industry) in initiating and managing the nomination process. The file indicates that these communities approved its contents and provides evidence to this effect. The community expressed a desire for certain aspects of the element not to be divulged and this has been respected.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The Carnival of El Callao has been included in the Venezuelan Registry of Cultural Heritage, which was prepared by the Institute of Cultural Heritage between 2004 and 2010, and evidence of this has been provided. However, the submitting State has not indicated how the community participated in the inscription process and how regularly the inventory is updated.

1. Decides to refer the nomination of **Carnival of El Callao, a festive representation of a memory and cultural identity** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DRAFT DECISION 11.COM 10.b.37** 

The Committee

1. Takes note that Viet Nam has nominated **Practices related to the** **Viet beliefs in the Mother Goddesses of Three Realms** (No. 01064) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

To meet spiritual needs, everyday wishes and gain help in achieving good health and success, communities in Viet Nam worship the Mother Goddesses of Three Realms: heaven, water, and mountains and forests. The Mother Goddesses include Liễu Hạnh (a nymph who descended to earth, lived as a human and became a Buddhist nun) referred to as the Mother of the World, and other spirits considered legendary heroes. The traditional practice involves daily worship and participation in ceremonies, rituals like the spirit possession ritual and festivals such as Phủ Dầy that take place at temples dedicated to the Mother Goddesses. These activities associated with the practice help to maintain part of the community’s history, cultural heritage and identity with some aspects incorporating traditional costumes, music and dance. Bearers and practitioners are members of the public, temple guardians, ritual priests, spirit mediums, assistants and musicians who transmit knowledge and skills orally to newcomers and family members. The practice of shared values and strong beliefs in the compassion and grace of the Mother Goddesses provides a basis for social relations connecting members of participating communities. The worshipping of the Mother Goddesses also contributes to the appreciation of women and their roles in society.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List:

R.1: The file presents the element as an important conduit for communities concerned to express their historical memory, cultural identity, sense of togetherness and spiritual expectations. From a social perspective, the open nature of the element promotes inter-ethnic and inter-religious tolerance. The element has been transmitted since the 16th century among temple guardians, priests, and lay believers. It is compatible with international human rights instruments and there are no restrictions on its practice;

R.2: The file indicates that inscription of the element would contribute to the visibility of intangible cultural heritage in general and raise awareness of its significance at diverse levels, given the cultural similarities of communities and groups who participate in the worship of the Mother Goddesses as symbols of compassion and grace elsewhere in the world, and the combination of Taoism, Buddhism and other religious dimensions which this element represents. Since the element is shared by diverse ethnic groups in Viet Nam, its inscription would also enhance dialogue and promote respect for cultural diversity locally. Human creativity would also be enriched, as it is an important component of the festival, where artistic elements such as costumes, dance and music play a major role;

R.3: Since the 1990s, Mother Goddess adherents and others have been mobilized to contribute money, maintain temples, and support festivals. The submitting State has issued a number of policies to manage the festivals. Proposed safeguarding measures include supportive policy-making, the establishment of local preservation clubs, revitalization of the traditional festivals, academic research, documentation and exhibitions, curricula design for formal and informal education, and recognition of excellent singers and temple guardians. They reflect the commitment of the State, communities and professional groups to safeguard the element. The overall objective is to ensure the viability of the element against external and internal constraints, such as the over‑commercialization of rituals;

R.4: The nomination can be regarded as a result of extensive consultations and cooperation of individual practitioners (temple guardians, singers and spirit mediums), community representatives, and academic scholars, along with various non-governmental organizations and governmental organs. The documents annexed to the file indicate they gave their free, prior and informed consent to the nomination. The file demonstrates that concrete measures have been taken to respect customary practices governing access to the element;

R.5: The file provides an annex demonstrating that the element was included in the National List of Intangible Cultural Heritage in 2013. This inventory is managed by the Department of Cultural Heritage (Ministry of Culture, Sports and Tourism) in collaboration with the Viet Nam National Institute of Culture and Arts Studies, and is annually updated. The inventory was drawn up with the participation of local communities, village elders, religious adherents and temple guardians.

1. Inscribes **Practices related to the** **Viet beliefs in the Mother Goddesses of Three Realms** on the Representative List of the Intangible Cultural Heritage of Humanity.