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

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

**Fourteenth session**

**Bogotá, Republic of Colombia**

**9 to 14 December 2019**

**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 for inscription on 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 2019 files and the working methods of the Evaluation Body is included in document [LHE/19/14.COM/10](https://ich.unesco.org/doc/src/LHE-19-14.COM-10-EN.docx).**Decision required:** paragraph 4 |

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

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [14.COM 10.b.1](#_DRAFT_DECISION_14.COM) | Armenia | Armenian letter art and its cultural expressions | [01513](https://ich.unesco.org/en/10b-representative-list-01098#10.b.1) |
| [14.COM 10.b.2](#Decision_10b2) | Austria, Greece, Italy | Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps | [01470](https://ich.unesco.org/en/10b-representative-list-01098#10.b.2) |
| [14.COM 10.b.3](#Decision_10b3) | Bahrain, Egypt, Iraq, Jordan, Kuwait, Mauritania, Morocco, Oman, Palestine, Saudi Arabia, Sudan, Tunisia, United Arab Emirates, Yemen | Date palm, knowledge, skills, traditions and practices | [01509](https://ich.unesco.org/en/10b-representative-list-01098#10.b.3) |
| [14.COM 10.b.4](#Decision_10b4) | Belgium | Ommegang of Brussels, an annual historical procession and popular festival | [01366](https://ich.unesco.org/en/10b-representative-list-01098#10.b.4) |
| [14.COM 10.b.5](#Decision_10b5) | Bolivia (Plurinational State of) | The festival of the Santísima Trinidad del Señor Jesús del Gran Poder in the city of La Paz | [01389](https://ich.unesco.org/en/10b-representative-list-01098#10.b.5) |
| [14.COM 10.b.6](#Decision_10b6) | Brazil | Cultural Complex of Bumba-meu-boi from Maranhão | [01510](https://ich.unesco.org/en/10b-representative-list-01098#10.b.6) |
| [14.COM 10.b.8](#Decision_10b8) | Cabo Verde | Morna, musical practice of Cabo Verde | [01469](https://ich.unesco.org/en/10b-representative-list-01098#10.b.8) |
| [14.COM 10.b.9](#Decision_10b9) | Cyprus, Greece | Byzantine chant | [01508](https://ich.unesco.org/en/10b-representative-list-01098#10.b.9) |
| [14.COM 10.b.12](#Decision_10b12) | France, Italy, Switzerland | Alpinism | [01471](https://ich.unesco.org/en/10b-representative-list-01098#10.b.12) |
| [14.COM 10.b.15](#Decision_10b15) | Indonesia | Traditions of Pencak Silat | [01391](https://ich.unesco.org/en/10b-representative-list-01098#10.b.15) |
| [14.COM 10.b.16](#Decision_10b16) | Iran (Islamic Republic of) | Traditional skills of crafting and playing Dotār | [01492](https://ich.unesco.org/en/10b-representative-list-01098#10.b.16) |
| [14.COM 10.b.17](#Decision_10b17) | Iraq | Provision of services and hospitality during the Arba'in visitation | [01474](https://ich.unesco.org/en/10b-representative-list-01098#10.b.17) |
| [14.COM 10.b.18](#Decision_10b18) | Ireland | Irish harping | [01461](https://ich.unesco.org/en/10b-representative-list-01098#10.b.18) |
| [14.COM 10.b.19](#Decision_10b19) | Italy | Celestinian forgiveness celebration | [01276](https://ich.unesco.org/en/10b-representative-list-01098#10.b.19) |
| [14.COM 10.b.20](#Decision_10b20) | Kyrgyzstan | Ak-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men’s headwear | [01496](https://ich.unesco.org/en/10b-representative-list-01098#10.b.20) |
| [14.COM 10.b.24](#Decision_10b24) | Mongolia | Traditional technique of making Airag in Khokhuur and its associated customs | [01172](https://ich.unesco.org/en/10b-representative-list-01098#10.b.24) |
| [14.COM 10.b.26](#Decision_10b26) | Morocco | Gnawa | [01170](https://ich.unesco.org/en/10b-representative-list-01098#10.b.26) |
| [14.COM 10.b.28](#Decision_10b28) | Norway | Practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) | [01432](https://ich.unesco.org/en/10b-representative-list-01098#10.b.28) |
| [14.COM 10.b.29](#Decision_10b29) | Peru | ‘Hatajo de Negritos’ and ‘Hatajo de Pallitas' from the Peruvian south-central coastline | [01309](https://ich.unesco.org/en/10b-representative-list-01098#10.b.29) |
| [14.COM 10.b.30](#Decision_10b30) | Portugal | Winter festivities, Carnival of Podence | [01463](https://ich.unesco.org/en/10b-representative-list-01098#10.b.30) |
| [14.COM 10.b.33](#Decision_10b33) | Slovakia | Drotárstvo, wire craft and art | [01478](https://ich.unesco.org/en/10b-representative-list-01098#10.b.33) |
| [14.COM 10.b.34](#Decision_10b34) | Switzerland | Holy Week processions in Mendrisio | [01460](https://ich.unesco.org/en/10b-representative-list-01098#10.b.34) |
| [14.COM 10.b.35](#Decision_10b35) | Syrian Arab Republic | Practices and craftsmanship associated with the Damascene rose in Al-Mrah | [01369](https://ich.unesco.org/en/10b-representative-list-01098#10.b.35) |
| [14.COM 10.b.38](#Decision_10b38) | Turkey | Traditional Turkish archery | [01367](https://ich.unesco.org/en/10b-representative-list-01098#10.b.38) |
| [14.COM 10.b.39](#Decision_10b39) | Turkmenistan | Traditional turkmen carpet making art in Turkmenistan | [01486](https://ich.unesco.org/en/10b-representative-list-01098#10.b.39) |
| [14.COM 10.b.40](#Decision_10b40) | Ukraine | Tradition of Kosiv painted ceramics | [01456](https://ich.unesco.org/en/10b-representative-list-01098#10.b.40) |
| [14.COM 10.b.41](#Decision_10b41) | Uzbekistan | Khorazm dance, Lazgi | [01364](https://ich.unesco.org/en/10b-representative-list-01098#10.b.41) |
| [14.COM 10.b.42](#Decision_10b42) | Viet Nam | Practices of Then by Tày, Nùng and Thái ethnic groups in Viet Nam | [01379](https://ich.unesco.org/en/10b-representative-list-01098#10.b.42) |

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

| **Draft Decision** | **Submitting State** | **Nomination** | **Concerned by Dialogue**  | **File No.** |
| --- | --- | --- | --- | --- |
| [14.COM 10.b.10](#Decision_10b10) | Dominican Republic  | Music and dance of Dominican Bachata  |  | [01514](https://ich.unesco.org/en/10b-representative-list-01098#10.b.10) |
| [14.COM 10.b.11](#Decision_10b11) | Ethiopia | Ethiopian epiphany |  | [01491](https://ich.unesco.org/en/10b-representative-list-01098#10.b.11) |
| [14.COM 10.b.14](#Decision_10b14) | India | Sowa-Rigpa, knowledge of healing or science of healing | Yes  | [01358](https://ich.unesco.org/en/10b-representative-list-01098#10.b.14) |
| [14.COM 10.b.21](#Decision_10b21) | Lao People’s Democratic Republic  | Fone Lam Vong Lao (lamvonglao) (lamvong) |  | [01488](https://ich.unesco.org/en/10b-representative-list-01098#10.b.21) |
| [14.COM 10.b.22](#Decision_10b22) | Malaysia | Silat |  | [01504](https://ich.unesco.org/en/10b-representative-list-01098#10.b.22) |
| [14.COM 10.b.23](#Decision_10b23) | Mexico, Spain | Artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process |  | [01462](https://ich.unesco.org/en/10b-representative-list-01098#10.b.23) |
| [14.COM 10.b.25](#Decision_10b25) | Montenegro | Boka Navy, traditional maritime organization |  | [01507](https://ich.unesco.org/en/10b-representative-list-01098#10.b.25) |
| [14.COM 10.b.27](#Decision_10b27) | Nigeria | Kwagh-Hir theatrical performance | Yes | [00683](https://ich.unesco.org/en/10b-representative-list-01098#10.b.27) |
| [14.COM 10.b.31](#Decision_10b31) | Samoa | 'Ie Samoa, fine mat and its cultural value | Yes | [01499](https://ich.unesco.org/en/10b-representative-list-01098#10.b.31) |
| [14.COM 10.b.32](#Decision_10b32) | Seychelles | Moutya |  | [01487](https://ich.unesco.org/en/10b-representative-list-01098#10.b.32) |
| [14.COM 10.b.36](#Decision_10b36) | Tajikistan | Falak |  | [01455](https://ich.unesco.org/en/10b-representative-list-01098#10.b.36) |
| [14.COM 10.b.37](#Decision_10b37) | Thailand | Nuad Thai, traditional Thai massage | Yes | [01384](https://ich.unesco.org/en/10b-representative-list-01098#10.b.37) |

1. The Evaluation Body recommends that the Committee not inscribe the following elements at this time:

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [14.COM 10.b.7](#Decision_10b7) | Bulgaria | Nedelino two-part singing, an island with the monophonic sea of Rhodope songs | [00966](https://ich.unesco.org/en/10b-representative-list-01098#10.b.7) |
| [14.COM.10.b.13](#Decision_10b13) | Germany | Theatres and orchestras in Germany and their socio-cultural spaces | [01457](https://ich.unesco.org/en/10b-representative-list-01098#10.b.13) |

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

## DRAFT DECISION 14.COM 10.b.1

The Committee,

1. Takes note that Armenia has nominated **Armenian letter art and its cultural expressions** (No. 01513) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Armenian letter art and its cultural expressions constitutes the centuries-old art of Armenian letters, Armenian scripts, the rich culture of decorating letters and its various uses. The element is based on the Armenian alphabet created in 405 AD by Mesrop Mashtots, following the ‘one-letter-for-one-sound’ principle. The element is also distinguished by its wide range of ornamental scripts, generally classified by their shapes; knots, birds, animals, people, and mythical or imaginary creatures. Since their invention, Armenian letters have not only served their primary function to create written heritage, but also as numbers, cryptographs, riddles, etc. Today, the letters are also used in handicrafts. Armenian letter art has penetrated almost all layers of society, particularly folk art. The element is practised across the Armenian territory and is integral to the cultural identity of Armenian people. Its bearers and practitioners include artists, carpet weavers, embroiderers, sculptors, linguists, calligraphists, jewellers and others. Educational institutions at all levels are involved in transmitting the related knowledge and skills to future generations, and several youth centres accord great importance to teaching Armenian letter art. Since 2008, continuous support has been shown for the annual ‘Granshan’ international design competition, and the Armenian Apostolic Church is central to acquainting children and youngsters with the element.

1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Armenian letter art and its cultural expressions is considered as the main instrument of safeguarding the Armenian language and spiritual culture. It plays an important function in terms of public literacy, self-expression and solidarity for Armenians all over the globe. The element covers a wide range of related practices, the main objective of which is to secure the transmission of diverse knowledge to young people. It plays a crucial role in developing comprehensive education in schools, folk arts, science, calligraphy and publishing, among other fields.

R.2: The inscription of the element would promote its visibility in different regions and social circles in Armenia as well as in the diasporas, where the development of the letter art would be fostered. It would have a particularly high impact on the development of cross-community relations and in terms of encouraging local communities to increase the visibility of other elements of intangible cultural heritage. The inscription has the potential to strengthen the natural dialogue between older and younger generations as well as the transfer of knowledge, enriching the practice of the element. The element remains a source of inspiration for many creative individuals. As such, its inscription could encourage such a creative approach and inspire many young people to devise their own ideas and novel concepts in relation to the element.

R.3: Numerous, diverse efforts have been and continue to be undertaken to safeguard Armenian letter art and its cultural expressions, the viability of which has also been ensured through new creations such as carpet-weaving, children’s books, embroidery, the production of manuscripts, sculpture and festivities. One special safeguarding measure concerns Article 15 of the Constitution, which stipulates that Armenian language and cultural heritage, including the Armenian letter art, are under the care and protection of the State. The proposed safeguarding measures continue the efforts undertaken by the State Party and include research, documentation, promotion and transmission initiatives as well as awareness-raising among the public and the younger generation about the safeguarding of the element.

R.4: Through a working group, the Ministry of Culture and the Ministry of Education and Science, the communities, representatives of folk crafts and creative unions, as well as individuals and non-governmental organizations concerned, actively participated in preparing and developing the nomination file at all stages, ensuring a comprehensive presentation of the element. The working group, formed of representatives of the above-listed spheres, took stock of the proposals and opinions received earlier from various regions and organizations of Armenia, thus playing an active role in the planning process.

R.5: The Armenian letter art and its cultural expressions was included in the List of the Intangible Cultural Heritage of Armenia in 2018. It was identified and defined with the active participation of various communities, groups, individuals, non-governmental organizations and cultural and educational organizations through several stages, in a well-structured process. The Ministry of Culture of the Republic of Armenia is the body responsible for maintaining the inventory.

1. Decides to inscribe **Armenian letter art and its cultural expressions** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the State Party that updating is an important part of the inventorying process and invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity and mode of updating of the List of the Intangible Cultural Heritage of Armenia, in accordance with Article 12.1 of the Convention.

## DRAFT DECISION 14.COM 10.b.2

The Committee,

1. Takes note that Austria, Greece and Italy have nominated **Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps** (No. 01470) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps, is a form of pastoralism. Every year in spring and autumn, thousands of animals are driven by groups of herders together with their dogs and horses along steady routes between two geographical and climatic regions, from dawn to dusk. In many cases, the herders’ families also travel with the livestock. Two broad types of transhumance can be distinguished: horizontal transhumance, in plain or plateau regions; and vertical transhumance, typically in mountain regions. Transhumance shapes relations among people, animals and ecosystems. It involves shared rituals and social practices, caring for and breeding animals, managing land, forests and water resources, and dealing with natural hazards. Transhumant herders have in-depth knowledge of the environment, ecological balance and climate change, as this is one of the most sustainable, efficient livestock farming methods. They also possess special skills related to all kinds of handicraft and food production involved. Festivities during springtime and autumn mark the beginning and end of transhumance, when bearers share food, rituals and stories and introduce younger generations to the practice. Chief herders pass on their specific know-how to the younger generations through daily activities, ensuring the continued viability of the practice.

1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Transhumance is at the centre of the lives of many pastoral communities in Austria, Greece and Italy. For centuries, it has formed the way of life of herders and their families, contributing to the social life and festivities of local communities associated with the tradition. The element is integral to the cultural identities of its practitioners and bearers, forming a strong link with their ancestors and the universe. It enhances ties between families and communities, shapes landscapes and promotes cooperation towards social inclusion and food safety. Transhumance also contributes to the maintenance of biodiversity and the sustainable use of natural resources.

R.2: The inscription of the element would highlight the importance of rural values and cultural expressions related to pastoralism, a practice that exists all over the world. Therefore, it is expected to contribute to broadening the understanding of intangible cultural heritage in a rural context and to identifying such cultural expressions as a sustainable way of meeting the challenges posed by rapid urbanization and globalization, creating an important link with sustainable development. The inscription of the element would also contribute to highlighting the interconnections between intangible and tangible cultural heritage, especially in relation to land and territory. Finally, it would mark an important step in connecting local communities at the national and transnational levels and is expected to strengthen their work and efforts to safeguard the element, emphasizing the importance of teamwork and creative collaboration.

R.3: Bearers, practitioners and local communities of the three States Parties have contributed to safeguarding Transhumance through its documentation, transmission and promotion at the local, national and international levels. Furthermore, each submitting State Party supports the practice through their National Rural Development Programs 2014-2020. The proposed safeguarding measures include documentation, research, publications, transmission projects, festivities, promotional measures, international partnerships, presentations and exhibitions, among others. These are the result of a process in which, although each country has devised its own safeguarding mechanisms, their activities are intertwined and directed at common goals.

R.4: The initiative to nominate Transhumance was devised by practitioners of the element in 2008. Since then, the communities, bearers, intangible cultural heritage experts and national authorities concerned from the three submitting States Parties have taken part in the nomination process through several meetings. During this process, they have shared the scope and nature of the element and discussed the potential consequences of its inscription, aiming to ensure the future respect of the customs and traditions related to the element. In the three States Parties, local communities and herders have actively participated in the definition of the safeguarding measures, ensuring the vitality of the practice and the continuity of periodic events held in previous years as well as others scheduled to take place in the future.

R.5: The element was included in the Intangible Cultural Heritage in Austria in 2011, in the National Inventory of the Intangible Cultural Heritage of Greece in 2017, and in the Register of historic rural landscapes, agricultural practices and traditional knowledge in Italy in 2017. All the inventories are regularly updated and maintained in line with the requirements of the Convention.

1. Decides to inscribe **Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the States Parties for preparing a high-quality multinational file that testifies to active networking among the communities in the preparation of the nomination and the overall safeguarding of the element;
3. Further commends the States Parties for clearly demonstrating the periodicity and modalities of updating of their inventories;
4. Further takes note of the interest of other States in joining the multinational nomination and encourages the submitting States Parties to consider working towards the possibility of an extended nomination with the interested States.

## DRAFT DECISION 14.COM 10.b.3

The Committee,

* 1. Takes note that Bahrain, Egypt, Iraq, Jordan, Kuwait, Mauritania, Morocco, Oman, Palestine, Saudi Arabia, Sudan, Tunisia, the United Arab Emirates and Yemen have nominated **Date palm, knowledge, skills, traditions and practices** (No. 01509) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The date palm has been connected to the regional population of the submitting States for centuries, serving both as the source of numerous associated crafts, professions and social and cultural traditions, customs and practices, and as a key form of nutrition. The date palm is an evergreen plant typically associated with dry climates, where the roots of the plant penetrate deeply into the earth in search of humidity. Bearers and practitioners include date palm farm owners, farmers who plant, nurture and irrigate the date palm offshoots, craftspeople who produce traditional products using various parts of the palm tree, date traders, creative individuals and performers of associated folkloric tales and poems. The date palm, knowledge, skills, traditions and practices have played a pivotal role in strengthening the connection between people and the land in the Arab region, helping them face the challenges of the harsh desert environment. This historic relationship in the region and the element has produced a rich cultural heritage of related practices between people in the region, knowledge and skills maintained to this day. The cultural relevance and proliferation of the element over the centuries prove how committed the local communities are to sustaining it; this is achieved through collective participation in multiple date-palm related activities and numerous festive rituals, traditions and customs.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The knowledge, skills, traditions and practices related to the date palm are one of the main unifying cultural elements of the Arab World, representing the main cultural symbol of many communities, groups and individuals from the fourteen submitting States Parties. Having been a key nutritional source for many centuries, the date palm has been the source of professions, crafts and customs that include the planting of the offshoots, irrigation, pruning, pollination and date harvesting, festive rituals, crafts, folkloric games and songs, offering condolences and Islamic rituals, among many others. The related knowledge and skills are transmitted informally to future generations through stories, songs, legends, proverbs, riddles and even beliefs and are formally transmitted through school curricula.

R.2: The common work by the fourteen submitting States demonstrates the strong potential of intangible cultural heritage to encourage dialogue. The inscription of the element would continue this path, contributing to increasing the visibility of intangible cultural heritage among the local communities and drawing the attention of these governments to the Convention. It could also encourage other countries, where the element is also practised, to potentially join the nomination in the future, and would reinforce collaboration and shared cultural features among the submitting States. Furthermore, the inscription of the date palm, knowledge, skills, traditions and practices would boost awareness of the importance of intangible cultural heritage and its relation to natural resources.

R.3: The past, current and proposed safeguarding measures by the fourteen submitting States are diverse and adapted to the specificities of each country without overlooking the cooperation between them. They include all kinds of safeguarding measures as defined by the Convention and are also aimed at promoting the cultivation of the date palm, protecting the regions and landscapes where it is cultivated, economic and agricultural strengthening of the communities and establishing and strengthening non-governmental organizations concerned with cultural heritage related to the date palm. The measures have been and will continue to be supported by the governments and the communities concerned have participated at many levels.

R.4: The file was prepared through inventory field work, meetings, workshops, forums and an overall consensus in relation to the element. The communities, groups and individuals concerned therefore played an important role in providing relevant field information and materials. Despite contextual differences and the range of methods used by each State Party, collaboration between the communities, groups and individuals was effective throughout all stages of the preparation of the file, while ensuring an efficient allocation of relevant roles and responsibilities and emphasizing the role of women as major contributors to the related crafts.

R.5: In all the submitting States Parties, the element was included in a national inventory, list or register of intangible cultural heritage between 2009 and 2018. Ministries of Culture, departments, institutes and agencies are the bodies responsible for maintaining and updating the inventories.

* 1. Decides to inscribe **Date palm, knowledge, skills, traditions and practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the fourteen States Parties for an exemplary initiative of regional collaboration among countries sharing similar cultural heritage, recognizing the complexity of this effort and its importance for the Arab region;
	3. Encourages the States Parties to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that communities are at the centre of all safeguarding efforts;
	4. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level on how their inventories have been drawn up and regularly updated with the active participation of the communities, groups and non-governmental organizations concerned, in accordance with Articles 11 and 12 of the Convention.

## DRAFT DECISION 14.COM 10.b.4

The Committee,

* 1. Takes note that Belgium has nominated **Ommegang of Brussels, an annual historical procession and popular festival** (No. 01366) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ommegang of Brussels, an annual historical procession and popular festival takes place annually over two evenings in July in the historic centre of Brussels. The celebration begins with a crossbow competition and a ceremony in Sablon Church. In the surrounding streets, various groups form a large procession. The procession follows a 1.5 km route through the city to the Grand-Place, where the groups join the Magistrate of Brussels and bearers of various forms of living heritage. Together, they march around and some groups partake in an organic performance that has evolved since 1930. Having originated as a religious event in 1348, the tradition declined in the 18th century and the modern Ommegang was then recreated in 1928-1930 based on descriptions of the procession Charles V attended in 1549. Nowadays, the tradition has evolved into a festive, local heritage event. Among the participants are various groups of volunteers who meet and prepare their roles together, encouraging younger members to get involved. These groups have become club associations which, during the Ommegang in early July, meet and socialize with other groups. Children attend with their parents, and many people have been involved for forty or fifty years. The viability of the practice is constantly monitored, and the association overseeing the Ommegang is continuously engaged in preparing and promoting the next event.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Ommegang of Brussels supports local identity and strengthens social and community ties among the people of the city, inspiring a spirit of solidarity and friendship among participants and attendees. The element confirms the human fabric of the historic and cosmopolitan city of Brussels and is directly related to a World Heritage property – La Grand-Place, Brussels –, which houses one of the main events of the element.

R.2: The inscription of Ommegang would ensure the visibility of intangible cultural heritage at the local, national and international levels. It would also make an important contribution to raising awareness of intangible cultural heritage in urban contexts as well as drawing attention to the link between intangible heritage and built heritage. The element is practised not only by French-speaking people but also by Dutch-speaking residents of Brussels and surrounding areas and immigrant communities. Dialogue between the organizers of this and similar festivities abroad has already taken place and will be further encouraged.

R.3: The permanent work of the association Ommegang Oppidi Bruxellensis and of many groups of practitioners has ensured the safeguarding of the element over the decades, as well as the support of the City of Brussels. The State Party has presented pertinent, feasible and structured safeguarding measures with clear objectives, which will strengthen the viability of the Ommegang and that have been developed with the participation of the communities. A new safeguarding committee is to be established to supervise the element and control the risk of its potential commercialization.

R.4: Ommegang Oppidi Bruxellensis, which organizes and produces the procession, along with the groups involved and the many institutions and groups that support its realization have participated and given their consent to the nomination of the element, which brings together more than 1,200 participants.

R.5: Ommegang was included in the Inventory of Brussels’ intangible cultural heritage in 2017 and in the Inventory of the Wallonia-Brussels Federation’s intangible cultural heritage in 2010. Both inventories have mechanisms that encourage the participation of practitioners and community members.

* 1. Decides to inscribe **Ommegang of Brussels, an annual historical procession and popular festival** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage;
	3. Further commends the State Party for proposing an element that demonstrates the close link between tangible and intangible heritage in an urban context, especially in a World Heritage property.

## DRAFT DECISION 14.COM 10.b.5

The Committee,

* 1. Takes note that the Plurinational State of Bolivia has nominated **the festival of the Santísima Trinidad del Señor Jesús del Gran Poder in the city of La Paz** (No. 01389) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The festival of the Santísima Trinidad del Señor Jesús del Gran Poder takes place on the Day of the Holy Trinity in the city of La Paz. The celebration transforms and stimulates the social life of La Paz every year, emanating from a particular way of understanding and living Andean Catholicism. The Parade begins with a procession through the western part of the city. This procession is central to the event, involving 40,000 devotees who dance and sing in an offering to the patron saint. The dance has a sacred significance for the sixty-nine fraternities involved, which are greeted in the streets in a euphoric atmosphere where the music of 7,000 musicians resonates. The heavy dances begin with the Morenos, the iconic dance of the festival, mixed with light dances; meanwhile, the Sikuris and Qhantus native dances hark back to the origins of the Ch’ijini festival. The next day, the procession members solemnly carry the patron saint on their shoulders in the Gran Poder district; devotees pay tribute to the image with incense, flowers and confetti. The fraternities prepare their musical repertoires throughout the year; embroiderers and jewellers transmit their knowledge within the families of the Gran Poder, and the devotional aspect of the practice is transmitted through devotional ceremonies, evenings and processions.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Fiesta del Gran Poder is a collective rite that recognizes the rural origin of many inhabitants of La Paz and the contribution of their cultural practices and expressions. It is transmitted within families and through the sixty-nine fraternities involved. In addition to its sacred function, it strengthens social cohesion, awareness of intangible cultural heritage, pride for heritage, respect and unity. It is an essential source of strength that defines, transforms and stimulates the social life of La Paz every year.

R.2: The inscription of the element on the Representative List would increase the visibility of many cultural expressions such as music and dance, as well as of other traditions and customs of groups marginalized by certain social classes at the local and national levels. The inscription would also strengthen dialogue between the participants and groups involved in the celebration and the local authorities and demonstrate the importance of elements of intangible cultural heritage associated with disadvantaged working-class neighbourhoods. Furthermore, the diversity of events associated with the celebration and the involvement of certain social groups in the Gran Poder shows that it is not limited to a celebration of faith but is also an expression of the principle of diversity.

R.3: In the last thirty years, the Fiesta del Gran Poder has received a large amount of attention thanks to the safeguarding efforts of the communities from the beginning and the State since 1995. These safeguarding efforts continue to this day, ensuring the viability of the element. The proposed safeguarding measures give continuity to the efforts already undertaken, and are organized around six coherent objectives. These measures are expected to ensure that the viability of the element is not jeopardized in the future. They have been proposed after consultations with the communities, especially with the fraternities, which are responsible for organizing the Fiesta.

R.4: The organization of the groups and organizations concerned facilitated the nomination process and guaranteed a wide participation of representatives of the sixty-nine fraternities that organize the practice. The nomination was thus prepared and developed with a high level of participation by the various social groups involved in the Fiesta del Gran Poder at various stages through a series of consultative meetings.

R.5: The diverse elements of the Gran Poder festival have been included in several inventories of different kinds and for different reasons. The Ministry of Culture and Tourism, through the Intangible Heritage Unit, the Departmental Cultural Advisory Unit, the Monuments and Sites Unit and the Museum of Ethnography and Folklore are the bodies responsible for maintaining and updating these inventories.

* 1. Decides to inscribe **the festival of the Santísima Trinidad del Señor Jesús del Gran Poder in the city of La Paz** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to improve its inventorying process, both in terms of its overall methodologies and its procedures, and invites it to include relevant, detailed information in its next periodic report on the implementation of the Convention at the national level.

## DRAFT DECISION 14.COM 10.b.6

The Committee,

* 1. Takes note that Brazil has nominated **Cultural Complex of Bumba-meu-boi from Maranhão** (No. 01510) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Cultural Complex of Bumba-meu-boi from Maranhão is a ritualistic practice involving forms of musical, choreographic, performing and ludic expression, in which the practitioners’ relationship with the sacred is mediated by the figure of the ox. The practice features certain key distinguishing elements: the cycle of life; the mystical-religious universe; and the ox itself. The practice is heavily charged with symbolism: by reproducing the cycle of birth, life and death, it offers a metaphor for human existence itself. There are similar forms of expression in other Brazilian states, but in Maranhão Bumba-meu-boi is distinguished by the various styles and groups it includes, as well as by the intrinsic relationship between faith, festivities and art. Each year, the Bumba groups from Maranhão reinvent this celebration, creating the songs, comedies, the embroideries on the ox leather and the performers’ costumes. Divided into five main ‘accents’ with particular features, the groups, albeit diverse, share a yearly calendar of performances and festivities. The festival cycle – which reaches its peak at the end of June – may last for four to eight months, involving the following stages: rehearsals; the pre-season; baptisms; public performances or ‘brincadas’; and rituals around the ox’s death. The practice is a period of renovation during which energies are reinvigorated, and is transmitted through children’s groups, dance workshops, and spontaneously within the group.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Cultural Complex of Bumba-meu-boi from Maranhão brings people together and strengthens their bonds, creating a shared identity for members of the community and promoting, during its cycle, an escape from daily life as experienced throughout the rest of the year. The element is an expression of popular culture, which embraces diversity in terms of race, gender and age, and is a good example of religious syncretism between Catholicism and traditions of African origin.

R.2: The inscription of Bumba-meu-boi would contribute to ensuring the visibility of intangible cultural heritage and awareness of it by presenting to the world an example of the reverence practised for millennia by people from different regions of the world since the element carries universal meanings. It could therefore encourage the inscription of other similar celebrations worldwide. It would also establish a relationship with other elements already inscribed and promote dialogue between related communities, groups and individuals.

R.3: To ensure the viability of the element, the related expertise is transmitted through the creation of children’s groups, the promotion of dance workshops, and by encouraging children and youngsters with the creation of conviviality spaces in schools or Boi rehearsals. The safeguarding measures proposed include: capacity-building initiatives for group leaders and representatives; heritage-related educational activities focused on the younger generations, communities, educational managers and schools; research and documentation; promotion workshops and publications. The State Party will support and coordinate the implementation of the safeguarding measures in a joint effort with the bearers, representatives of Bumba-meu-boi groups of various forms as well as representatives of public authorities and civil society entities committed to its safeguarding.

R.4: Representatives of Bumba-meu-boi groups of various types were involved in the process of acknowledgement by the Brazilian State from the outset, through the creation of a working group. They have offered their consent to the inscription through video-recorded statements, in which they recognize the importance of international acknowledgement for the continuity of the practice of Bumba-meu-boi and reiterate their motivation and interest in having the element recognized as an example of the intangible cultural heritage of humanity.

R.5: The element was included in the National Inventory of Cultural References (INRC) of Bumba-meu-boi from Maranhão for the first time in 2004; this was then updated in 2008. In the process of identifying and defining the element, the participation of the bearers was ensured through the creation, in 2007, of a Pro-Declaration Commission, which includes representatives of public authorities and of Bumba-meu-boi groups, elected in meetings held by the National Historic and Artistic Heritage Institute.

* 1. Decides to inscribe **Cultural Complex of Bumba-meu-boi from Maranhão** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for providing evidence of community consent in a personalized rather than standardized format, notably through the use of video.

## DRAFT DECISION 14.COM 10.b.7

The Committee,

* 1. Takes note that Bulgaria has nominated **Nedelino two-part singing, an island with the monophonic sea of Rhodope songs** (No. 00966) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nedelino two-part singing belongs to the bourdon polyphonic type of singing. It is sung in two parts: the emic names for the two parts are ‘vodene’ (leading) for the first part, and ‘sledene’ (following) for the second. Traditionally, the songs are performed antiphonally, by overlapping, with the melody being performed in the first part while the second provides two tonal supports. Nedelino is a relatively elaborate kind of two-part singing, with a dynamic second part. The practice includes a women’s and a men’s form, which differ in terms of melody and performing style. Nowadays, along with the old two-part songs, the monophonic songs from the Rhodope area and the two-part songs from south-western Bulgaria are popular. Bearers include women, men and children, and performers form part of the amateur group of the community centre ‘Svetlina – 1938’. While in the past the practice was a regulated practice of courting communication, nowadays it is also sung for pleasure, mostly during fairs, festivals, concerts, feasts, etc. Thus, the element has transformed from a rite of passage to a mode of self-expression. In 2000, an annual festival was set up in the town: this festival is attended by groups from the entire country and some neighbouring countries, playing a vital role in raising awareness about the local tradition.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.4: The Nedelino community concerned was actively involved in the preparation of the nomination file. The main input came from the community centre ‘Svetlina – 1938’, represented by its managing body, and the amateur group performing the two-part songs of Nedelino. They contributed to searching for a repertoire wider than the one traditionally performed at concerts and to involving their fellow citizens in the amateur group’s activities. During the preparation process, they realized how important it is not only to preserve the singing tradition within a limited range of songs and performers, but also to involve the largest possible number of fellow citizens and to recollect the largest possible number of versions of texts and melodies.

R.5: The element was included in the National Register of the Intangible Cultural Heritage of Bulgaria in 2008. The Ministry of Culture, the Institute of Ethnology and Folklore Studies, the Ethnographic Museum and the Bulgarian Academy of Sciences are the bodies responsible for maintaining and updating the inventory, which takes place every two years.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The nomination file does not demonstrate how the inscription of the element would contribute to ensuring the visibility of intangible cultural heritage in general and to raising awareness of its importance at the local, national and international levels. Rather than discussing the potential benefit to intangible cultural heritage in general, the file focuses only on the visibility and awareness of the element itself, contributing to its popularization through the participation of singers in concerts, festivals and forums worldwide.

R.3: Although the State Party has undertaken many measures directed at the amateur groups and at assisting researchers carrying out fieldwork, the proposed safeguarding measures are very general and are not aimed at strengthening the social functions and cultural meanings of the element. On the contrary, the focus on music as a cultural industry and on collecting songs rather than creating new ones could pose a major threat to the element, contributing to its potential decontextualization and folklorization.

* 1. Also considers that, from the information included in the file, the nomination does not satisfy the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Nedelino two-part singing was an important social practice until the 1980s. Nowadays, however, it is mostly sung during concerts. The evidence presented in the file shows that the element has lost its social functions and cultural meanings. Nowadays, the performance of Nedelino two-part singing has moved away from the village context. Instead, it is carried out during feasts, fairs, festivals, concerts, tours, television shows and in other such contexts. The element can therefore be considered to be decontextualized. The description of the element in the file places an undue focus on the past practice of the element, with insufficient evidence of its current social functions and cultural meanings. This is a broken tradition that is no longer practised in the ways described in the file.

* 1. Decides not to inscribe **Nedelino two-part singing, an island with the monophonic sea of Rhodope songs** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’ or ‘uniqueness’.

## DRAFT DECISION 14.COM 10.b.8

The Committee,

* 1. Takes note that Cabo Verde has nominated **Morna, musical practice of Cabo Verde** (No. 01469) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Morna, musical practice of Cabo Verde is a traditional Cape Verdean musical and choreographic practice with instrumental accompaniment that incorporates voice, music, poetry, and dance. Morna can be either sung or played only with instruments, mainly chordophones, including the guitar, violin, ten-string guitar, replaced with a cavaquinho in the twentieth century, and the ukulele. Several other instruments have now been introduced – such as the piano, percussion and bass – but the guitar remains the preferred instrument. The lyric poetry can be improvised, with topics including love, departure, separation, reunion, longing, the ocean and the motherland. While in the past the lyrics were also composed in Portuguese, nowadays it is mainly composed in Cape Verdean Creole. Bearers and practitioners of the element include instrument players, singers, poets, and composers, who perform, disseminate and transmit the practice to the younger generations. Currently, some bearers are also opening teaching centres, and as a genre Morna is also practised by formal groups. Morna is a fundamental aspect of Cape Verdean social and cultural life, as it is performed at key life events, such as weddings, christenings, and family reunions. Transmission has been carried out by the community, through workshops, radio programmes, performances, festivals, and the musical contest entitled ‘Todo Mundo Canta’, which takes place on every island.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Morna is a social and cultural marker of the Cabo Verde archipelago, manifesting the identity of its inhabitants, whose historical memory is connected with colonialism and lack of freedom. The element is the result of cultural developments achieved through ethnic and social processes, which occurred in this geographical area, and reflects the creative potential of its practitioners.

R.2: The inscription of Morna would raise awareness about the importance of Cape Verdean culture, especially Cape Verdean Creole, increasing the self-esteem and pride of the population of the islands around their different cultural expressions. Community cohesion would also be reinforced, leading to the development of new forms of collaboration between groups, individuals, researchers and public and private institutions. The inscription would also create new opportunities for the exchange of knowledge between generations and between bearers from different regions of the archipelago and immigrant communities. Furthermore, it would demonstrate the cultural diversity of the music and culture of the Atlantic sea.

R.3: Efforts by the communities and the State Party to safeguard the element have increased over the years. The proposed safeguarding measures are coherent and feasible, highlighting the position and role of Morna practitioners and their close ties with local governments and non-governmental organizations. They include continual documentation and inventorying and the creation of an organizational platform and network for theoretical and practical activities significant for the transmission of the element.

R.4: The nomination process began in 2017 and was carried out with the active participation of the bearers of the element, musicians and other members of the community concerned. The practitioners had been informed of the principles of the Convention. Through a series of workshops and debates, they also discussed the situation of the element and developed the set of safeguarding measures proposed. Consent was obtained from an extremely wide range of community members and the file includes a detailed identification of the practitioners.

R.5: The State Party initiated the National Inventory of Intangible Heritage in 2018 and Morna was registered that same year. Although the inventory, maintained by the Institute of Intangible Cultural Heritage, has not been updated yet, the established procedure for safeguarding intangible heritage will define the periodicity and modality with which the inventory will be updated.

* 1. Decides to inscribe **Morna, musical practice of Cabo Verde** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription;
	3. Encourages the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that communities are at the centre of all safeguarding efforts;
	4. Reminds the State Party that updating is an important part of the inventorying process and invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity and mode of updating of the National Inventory of Intangible Heritage of Cabo Verde, in accordance with Article 12.1 of the Convention;
	5. Further reminds the State Party to pay specific attention to the linguistic quality of the file.

## DRAFT DECISION 14.COM 10.b.9

The Committee,

* 1. Takes note that Cyprus and Greece have nominated **Byzantine chant** (No. 01508) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

As a living art that has existed for more than 2000 years, the Byzantine chant is a significant cultural tradition and comprehensive music system forming part of the common musical traditions that developed in the Byzantine Empire. Highlighting and musically enhancing the liturgical texts of the Greek Orthodox Church, it is inextricably linked with spiritual life and religious worship. This vocal art is mainly focused on rendering the ecclesiastical text; arguably, the chant exists because of the word (‘logos’), since every aspect of the tradition serves to spread the sacred message. Passed on aurally across the generations, its main characteristics have remained over the centuries: it is exclusively vocal music; it is essentially monophonic; the chants are codified into an eight-mode or eight-tone system; and the chant employs different styles of rhythm to accentuate the desired syllables of specific words. Though the Psaltic Art has always been linked to the male voice, women chanters are common in nunneries and participate in parishes to some extent. In addition to its transmission in church, the Byzantine chant is flourishing due to the dedication of experts and non-experts alike – including musicians, choir members, composers, musicologists and scholars – who contribute to its study, performance and dissemination.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Byzantine chant is a powerful sociocultural expression and an essential trait of the collective and personal identity of its bearers. It contributes to community-bonding and cohesiveness as it occupies a central role in the religious and social life of the community of Orthodox Christians. It is interwoven with the most important events in a person’s life, such as baptisms, weddings and funerals, as well as with the observance and celebration of religious festivals, such as Christmas, Easter and Lent.

R.2: Connected to the musical heritage of the wider Mediterranean and Middle Eastern area, the inscription of the Byzantine chant would raise awareness of the importance of safeguarding the intangible cultural heritage of this multicultural region, increasing tolerance and understanding between people of different religions and cultures. It would also highlight the importance of musical traditions in rural areas and small parishes, upholding their importance within society.

R.3: The past and current efforts and proposed measures by the core bearer communities to safeguard the element in both Cyprus and Greece include transmission through formal and non-formal education, identification, documentation, research, preservation and protection initiatives. These measures are fully supported by the competent State agencies in both countries, who will provide all the necessary funding for their full implementation.

R.4: The nomination process was led by key institutions representing communities of practitioners of the element, with the support of relevant state institutions. Thanks to the participatory process employed, different segments of the large community of practitioners were able to express their views, participate in the nomination process and provide their consent. Organized meetings were held and the States Parties have actively supported the inscription through an exemplary joint process.

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage of Cyprus in 2017 and in the National Inventory of the Intangible Cultural Heritage of Greece in 2015. In both States, the inventories are to be revised every five years and include the wide participation of the communities and institutions concerned.

* 1. Decides to inscribe **Byzantine chant** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for an exemplary joint nomination process, demonstrating the effectiveness of communities from different countries working together to safeguard intangible cultural heritage;
	3. Further commends the States Parties for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage;
	4. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity and mode of updating of their inventories, in accordance with Article 12.1 of the Convention.

## DRAFT DECISION 14.COM 10.b.10

The Committee,

* 1. Takes note that the Dominican Republic has nominated **Music and dance of Dominican Bachata** (No. 01514) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The music and dance of Dominican Bachata is a danceable musical expression, deriving from a fusion of rhythmic bolero with other Afro-Antillean genres such as Son, the Cha-cha-cha, Merengue, etc. The Dominican people consider the music and dance of Bachata as a vernacular cultural manifestation, omnipresent in community celebrations and social gatherings. In general, the lyrics of Bachata express deep, visceral feelings of love, passion and nostalgia. Etymologically, the term ‘bachata’, presumed to be of African origin, originally referred to a lively gathering or party, rather than a musical genre specifically. For its performance, Bachata traditionally requires a small group of musicians, who use one or two guitars as lead instruments (electric guitars are widely used nowadays), and a percussion composed of bongos, maracas and a guiro accompanied by a bass. The music has four tempos per beat and usually one of the musicians is the lead singer. The dance of Bachata is equally passionate, consisting of a couple’s dance characterized by a sensual hip movement and simple eight-step structure. Since the element is an integral part of all traditional celebrations in the Dominican Republic, the dance is learnt spontaneously from a young age, but there are also over a hundred academies, studios and schools dedicated to its transmission.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Music and dance of Dominican Bachata constitutes a powerful element of cohesion which plays a vital role in the process of socialization in the Dominican Republic; it is considered as a key component of the identity of its people and generates a sense of joy and happiness in participants. The practice effectively fosters intercultural dialogue and has served as a tool for transversal interaction between the different strata and generations of society.

R.2: Due to the omnipresence of Bachata throughout the territory of the Dominican Republic, the inscription of the element would have a major and positive impact on ensuring the visibility of intangible cultural heritage in general. It would also drive strategic partners in civil society and governmental institutions to emphasize their commitment to the safeguarding of intangible cultural heritage, while opening up new platforms for discussion and awareness-raising. Finally, the inscription would also contribute to strengthening the role of music and other cultural expressions worldwide, as important instruments for promoting intercultural dialogue and tolerance.

R.5: Dominican Bachata was included in the Inventory of the National Registry of Intangible Cultural Assets of the Dominican Cultural Heritage in 2015. The inventory is maintained by the Ministry of Culture and has been prepared with the active participation of the community and non-governmental organizations concerned, with the collaboration of anthropologists and researchers.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.3: The proposed safeguarding measures are very general and do not involve any specific commitments. They focus on the commercial and spectacular side of the element, with a high risk of jeopardization and decontextualization. The lack of community participation in the implementation of the measures, the establishment of a council devoted to the preservation of the integrity and authenticity of the element and the problematic switch from non-formal to formal transmission are other problematic issues that could have a negative impact on the viability of the element.

R.4: There is insufficient evidence of community participation and consent to the nomination process, particularly given that the file suggests that the entire population of the State Party recognizes it as a key component of its identity. Although the nomination file describes a series of meetings about the history and importance of Bachata, these meetings did not relate to the preparation of the nomination file. Furthermore, there is not sufficient evidence of the participation of the communities, groups or individuals concerned in the nomination, revealing a top-down governmental process.

* 1. Decides to refer the nomination of **Music and dance of Dominican Bachata** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to place the communities, groups and, if applicable, individuals concerned at the centre of the nomination process and to avoid top-down approaches;
	3. Reminds the State Party to take particular heed in ensuring the continuity of social functions and cultural meanings of the element for its bearers and the broader community;
	4. Further encourages the State Party to pay attention to the potential folklorization and decontextualization of the element resulting from its over-commercialization and further invites it to consider the community – and transmission – based aspects of intangible cultural heritage, as defined in the Convention, rather than the economic dimension of cultural industries, which may be better addressed by other UNESCO programmes in the cultural field;
	5. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and avoiding expressions such as ‘authenticity’ or ‘integrity’.

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

The Committee,

* 1. Takes note that Ethiopia has nominated **Ethiopian epiphany** (No. 01491) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ethiopian epiphany is a colourful festival celebrated all over Ethiopia to commemorate the baptism of Jesus Christ by John the Baptist in the River Jordan. The commemoration starts on the eve of the main festival on 18 January. The eve is known as Ketera, which means blocking the flow of water for the blessing of the celebrants. On the eve of Ketera, people escort their parish church tabot (replicas of the Ark of the Covenant) to Timkete-Bahir (a pool, river or artificial reservoir), transported by a priest of the parish and accompanied by a great ceremony. The people spend the night attending night-long prayers and hymn services, including the Eucharistic Liturgy. Hundreds of thousands participate in the actual festival on the following day – 19 January. The celebration starts early in the morning with pre-sunrise rituals. These are followed by the sprinkling of the blessed water on the congregation, as well as other ceremonies. At around 10 a.m., each tabot begins its procession back to its respective church, involving an even more colourful ceremony with various traditional and religious songs. The viability of the element is ensured through its continued practice, with Orthodox clergies playing a pivotal role: they sing the praises dedicated to the rituals and hymns, carry the Ark, and preach relevant texts.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Ethiopian epiphany is a religious and cultural festival during which Ethiopians gather together and celebrate, contributing to social cohesion and peace-making. The element maintains unity, mutual respect, understanding and peaceful co-existence among ethno-linguistic groups and representatives of numerous religious communities, thus providing them with a sense of identity and continuity.

R.4: The request to nominate Ethiopian epiphany for inscription on the Representative List of the Intangible Cultural Heritage of Humanity comes from the bearers and practitioners of the element and was undertaken by the Authority for Research and Conservation of Cultural Heritage. Representatives of the church, ethnic groups, religious communities and well-known practitioners gave their free, prior and informed consent to the nomination.

R.5: The element has been included in The National Register of the Intangible Cultural Heritage of Ethiopia since 2017. The office responsible for maintaining and updating the national inventory is the Authority for Research and Conservation of Cultural Heritage and the file states that it will be regularly updated every five years. The element was identified and defined with active participation of the Church, the communities concerned and the bearers and practitioners of the element.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The State Party has not provided evidence of how the inscription of Ethiopian epiphany would contribute to ensuring the visibility of intangible cultural heritage in general. Other than the limited statements about the acceptance of religious diversity and tolerance, the information is centred on how the inscription would contribute to the acknowledgement of the element itself.

R.3: The proposed measures are not aimed at safeguarding the element but rather at safeguarding intangible cultural heritage in general. The increases in tourism and commercialization are referred to constantly, but nothing is proposed to counter their potential negative effects except for the assertion that the stakeholders will try hard to mitigate these potential threats. Moreover, contrary to the spirit of the Convention, the file states that the State Party will guarantee that the ceremony is held without any alteration, as emphasized by the constant reference to the idea of ‘preservation’ throughout the nomination file.

* 1. Decides to refer the nomination of **Ethiopian epiphany** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to take particular heed of the impact of tourism and undue commercialization on the safeguarding of the element in order to prevent its decontextualization and further invites it to take due account in its safeguarding measures of any risks to the element associated with tourism and increasing visitor numbers;
	3. Reminds the State Party that top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage are not in line with the spirit of the Convention.

## DRAFT DECISION 14.COM 10.b.12

The Committee,

* 1. Takes note that France, Italy and Switzerland have nominated **Alpinism** (No. 01471) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Alpinism is the art of climbing up summits and walls in high mountains, in all seasons, in rocky or icy terrain. It involves physical, technical and intellectual abilities, using appropriate techniques, equipment and highly specific tools such as axes and crampons. Alpinism is a traditional, physical practice characterized by a shared culture made up of knowledge of the high-mountain environment, the history of the practice and associated values, and specific skills. Knowledge about the natural environment, changing weather conditions, and natural hazards is also essential. Alpinism is also based on aesthetic aspects: alpinists strive for elegant climbing motions, contemplation of the landscape, and harmony with the natural environment. The practice mobilizes ethical principles based on each individual’s commitment, such as leaving no lasting traces behind, and assuming the duty to provide assistance among practitioners. Another essential part of the alpinist mindset is the sense of team spirit, as represented by the rope connecting the alpinists. Most community members belong to alpine clubs, which spread alpine practices worldwide. The clubs organize group outings, disseminate practical information and contribute to various publications, acting as a driving force for alpinist culture. Since the 20th century, alpine clubs in all three countries have cultivated relationships through frequent bilateral or trilateral meetings at various levels.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Alpinism plays a central role in fostering social interaction between practitioners and helps cultivate mutual respect between rope team-mates, who are more than just climbing partners. Alpinists consider their practice to be a very intense experience where lasting relationships are built that cross social, generational and national barriers. The element is seen as an important example of intangible cultural heritage related to the knowledge of nature.

R.2: The inscription of Alpinism would stress the close relationship between intangible cultural heritage and the environment and sustainable development. It would also strengthen the shared responsibility for the maintenance and restoration of important social spaces – high-mountain refuges – and increase awareness about the existence of shared history and values among the submitting States Parties. The inscription may also revive and deepen the existing dialogue among alpinist communities, creating new platforms for information-sharing. The practice relies on resourceful cooperation based on creative solutions to difficult situations.

R.3: The proposed safeguarding measures include: awareness-raising actions aimed at new audiences; protecting alpinists from the risks of jeopardizing their activity; preventing risks related to the trivialization of the practices and places of practice; and strengthening preventive monitoring of environmental threats. The communities, where gender diversity is the norm, have been involved in planning the proposed safeguarding measures throughout, particularly through alpine clubs, which are widely representative of the communities.

R.4: The nomination was prepared by various alpinist communities – members of alpine clubs, high-mountain guides – researchers and local mayors that formed a steering committee. The file was discussed during many meetings of this committee and its content was also debated within a wide community of alpinists. During the meetings, attended by both men and women, participants defined the content of the file and the safeguarding measures.

R.5: The element is included in inventories of the three States Parties. It was included in the National Inventory of Intangible Cultural Heritage of France in 2015, the National Inventory of Intangible Cultural Heritage / 2003 UNESCO Convention of Italy in 2018 and the List of Living Traditions in Switzerland in 2017. The inventory-making and updating processes are carried out primarily by the communities, who also undertake the updating whenever necessary.

* 1. Decides to inscribe **Alpinism** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for preparing a high-quality multinational file that testifies to active networking among the communities in the preparation of the nomination and in the overall safeguarding of the element;
	3. Further commends the States Parties for submitting a file that underlines the importance of traditional knowledge about nature and the universe and offers a positive example of the sustainable relationship between human beings and their environment.

## DRAFT DECISION 14.COM 10.b.13

The Committee,

* 1. Takes note that Germany has nominated **Theatres and orchestras in Germany and their socio-cultural spaces** (No. 01457) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Theatres and orchestras in Germany and their socio-cultural spaces are characterized by a high density and variety of repertoires, genres, aesthetics and means of expression. Amateurs, professionals and a diverse audience all work together to maintain and develop these characteristics. Throughout the country, numerous performances take place every day, with some 35 million spectators attending roughly 120,000 professional stage productions and 13,000 concerts a year, along with many amateur events. Historically, the density and diversity of the scene is due to the large number of small states and duchies in Germany during the 18th and 19th centuries. Theatres and orchestras were founded as signs of their dedication to arts and cultures. There is a great deal of interaction and exchange of ideas between practitioners and the local population, with practitioners creating essential, inclusive spaces for reflection on current sociocultural issues with local communities. Acting and music teachers play a key role in passing on knowledge and skills, and more than 300 festivals and theatre meetings provide significant forums for promoting the tradition throughout Germany. Establishing an open laboratory for ideas, the theatre and orchestra scene is safeguarded by professional and amateur practitioners alike – both on stage and behind the scenes.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.4: The nomination was prepared by a representative four-person task force from the German Theatre and Orchestra Association. Stakeholders concerned were able to comment on the draft, stating their name and function in an online consultation process that is well-documented. The governing bodies of the German Theatre and Orchestra Association, the German Music Council and the German Association of Independent Performing Arts were involved with the nomination and all expressed their consent to the process.

R.5: The German Theatre and Orchestra Scene was included in the Nationwide Inventory of Intangible Cultural Heritage in 2014. The German Commission for UNESCO is responsible for coordinating the multi-level process of maintaining and updating the nationwide inventory. The inventory is updated every year by the specialist expert committee. Non-governmental organizations are actively involved in the work of the committee in collaboration with traditional bearers, practitioners and the respective communities.

* 1. Further considers that, from the information included in the file, the nomination does not satisfy the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The nomination covers a very diverse group of cultural expressions which does not constitute a coherent element of intangible cultural heritage with a clearly definable content and community of practitioners. The core part of the element is a highly professional art, which benefits from individual authorship, professional managerial backgrounds and targeted state funding. This is complemented by amateur activities which are also firmly rooted in different institutional structures. Both layers are transmitted primarily through a sophisticated system made up of a largely state-run, formalized educational network. The element is described in an all-encompassing way, which makes it extremely difficult or even impossible to delimit its scope.

R.2: The inscription of the theatres and orchestras in Germany and their socio-cultural spaces would generate a contradictory message about the nature of intangible cultural heritage. It would imply that intangible cultural heritage includes theatres, orchestras as well as related activities, covering the broad range of performing arts that exist worldwide, which do not always correspond to the definition of intangible cultural heritage as set out in the 2003 Convention. Furthermore, it would generate a confusion between the concept of ‘cultural expressions’, as defined by the 2005 Convention, and ‘elements of intangible cultural heritage’, as defined by the 2003 Convention, setting a precedent to nominate cultural industries to the Representative List.

R.3: Many parts of the nominated element do not correspond to the domains of intangible cultural heritage defined by the Convention. It is closely tied to a professional art funded by the state or private enterprises. Moreover, its practitioners belong to a sophisticated, mostly state-run educational network, which defines the expressions and very foundations of the element. The proposed safeguarding measures reflect these characteristics, funding activities related to professional fields and to formal music and theatre education.

* 1. Decides not to inscribe **Theatres and orchestras in Germany and their socio-cultural spaces** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.14

The Committee,

* 1. Takes note that India has nominated **Sowa-Rigpa, knowledge of healing or science of healing** (No. 01358) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sowa-Rigpa, knowledge of healing or science of healing, is the traditional medical system of communities that inhabit the Himalayan region. Since its introduction, the practice has been transmitted through teacher-student and family lineages. The term Sowa-Rigpa derives from the Bhoti language, meaning ‘knowledge of healing’. Sowa-Rigpa is a complete guide to leading a healthy life based on a harmony of body, mind, spirituality and cosmos. Sowa-Rigpa is formally recognized as a traditional medical system by the Government of India. The fundamental principles of Sowa-Rigpa are based on dietary guidelines, pulse examinations and do’s and don’ts. The practice is firmly integrated into the sociocultural system of the Himalayan region as every village has an ‘Amchi’ (a Sowa-Rigpa practitioner) family to look after public health, practising medicine as a social service or religious practice for the well-being of the community. At present, traditional Amchi families, trained Sowa-Rigpa doctors, monasteries, educational centres and research institutions all uphold the element.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Sowa-Rigpa is a culturally and socially accepted practice and community-supported healthcare system in the Trans-Himalayan region. It is a source of spiritual enlightenment and community well-being, a social practice that is aimed at achieving equilibrium between the spirit, body and soul and with the natural elements. Its practitioners play an important role in policy-making and social reform, in addition to providing healthcare services.

R.2: Sowa-Rigpa, knowledge of healing or science of healing is a very good example of an element related to knowledge and practices concerning nature and the universe. Its inscription would raise awareness about such kinds of knowledge and promote its importance for the well-being of humanity, inspiring dialogue among different social and ethnic groups.

R.4: Efforts were made to include all the major stakeholders in the preparation of the nomination file. Meetings and workshops were organized for practitioners of Sowa-Rigpa, community and religious heads, governmental institutions, local and state government, communities, non-governmental organizations and individual Amchis. The relevant information and efforts undertaken in relation to the nomination were also shared through the radio, television and print media. A dedicated committee of Sowa-Rigpa practitioners and experts was established to provide technical input during the preparation of the file.

R.5: In November 2016, Sowa-Rigpa was inscribed in the National Inventory of Intangible Cultural Heritage of India by the Sangeet Natak Akademi, New Delhi. Dialogue and interaction with the primary practitioners, groups, societies, communities and individuals concerned was ensured. The leading Sowa-Rigpa research institutions and centres of expertise, Amchis, teachers, practitioners, students and professionals were included in this dialogue.

* 1. Further considers that the information included in the file was not sufficient to allow the Committee to determine whether the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: Since 1970, the Indian government has recognized the element as a medical system in the country under a legal framework. The nomination thus includes a list of measures to safeguard the element, including research, documentation and education initiatives. However, although the State Party presents it as a community practice closely bound to the rural environment of the Himalayas, the safeguarding measures, which do not separate between past initiatives and proposed ones, concentrate solely on the institutionalization of Sowa-Rigpa, disregarding its cultural values and, in particular, its community practice.

* 1. Further takes note that, having considered that the information included in the file was not sufficient to determine whether criterion R.3 is satisfied and that a short question and answer process with the submitting State might clarify whether the nomination meets the criterion concerned, the Evaluation Body decided, pursuant to [Decision 13.COM 10](https://ich.unesco.org/en/Decisions/13.COM/10), to initiate a ‘dialogue’ process in order to obtain information on the following question:

In which ways will the proposed safeguarding measures address the safeguarding of the element as it is practiced at the community level?

* 1. Also takes note of the information provided thereon by the submitting State as well as the subsequent opinion of the Evaluation Body, as documented in [LHE/19/14.COM/INF.10](https://ich.unesco.org/doc/src/LHE-19-14.COM-INF.10-EN.docx), which considers that the answer provided adequately addresses the question (under paragraph 4);

**[Option 1. Referral]**

* 1. Considers that the information included in the file and the information provided by the submitting State through the ‘dialogue’ process, as well as the subsequent opinion of the Evaluation Body, are not sufficient to determine whether criterion R.3 is satisfied;
	2. Decides to refer the nomination of **Sowa-Rigpa, knowledge of healing or science of healing** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

**[Option 2. Inscription]**

* 1. Considers that, on the basis of the information included in the file and the information provided by the submitting State through the ‘dialogue’ process as well as the subsequent opinion of the Evaluation Body, criterion R.3 is satisfied;
	2. Decides to inscribe **Sowa-Rigpa, knowledge of healing or science of healing** on the Representative List of the Intangible Cultural Heritage of Humanity;
	3. Encourages the State Party, when submitting nomination files in the future, to avoid standardized consent letters;
	4. Further encourages the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that communities are at the centre of all safeguarding efforts;
	5. Reminds the State Party that updating is an important part of the inventorying process and invites it to include information in its next periodic report on the implementation of the Convention at the national level on the periodicity of updating of the National Inventory of Intangible Cultural Heritage of India, in accordance with Article 12.1 of the Convention.

## DRAFT DECISION 14.COM 10.b.15

The Committee,

* 1. Takes note that Indonesia has nominated **Traditions of Pencak Silat** (No. 01391) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In addition to their sporting element, Traditions of Pencak Silat also encompass mental-spiritual, self-defence and artistic aspects. The moves and styles of Pencak Silat are strongly influenced by various elements of art, involving a unity of body and movement fitting the accompanying music. The term ‘pencak’ is better known in Java, while the term ‘silat’ is better known in West Sumatra, describing a group of martial arts with many similarities. In addition to local terms, each region has its own moves, styles, accompaniments, music, and supporting equipment, which includes costumes, musical instruments, and traditional weapons. Pencak Silat practitioners are taught to maintain their relationship with God, human beings, and nature, and are trained in various techniques to deal with attacks or other dangerous situations based on principles to protect themselves as well as others, avoid harming the offender and build comradeship. The practice strengthens comradeship, maintains social order, and provides entertainment for ritual ceremonies. Related knowledge and skills are commonly taught in non-formal schools and include oral traditions and expressions such as greetings, philosophical phrases, rhymed poems, advice, as well as songs and techniques to play the instruments.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Traditions of Pencak Silat promote friendship and respect among people. Adapted to each regional context of Indonesia, the element is an important symbol of Indonesian identity and unity, which fosters community integration and consolidates social cohesion and harmony within communities.

R.2: The inscription of Traditions of Pencak Silat would promote traditional games as a form of intangible cultural heritage, creating potential new synergies between different sports worldwide. The inscription of the element could encourage dialogue focusing on the specifics of each school and strengthen practitioners’ personal identities, especially in terms of the variety of the oral traditions and expressions, moves and styles, accompaniments and costumes.

R.3: As an established traditional sport benefitting from large festivals and schools, the viability of Pencak Silat appears to be guaranteed. The proposed measures focus on research activities, publications, support for existing festivals and the inclusion of the element as an example of cultural heritage in school curricula. Three of these measures were proposed by the local communities during the workshops and meetings organized as part of this process. These measures will be funded by the State Party during the 2017–2022 term.

R.4: The file was prepared with the active participation and consent of relevant Pencak Silat stakeholders, practitioners and local communities, including Pencak Silat schools. They were involved in the nomination process in various stages, including data collection, attendance of workshops and meetings and the writing of the draft nomination, among others.

R.5: The Traditions of Pencak Silat was included in the Records of Indonesian Intangible Cultural Heritage in 2014 and recognized as an Intangible Cultural Heritage of Indonesia in 2018. The Records of Indonesian Intangible Cultural Heritage is maintained by the Cultural Values Conservation Centre, while the List of Intangible Cultural Heritage of Indonesia is maintained by the Directorate of Heritage and Cultural Diplomacy. Both of these offices come under the Ministry of Education and Culture.

* 1. Decides to inscribe **Traditions of Pencak Silat** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party, when submitting nomination files in the future, to avoid standardized consent letters;
	3. Reminds the State Party that updating is an important part of the inventorying process and invites it to include information in its next periodic report on the implementation of the Convention at the national level on the periodicity of updating of the Records of Indonesian Intangible Cultural Heritage, in accordance with Article 12.1 of the Convention.

## DRAFT DECISION 14.COM 10.b.16

The Committee,

* 1. Takes note that the Islamic Republic of Iran has nominated **Traditional skills of crafting and playing Dotār** (No. 01492) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The traditional skills of crafting and playing the Dotār are one of the most prominent social and cultural components of the folkloric music among the ethnic groups and communities of the Dotār regions. Bearers and practitioners are mostly farmers, including male crafters and players and female players. The Dotār is a folkloric plucked musical instrument with a pear-shaped bow crafted with dried wood or mulberry tree, a neck made of apricot or walnut wood, and two strings. Some believe one string is male and functions as the accord, while the other is female, playing the main melody. Performers play the Dotār on important social and cultural occasions such as weddings, parties, celebrations and ritual ceremonies. In recent decades, it has also been played in local, regional, national and international festivals. While playing, the players recount epic, historical, lyric, moral and gnostic narrations that are central to their ethnic history, pride and identity. Traditional knowledge relating to crafting and playing the Dotār is passed on informally through the master-student method, and the element is also present in local oral and written literature, which reflects the history and background of the bearers. The element fosters peaceful co-existence, mutual respect and understanding both among different communities and with neighbouring countries.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Linked to the local history, art and literature of the regions concerned, the traditional skills of crafting and playing Dotār are recognized as one of the main elements of the cultural and social identity of the regions where they are practised. The element is a powerful reference point for collective memory and serves important symbolic functions among the communities concerned. It has a dynamic and inclusive nature.

R.2: The inscription of the traditional skills of crafting and playing Dotār would promote the visibility of intangible cultural heritage at the local and national levels, raising greater awareness among ethnic groups, communities and individuals. It would also raise awareness among Iranians generally, who would acquire a greater appreciation of their fellow citizens’ creativity. This would foster friendship, closeness, peace, joy and dialogue with other communities, groups and individuals.

R.3: The element has been safeguarded mostly through informal measures but there has been a development of professional institutions in recent years. The proposed safeguarding measures are viable and concrete. They include documentary work, research projects, promotion through the internet and the media and musical festivals. The State Party will support these measures by providing funding and facilities and by establishing safeguarding institutions.

R.4: Dotār crafters and players, local researchers and a large number of bearers, practitioners, communities and groups actively participated in all stages of the preparation of the nomination. They shared their ideas, experiences, concerns and suggestions, as reflected in the proposed safeguarding measures.

R.5: Traditional skills of crafting and playing Dotār was included in the National Inventory of Intangible Cultural Heritage of the Islamic Republic of Iran in 2017. The Iranian Cultural Heritage, Handicrafts and Tourism Organization is the body responsible for maintaining and updating the inventory with the active participation of the local communities, groups and individuals concerned.

* 1. Decides to inscribe **Traditional skills of crafting and playing Dotār** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its monitoring system and looks forward to hearing the results of this system in its next periodic report.

## DRAFT DECISION 14.COM 10.b.17

The Committee,

* 1. Takes note that Iraq has nominated **Provision of services and hospitality during the Arba’in visitation** (No. 01474) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Provision of services and hospitality during the Arba’in visitation is a social practice performed across the central and southern regions of Iraq, from where processions of visitors and pilgrims converge towards the Holy City of Karbala. The tradition – a social practice with deep roots in the Iraqi and Arab tradition of hospitality – is an immense display of charity through volunteering and social mobilization and considered to be a defining element of Iraq’s cultural identity. Every year, around the 20th of the Islamic month of Safar, the Iraqi province of Karbala receives millions of visitors in one of the world’s most populous religious pilgrimages. Hailing from different regions in Iraq and abroad, visitors walk to the Holy Shrine of Imam Hussein. A vast number of people contribute their time and resources to providing the pilgrims with free services along the route. Starting at least two weeks before the date of Arba’in, associations set up temporary facilities or reopen more permanent ones along the pilgrimage routes, including prayer halls, guest houses and stands offering various services. Many people also open their houses for free overnight accommodation. Bearers and practitioners include cooks, families offering hospitality, the administration of the two Holy Shrines in Karbala, volunteer guides, volunteer medical teams, and benefactors contributing generous donations.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The provision of services and hospitality during the Arba’in visitation plays a significant role in the rapprochement between cultures and nationalities and is a central element of Iraqi cultural life. It has been an important part of the religious, cultural and historical identity of the members of the related communities. It is transmitted through the joint participation of members of all generations and genders within Husseinian services associations, which are often family-based. It also plays an important role in ensuring social interdependence and wealth redistribution.

R.2: The provision of services and hospitality during the Arba’in visitation is a social institution associated with a specific religious event, which transcends religious or ethnic affiliations. As such, it encompasses the values of cultural diversity, cultural dialogue and mutual respect between people of different affiliations. Through its inscription, the visibility and awareness of the importance of local expressions of hospitality with deep cultural and historical roots would be raised at the national and international levels.

R.3: The proposed safeguarding measures are well-conceived and coherent with the importance of the element. They provide a logical continuation of the measures undertaken by the communities concerned and the State Party and cover different goals centred on ensuring the viability of the provision of services and hospitality during the Arba’in visitation. They mainly focus on formal education, building infrastructure for the element, and collecting and disseminating information on the element to researchers and the public.

R.4: The nomination process for the provision of services and hospitality during the Arba’in visitation has followed a long path since 2016. During this period, many workshops and meetings have been held with the participation of various sections of the population, led by a group of specialists. The members of the communities concerned provided the main ideas for the first document. They then discussed these ideas and the first draft and approved the final document.

R.5: The provision of services and hospitality during the Arba’in visitation was included in the National List of the Intangible Cultural Heritage of the Republic of Iraq in 2014 and updated in 2017. The updating mechanism is clear and the relevant community members participate in the process.

* 1. Decides to inscribe **Provision of services and hospitality during the Arba’in visitation** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.18

The Committee,

* 1. Takes note that Ireland has nominated **Irish harping** (No. 01461) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Irish harping is at the heart of the identity of the people of the island of Ireland. The harp is Ireland’s national symbol and has been played for more than 1,000 years; its bell-like sounds and music captivate all those who hear it and are celebrated in Irish mythology, folklore and literature. Nowadays, instead of a harp hewn from a single piece of willow, strung with wire strings and played with the nails, most contemporary harps are made with various types of hardwood, strung with gut or nylon, and played with the finger tips. While some men and boys play the harp, women and girls are the primary practitioners. Related skills are transmitted both aurally and/or by notation in the art music style, and contemporary exponents of the early wire-strung harp are bearers of a precious legacy of music. Contemporary gut-strung harpers have safeguarded the old repertoire and ensured its continuity while responding to evolving harp styles. There has been a major resurgence of interest in harp playing over the past sixty years thanks to a growing appreciation of the harp’s role in Irish identity, language and culture and bearers and practitioners now number around 1,500, a number that is growing steadily. Harp playing has also helped people to embrace diversity and bridge divides.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Irish harping is performed during state occasions, at concerts, weddings, funeral ceremonies and in almost all celebrations and gatherings in Ireland, connecting people and communities at times of heightened emotions. Its music reflects joy, celebration or sadness, affirming the sense of Irish identity.

R.2: The inscription of Irish harping would help safeguard the element, particularly among the young performers who, as practitioners, will secure its future transmission. The inscription of the element would also contribute to the national discussion about intangible cultural heritage across Irish society. At the global level, it is expected to strengthen the Irish diaspora and foster dialogue among harping communities around the world.

R.3: The harp will always be a key element of Irish identity. Consequently, the Department of Culture, Heritage and Gaeltacht, through the Arts Council, supports Harp Ireland’s mission and is committed to the continued safeguarding of Irish harping. The proposed safeguarding measures thus include continuing activities already undertaken to promote and sustain the harp, developing the online platform of Harp Ireland, marking National Harp Day, continuing with the Belfast Harp Orchestra, producing more publications and recordings of harp music and expanding festivals and workshops that feature the harp.

R.4: Irish harping was nominated based on consent from individual bearers and their communities, the wider Irish society, artists and state representatives. The nomination is fully in line with Irish national identity and awareness of the importance of safeguarding intangible cultural heritage.

R.5: Irish harping was included in the National Inventory of Intangible Cultural Heritage in 2018. The Department of Culture, Heritage and the Gaeltacht is the body responsible for maintaining and updating the inventory. The Expert Advisory Committee meet twice a year or more frequently to revise elements already inscribed and to add new elements as appropriate.

* 1. Decides to inscribe **Irish harping** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for submitting an exemplary nomination.

## DRAFT DECISION 14.COM 10.b.19

The Committee,

* 1. Takes note that Italy has nominated **Celestinian forgiveness celebration** (No. 01276) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Celestinian forgiveness celebration was inspired by Pope Celestine V, who issued a historical ‘Bull’ as an act of partnership among local populations. Taking place in the city and province of L’Aquila, the tradition comprises a set of rituals and celebrations transmitted uninterruptedly since 1294. The practice conveys a sense of continuity and cultural identity for the whole community. The ‘Forgiveness Walk’ opens with the lighting of the ‘Fire of Morrone’ and its descent, accompanied by a candlelight procession. The procession proceeds along a traditional itinerary marked by the lighting of tripods in each of the twenty-three villages involved, where the mayor signs a parchment recalling the Bull’s symbolic values. The community gathering ends on 23 August in L’Aquila with the lighting of the last tripod. Drums, clarions and flag bearers enliven and mark the rhythm of the Parade, which involves 1000 citizens dressed in traditional costumes. Participants walk along with the three main characters – the ‘Lady of the Bull’, the ‘Young Lord’ and the ‘Lady of the Cross’ – symbolizing the traditional values of the celebration: hospitality, solidarity and peace. The meanings and traditional practices of the element are transmitted through tales told at home, in schools and in community gathering places, and the community’s constant participation in the celebration has ensured its viability over time.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Celestinian forgiveness celebration constitutes a symbol of reconciliation, social cohesion and integration. It reflects the act of forgiveness among local communities, promoting the values of sharing, hospitality and fraternity. Furthermore, it strengthens the communication and relationships between generations and creates an intense emotional and cultural engagement.

R.2: As an element capable of involving a large community of people, irrespective of gender, age and origin, within a strongly shared vision of social cohesion, the inscription of the Celestinian forgiveness celebration would contribute to ensuring the visibility of intangible cultural heritage. It would also promote cultural diversity by involving migrant resident communities and foster human creativity through the inclusion of different kinds of artistic expressions.

R.3: The proposed safeguarding measures for the Celestinian forgiveness celebration have been well-formulated with the communities concerned, who were at the core of their design and will play a central role in their implementation. Most of the measures are aimed at promoting the social functions and cultural meanings of the element and include research, documentation, transmission and promotion through a web page and an app. The municipality and government support the practice financially and participate in its documentation and safeguarding.

R.4: In 2009, the Forgiveness Committee, as the representative community, has launched a consultation at the local level in order to submit the nomination. During the nomination process, the community and the different stakeholders have followed consultation and collaboration procedures. These have helped raise awareness of the importance of the Celestinian forgiveness celebration as an element of intangible cultural heritage and of its sustainable safeguarding for the entire social fabric involved.

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage / 2003 UNESCO Convention in March 2018. The Ministry of Cultural Heritage and Activities and Tourism – Central Institute for Cataloguing and Documentation is the office responsible for maintaining and updating the inventory.

* 1. Decides to inscribe **Celestinian forgiveness celebration** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the nomination in 2015, including an exemplary community-based methodology for the preparation of the nomination;
	3. Further commends the State Party for acknowledging the possible negative impacts of tourism by proposing creative safeguarding measures to prevent such threats and welcomes its initiative to adopt a code of behaviour addressed to tourists and attendees to respect the practice;
	4. Reminds the State Party that updating is an important part of the inventorying process and invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity and mode of updating of the National Inventory of the Intangible Cultural Heritage / 2003 UNESCO Convention, in accordance with Article 12.1 of the Convention.

## DRAFT DECISION 14.COM 10.b.20

The Committee,

* 1. Takes note that Kyrgyzstan has nominated **Ak-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men’s headwear** (No. 01496) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ak-kalpak craftsmanship is a traditional Kyrgyz handicraft. The Ak-kalpak is a traditional male hat made with white felt, which bears deep sacral meanings. Ak-kalpak craftsmanship is a cumulative, ever-evolving body of knowledge and skills passed down by craftswomen in the communities concerned comprising felting, cutting and sewing and pattern embroidery. Related knowledge and skills are transmitted via oral coaching, hands-on training and joint making in workshops. More than eighty kinds of Ak-kalpak can be distinguished, decorated with various patterns bearing a sacred meaning and history. Environmentally friendly and comfortable, the Ak-kalpak resembles a snow peak, with four sides representing the four elements: air, water, fire and earth. The four edging lines symbolize life, with the tassels on the top symbolizing ancestors’ posterity and memory, and the pattern symbolizing the family tree. Ak-kalpak unites different Kyrgyz tribes and communities and makes Kyrgyz people recognizable to other ethnic groups. It also fosters inclusivity when representatives of other ethnic groups wear it on holidays or days of mourning to express unity and sympathy. There are workshops all over the country where related knowledge and skills are passed down, and in 2013 a project entitled ‘From generation to generation’ was conducted on traditional Ak-kalpak-making techniques nationwide, resulting in an exhibition and published book.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The social dimension of Ak-kalpak has an integrating nature as it establishes ties between different Kyrgyz tribes and communities, men of different ages, education and status, and women engaged in craftsmanship. The practice unites people and provides them with a sense of shared cultural identity based on common cultural heritage, being at the same time a source of income for many young women. The element has been transmitted from generation to generation from mothers to daughters and in the communities of craftswomen.

R.2: The inscription of Ak-kalpak craftsmanship would promote the interest in and respect for traditional handicrafts related to headwear-making and serve as an example for safeguarding and developing the headwear culture of other groups around the world. Moreover, it would attract national and international attention to foster the understanding of traditions related to sheep-breeding and sacred attitudes towards headwear, the use of wool, handicrafts and local embroidery patterns.

R.3: Ak-kalpak craftsmanship has been safeguarded by the communities and bearers concerned through workshops, festivals, exhibitions, seminars, inventorying and research projects. It has also been safeguarded by the State Party through measures including school curricula in vocational institutions and media exposure. The proposed safeguarding measures are coherent and structured around four main fields: transmission; promotion; documentation and research; and awareness-raising. The measures were defined with the participation of the Ak-kalpak craftswomen community and representatives of the Craftsmanship Council and the State Party is committed to supporting them financially.

R.4: Since 2014, the preparation of the nomination file had been carried out by the Ak-kalpak craftswomen community and the Craftsmanship Council. In 2015, a special work group of relevant stakeholders was established to provide more effective organizational and logistical support. After numerous meetings and round tables in different regions with the participation of the bearer communities, a draft nomination file was transmitted to the Ministry of Culture and the National Commission of the Kyrgyz Republic for UNESCO.

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage Elements of the Kyrgyz Republic in 2008; it was updated in 2015. The Ministry of Culture, Information and Tourism of the Kyrgyz Republic, the National Academy of Sciences of the Kyrgyz Republic and the National Committee for Intangible Cultural Heritage are the bodies responsible for maintaining and updating the inventory. The inventory is updated, on average, once every three years based on proposals from the communities, non-governmental organizations and practitioners concerned.

* 1. Decides to inscribe **Ak-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men’s headwear** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.21

The Committee,

* 1. Takes note that the Lao People’s Democratic Republic has nominated **Fone Lam Vong Lao (lamvonglao) (lamvong)** (No. 01488) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Originally, Fone Lam Vong Lao (lamvonglao) (lamvong) arose from a simple dance that villagers growing paddy rice would perform around a central bale of rice to celebrate harvest time: Lam (Fone) means dance, and vong means to circle. Over time, this simple dance has evolved into the fine stylistic dance now recognized as the classic lamvonglao. Nowadays, the dance is pivotal to the opening of wedding ceremonies and is included in all national events. There are certain rules observed before starting the dance: normally, the man must express respect to invite the woman to dance with him. On special government occasions, though, the woman may invite the man to dance with her. The men form an inner circle around an outer circle formed by the women, and the dance consists of eight movements per cycle. The cycles are repeated according to the length of the music. Lamvonglao is very popular throughout Lao due to its rhythm and abundant gestures. The dance is considered to represent the nation’s soul, symbolizing ancient and popular culture. Participants become actors rather than spectators by participating joyfully in the songs and dances. Many associations within the Lao community practise, teach and support lamvonglao, such as performing art groups, women’s associations, youth movements, children’s cultural centres, and others.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Lamvonglao is considered to symbolize the national identity of the Lao People’s Democratic Republic and strengthens continuity in Lao society. Associated with joy, it promotes social cohesion and brings together families and village communities. It is also a means of communicating and transmitting diverse social, political and cultural messages associated with a healthy life, security and sustainable development.

R.3: The proposed safeguarding measures include the transmission of related knowledge and skills to young people through training activities such as dance lessons, performances and displays, as well as initiatives geared at researching, documenting and promoting the element. The Lao government will support the implementation of the safeguarding measures through national and local policies along with involvement of the communities concerned. Further measures include: the formal and non-formal education of young people; the creation of a formal association of practitioners; financial and logistical support for researchers; publications; festivals; and the monitoring and evaluation of the activities.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The file does not provide enough information on whether the inscription of the element would contribute to ensuring the visibility and awareness of intangible cultural heritage in general, or how it would encourage dialogue among communities, groups and individuals. The nomination focuses mainly on how the inscription would help enhance the visibility of the element itself.

R.4: The description of the community participation in the nomination process is general and vague and lacks information on the methodologies adopted, the actors concerned and the activities undertaken. Moreover, there is not enough evidence of this participation. Although the nominated element is national in scope, the file only includes four letters of consent: from two associations and two governmental institutions.

R.5: The information provided in relation to the inventory of intangible cultural heritage of Lao People’s Democratic Republic is not clear. Although the nomination file makes reference to the official recognition of the element as part of the country’s intangible cultural heritage, it does not provide the name of the inventory, the updating mechanism or the name of the institution in charge of it. It also describes a top-down process to carry out the inventory.

* 1. Decides to refer the nomination of **Fone Lam Vong Lao (lamvonglao) (lamvong)** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout all stages of the nomination process and to avoid top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage.

## DRAFT DECISION 14.COM 10.b.22

The Committee,

* 1. Takes note that Malaysia has nominated **Silat** (No. 01504) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Silat is a combative art of self-defence and survival rooted in the Malay Archipelago. Traced back to the early days of the Langkasuka Kingdom, Silat has evolved into a fine practice of physical and spiritual training also encompassing traditional Malay attire, Silat musical instruments and customs. There are many styles of Silat, inspired by the movements of human anatomy, nature and animals. For example, Silat Harimau involves an aesthetic rhythmic motion imitating the art of self-defence and attack of the tiger. In Malaysia alone, there are more than 150 known Silat styles whose names derive from natural elements such as animals and plants. Originally, Malay Silat was practised by warriors – as noble enforcers of justice – but nowadays practitioners consist of masters, gurus, teachers and students, who are responsible for maintaining the practice. Training sessions usually take place in the evening or at night in an open space such as a courtyard, led by the Master and ‘Jurukaka’. A large number of practitioners have been trained and nurtured, and an increasing number of training centres have been established in various regions. With this accelerated dissemination, the practice has increasingly transcended its status as a martial art to become a performing art; consequently, it is now a popular sport for health and leisure.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Silat portrays Malay identity and is a medium of exhibiting social interaction among communities. It is performed during the traditional Malay wedding ceremony, official opening ceremonies and as a welcoming performance during official functions of the Malaysian government such as the King’s coronation. As a martial art, it includes a philosophical context based on mutual respect and knowledge of nature and the universe. Learning the practice fosters agility, skill and a thoughtful, strategic, bold, confident, diligent, creative and courteous attitude.

R.4: The nomination of Silat was carried out with the participation of the practitioners and communities and associations concerned: Persatuan Dunia Seni Silat Melayu Malaysia and Persekutuan Silat Kebangsaan Malaysia. The nomination form was completed after conducting interviews with the Masters of Silat, practitioners and related communities and associations and after ensuring their consent to the nomination.

R.5: Silat was included in an inventory of intangible heritage in 2008 and declared as national heritage in 2009. The Intangible Cultural Heritage Division of the Department of National Heritage, the Ministry of Tourism and Culture Malaysia are the divisions responsible for maintaining and updating the inventory.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The file does not provide enough information on whether the inscription of the element would contribute to ensuring the visibility and awareness of intangible cultural heritage in general, or how it would encourage dialogue among communities, groups and individuals and promote cultural diversity. The nomination mainly focuses on how the inscription would help enhance the visibility of the element itself.

R.3: The proposed safeguarding measures do not include the participation of the communities either in the planning or the implementation stage. The nomination file only states that they will be consulted during this process, but without their active participation. Furthermore, there is no explanation about the support to be provided by the State Party for these measures and no clear measures to counter the possible negative impacts of the inscription of the element are described.

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

## DRAFT DECISION 14.COM 10.b.23

The Committee,

* 1. Takes note that Mexico and Spain have nominated **Artisanal talavera of Puebla and Tlaxcala** **(Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process** (No. 01462) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The processes of making the artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) are identified with two communities in both Mexico and Spain. The ceramics have domestic, decorative and architectural uses. Despite changes over time and the developments ceramics have undergone in both countries – including due to the use of electric potter’s wheels nowadays – the artisanal making processes, including making techniques, enameling and decoration, retain the same pattern as in the sixteenth century. Related knowledge and skills include preparing the clay, making the earthenware using a potter’s wheel or cast, decorating, preparing enamels and pigments and managing the kiln, which requires great expertise. Some ceramists carry out the whole process, while others specialize in specific tasks. Related knowledge – including raw material extraction, material processing, decoration and firing techniques – is mostly borne by master earthenware artisans and ceramists, who have developed their skills over time and transmit them to the next generations through oral transmission in their artisanal workshops or in the family setting. Every workshop has its own identity, as reflected in the detail of the shapes, decorations, colours and enamels of the pieces, and the production of ceramics remains a key identity symbol in both countries.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The artisanal Talavera ceramic-making processes have maintained a historical continuity that has turned the production of this type of ceramics into an identity symbol for Puebla and Tlaxcala in Mexico, and for Talavera de la Reina and El Puente del Arzobispo in Spain. As a result, the lexicon related to the production of the ceramics has developed and become prevalent, acting as a bond between the two countries. Nowadays, in each territory, the element helps foster a sense of unity and strengthens ties to the community.

R.2: The inscription of the element would raise awareness of the value of intangible heritage at the local levels, increase artisans’ sense of pride, bring about a reassessment of their ancestral knowledge within their communities and increase younger generations’ interest in intangible cultural heritage. Moreover, the inscription would help create a new space for dialogue and dynamics of international cooperation around intangible cultural heritage in which other nations could participate. The inscription would also serve as a reminder to the international community of the importance and survival of artisanal knowledge and help increase its visibility.

R.4: In Mexico, the nomination file was prepared with the participation of representatives of the bearers and actors concerned with the practice, such as academics, experts, governmental authorities and entrepreneurs. In Spain, from the beginning of the process, the nomination was developed through a citizen project that was devised at the communities’ own initiative. The information required to prepare the nomination was gathered from inhabitants of the bearer centres, scholars, entrepreneurs, political groups and the media.

R.5: The Talavera ceramic-making processes are included in the national inventories of both countries. They were included in the Inventory of the Intangible Cultural Heritage of Mexico in 2018 and in the General Registry of Assets of Cultural Interest of the Ministry of Education, Culture and Sports of Spain in 2015. There are clear indications about the updating of both inventories and about how the communities participated in the process.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: Although both submitting States have presented comprehensive safeguarding measures, there are many problems associated with these measures. For example, the application of and mechanisms for validating designation of origin promote the concept of uniqueness and authenticity, which goes against the principles of the Convention. Furthermore, there is an undue focus on economic aspects rather than on safeguarding processes. Finally, there appears to be a lack of community participation in the implementation of the measures as well as a lack of common safeguarding measures to support the multinational character of the file.

* 1. Decides to refer the nomination of **Artisanal talavera of Puebla** **and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;
	2. Reminds the States Parties that the primary objective of the Convention is to safeguard intangible cultural heritage and further invites them to take measures to adequately manage the commercialization of the element and mitigate its possible negative impacts and to avoid measures that implicitly protect the authenticity and uniqueness of the element;
	3. Further reminds the submitting States of the importance of ensuring the most active possible participation of the communities concerned in every aspect of the safeguarding measures.

## DRAFT DECISION 14.COM 10.b.24

The Committee,

* 1. Takes note that Mongolia has nominated **Traditional technique of making Airag in Khokhuur and its associated customs** (No. 01172) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional technique of making Airag in Khokhuur and its associated customs includes the traditional method of making airag – a fermented beverage made from mare’s milk – and the related equipment, such as the khokhuur (cowhide vessel), buluur (paddle) and khovoo (kibble), associated with the social customs and rituals. The basic airag-making technique consists of milking the mares, cooling the fresh milk, and repeatedly churning it inside the khokhuur – over 500 times – with starter left inside to assist fermentation. The khokhuur and related equipment are made by individuals with centuries-old knowledge and skills, and the skills required for preparing and maintaining the yeast are also particularly important. A nutritious and easily digestible beverage, airag is an important part of the daily diet of Mongolians and has also been proven to be effective for curing certain diseases. It also plays an essential role as a symbolic beverage in the daily lives of herders and various social celebrations: airag is used and served as a key holy drink during various fests and in offerings and ritual blessings. Bearers and practitioners inherit the related traditional practices and knowledge from their parents, which has kept the tradition alive for thousands of years.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The traditional technique of making airag and its associated customs conveys sociocultural information that reflects and explains the essential characteristics of the social relations of the communities of herders. A symbol of happiness, airag serves as a vivid tag of the cultural identity of the Mongolian nation, boosting cohesion among members of society and representing an important symbol of solidarity.

R.2: The inscription of the traditional technique of making Airag in Khokhuur and its associated customs would increase the visibility and awareness of intangible cultural heritage associated with nomadic culture, recognizing its contribution to cultural diversity and human creativity and facilitating greater positive dialogue not only among nomadic communities but also between nomadic herders and urban communities. Furthermore, the tradition of nomadic pastoral land use, caring for horses and making airag could provide information about practices relating to the preservation of nature without harming the environment.

R.3: The State Party has implemented various activities in close cooperation with local municipalities and non-governmental organizations to ensure the viability of the element. The proposed safeguarding activities have been discussed and planned through numerous consultations and will be implemented by community-based non-governmental organizations in two phases, from 2019 to 2025. Phase one will establish and initiate a sustainable programme to safeguard, promote, research, publicize and transmit the element. Phase two will establish the conditions to strengthen its status among other cultural elements on the national cultural heritage representative list, with a view to establishing it as an important sector of the cultural industry.

R.4: The nomination file is the result of five years of work. The procedures adopted for the preparation of the file were thoroughly discussed among the bearers, researchers, groups and communities concerned. Local governments and the communities concerned prepared the nomination file and appendixes together, from the early stage of the preparation of the nomination. The documents submitted are the result and expression of the collaborative work of all the stakeholders.

R.5: The element was included on the National Representative List of Intangible Cultural Heritage in 2013. The National Center for Cultural Heritage is the organization with the directive and duty to register, inform, create and maintain the information database and organize the inventorying of intangible cultural heritage at the local, regional and national levels with support from the communities and other relevant bodies. The government continues to monitor and annually update the information database of the inventory with the participation of the communities, groups and individuals concerned to ensure it reflects the latest information on intangible cultural heritage.

* 1. Decides to inscribe **Traditional technique of making Airag in Khokhuur and its associated customs** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for proposing an element that shows how the nomadic pastoral use of land can be a way of achieving environmental protection and sustainability;
	3. Encourages the State Party, when submitting nomination files in the future, to avoid standardized consent letters;
	4. Further encourages the submitting State to pay attention to the possible unintended results of the inscription of the element, including its jeopardization, and invites it to reflect upon this when implementing the proposed safeguarding measures.

## DRAFT DECISION 14.COM 10.b.25

The Committee,

* 1. Takes note that Montenegro has nominated **Boka Navy, traditional maritime organization** (No. 01507) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Boka Navy, a traditional maritime organization, encompasses a series of activities, practices and rituals associated with bringing the remains of St. Tryphon to Kotor, dating back to 809, in which seafarers played a significant role. The Boka Navy is the backbone of the annual festivities of the St. Tryphon days, and participates in the celebrations of the days of Kotor and Tivat municipalities and Herceg Novi. On these days, together with citizens, traditional festivities are practised on the streets and squares of the different locations. The medieval circle dance ‘Kolo’ is a central event during these festivities, with the accompaniment of the city music orchestras. Kolo has twelve figures featuring spiritual and naval symbols. Membership of Boka Navy is voluntary and every year, at the celebratory session of the Admiralty, Boka Navy selects a boy aged seven to twelve to act as the Young Admiral, the youngest member of the detachment: this represents a significant symbol of renewal and durability of the element. The traditional uniform with trophy weapons is also an integral aspect of the element.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.5: Boka Navy was included in the Register of Cultural Properties of Montenegro (Book of Intangible Cultural Properties of the Register) in 2013. The Administration for the Protection of Cultural Properties is the body responsible for maintaining the inventory, including data and documentation on existing and new elements of intangible cultural property. The element was identified through the project to inventory the intangible cultural heritage of Montenegro in 2012, organized by the Administration for the Protection of Cultural Properties and National Museum of Montenegro.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: Despite the undeniable importance of Boka Navy, the file does not provide a clear description of the element. Many activities, practices and rituals are mentioned, but without any information about their nature, social functions and cultural meanings. Moreover, according to the nomination file, Boka Navy is an organization. This creates confusion about the nature of the element itself, since it is unclear how an organization can become an element of intangible cultural heritage. Finally, the file mentions the actors of the modes of transmission without describing the modes themselves. It also fails to demonstrate the links of the element with the community.

R.2: The file does not demonstrate how the inscription of Boka Navy would contribute to ensuring the visibility of intangible cultural heritage in general. It focuses on the visibility and awareness of the element itself, pointing out the values of Boka Navy in connection with identity at the local level. It also describes it as a good example for other communities in Montenegro in relation to the promotion of cultural values at the national level. Furthermore, there is no evidence of how the element represents a good example of the coming together of different religions, peoples and cultures, which is a general statement provided in the file without substantiation.

R.3: The proposed safeguarding measures are connected with past and current activities. However, the distinction between them is not entirely clear, making it impossible to ascertain which specific activities will be undertaken to safeguard the element in the future. Furthermore, due to the confusion about the nature of the element, it is not possible to identify who the stakeholders of the measures will be or how the communities will participate in these measures. Finally, there are several other issues relating to the safeguarding measures: a lack of safeguarding measures directed at the possible threats mentioned as a result of tourism; a lack of explanation about performances and ceremonial activities as mechanisms of protection and an emphasis on the ‘preservation’ of the tradition and its values.

R.4: The file does not provide any information about the mechanisms and methodology of the work with the communities involved with Boka Navy. It mentions that the members of the community were informed about important decisions, meetings, plans and the text of the nomination file but this does not mean that they actively participated in its preparation. Furthermore, due to the unclear nature of the description of the element, it is not possible to identify who the bearers of the element are, generating a confusion between the members of the community and the members of the organization.

* 1. Decides to refer the nomination of **Boka Navy, traditional maritime organization** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to make use of the capacity-building tools provided by the Secretariat to improve its use of the different mechanisms of the Convention.

## DRAFT DECISION 14.COM 10.b.26

The Committee,

* 1. Takes note that Morocco has nominated **Gnawa** (No. 01170) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Gnawa refers to a set of musical events, performances, fraternal practices and therapeutic rituals mixing the secular with the sacred. Gnawa is first and foremost a Sufi brotherhood music combined with lyrics with a generally religious content, invoking ancestors and spirits. Originally practised by groups and individuals from slavery and the slave trade dating back to at least the 16th century, Gnawa culture is now considered as part of Morocco’s multifaceted culture and identity. The Gnawa, especially in the city, practise a therapeutic possession ritual through all-night rhythm and trance ceremonies combining ancestral African practices, Arab-Muslim influences and native Berber cultural performances. The Gnawa in rural areas organize communal meals offered to marabout saints. Some Gnawa in urban areas use a stringed musical instrument and castanets, while those in rural areas use large drums and castanets. Colourful, embroidered costumes are worn in the city, while white attire with accessories characterize rural practices. The number of fraternal groups and master musicians is constantly growing in Morocco’s villages and major cities, and Gnawa groups – organized into associations – hold local, regional, national and international festivals year-round. This allows young people to learn about both the lyrics and musical instruments as well as practices and rituals related to Gnawa culture generally.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Gnawa provides its followers and practitioners with a very strong sense of identity promoted within society and therefore constitutes a social link that not only brings members of a group together but also connects such groups with the rest of the population in a city, village or region. Gnawa also has many deep cultural meanings. Gnawa songs, rhythms and practices embody a culture linked to the history of slavery and the slave trade in North Africa. The knowledge and skills related to Gnawa culture are transmitted informally within the family or within the close social circle of Gnawa families.

R.2: The inscription of Gnawa would encourage other communities around the world with similar musical practices to increase their efforts to safeguard their intangible cultural heritage. It would foster and strengthen dialogue and exchanges between Gnawa groups at the local, regional and national levels through the increasing number of local, regional and national festivals and meetings, promoting cultural creativity.

R.3: As it is deeply rooted in the community practice and its transmission is firmly secured, the viability of Gnawa is ensured. The bearers of the element have taken many measures to keep this element alive, as has the State Party. The safeguarding measures have been drafted with the communities concerned and are organized around five main axes: documentation and data archiving; academic and university research; communication and media outreach; awareness-raising; and financial and logistical assistance. Moroccan state institutions will support the implementation of the proposed safeguarding measures by providing direct funding for the activities proposed.

R.4: The community played a key role in all stages of the process. The Yerma-Gnaoua Association – an association for the promotion and dissemination of gnaoui heritage – was responsible for the initiative to undertake this nomination in 2013. Since then, the State party and communities concerned have partaken in many meetings, workshops and activities to safeguard the element, draft the nomination file and define the safeguarding measures.

R.5: Gnawa was included in the Inventory and Documentation of Moroccan Cultural Heritage in 2015, which is updated when necessary. The process was achieved with the participation of the communities during the festivals and special events and with the support of the Yerma-Gnaoua Association. The Directorate of Cultural Heritage, Ministry of Culture is the body responsible for maintaining and updating the inventory.

* 1. Decides to inscribe **Gnawa** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to pay more attention to achieving a gender balance in the safeguarding of the element by recognizing women’s active role in its practice;
	3. Commends the State Party for providing evidence of community consent in a personalized rather than standardized format, notably through the use of video.

## DRAFT DECISION 14.COM 10.b.27

The Committee,

* 1. Takes note that Nigeria has nominated **Kwagh-Hir theatrical performance** (No. 00683) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kwagh-Hir theatrical performance is a composite art form encompassing a spectacle that is both visually stimulating and culturally edifying. Kwagh-hir has its roots in the story-telling tradition of the Tiv people called ‘kwagh-alom’, a practice where the family was treated to a storytelling session by creative storytellers, usually in the early hours of the night after the day’s farming work. With time, creative storytellers began to dramatize these stories, culminating in the present stage and status of Kwagh-hir. The practice is a social performance with the potential to entertain and teach moral lessons through the dramatization and performance of past and current social realities. As a form of total theatre, Kwagh-hir incorporates puppetry, masquerading, poetry, music, dance and animated narratives in articulating the reality of the Tiv people. People’s daily struggles, aspirations, successes and failures are all given expression through creative dramatization. Kwagh-hir theatre is owned by the community, with knowledge and skills being transmitted through apprenticeship. People who indicate an interest in the troupe’s activities are trained and mentored until they reach a certain level of proficiency; they are then accepted into the troupe. Regular performances are held to ensure the art is kept alive and that the younger generation continues to identify with it.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Kwagh-hir is a form of total theatre which serves as an effective cultural and traditional mechanism for transmitting values and norms to the community. This dynamic performance consists of dramatized oral tales recounted by its bearers, expressing their history, identity, moral values and religious beliefs. In this way, Kwagh-hir theatre mitigates the sociocultural, political, economic and religious challenges of society through the messages it conveys.

R.2: Due to the regular presentation of the element at national festivals, its inscription may raise awareness of intangible cultural heritage both in connection with the element and beyond. The submitting State primarily expects to raise the profile of the tradition and attract tourists and foreign researchers interested in exploring and maintaining Nigerian traditions. The inscription would also trigger international debates and dialogue on the art form, which are expected to lead to a better appreciation of it by the international audience.

R.5: Kwagh-hir was included in the Inventory of Nigerian Cultural Resources in 2006. The UNESCO Division of the Department of International Cultural Relations, Federal Ministry of Information and Culture, Abuja, Federal Republic of Nigeria is the body responsible for maintaining the inventory. It is being reviewed based on the outcome of the project ‘Support to the effective implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage in Nigeria’, funded by UNESCO.

* 1. Further considers that the information included in the file was not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.3: The State Party and communities concerned have undertaken several safeguarding measures since the 1980s. The proposed safeguarding measures continue with these efforts but measures are not proposed to counter the possible impacts of the inscription on the viability of the element. In this context, the main concern is that, though the nomination file mentions tourism as a potential threat to Kwagh-hir, there are no proposed measures to prevent the potential decontextualization of the element due to increased tourism.

R.4: The nomination process is described as being very participatory throughout, including consultations with all the key stakeholders of the element. However, the file only includes a letter signed by thirteen persons from one of the eight communities described. It is not clear how the other communities (Makurdi, Adikpo, Katsina-Ala, Zaki Biam, Konshisha, Vandeikya and Tarka) participated in the nomination process, which suggests that this was undertaken by only one of the many groups concerned with the element. The complexity of the community behind the nomination process and their active participation in it therefore needs to be clarified.

* 1. Further takes note that, having considered that the information included in the file was not sufficient to determine whether criteria R.3 and R.4 are satisfied and that a short question and answer process with the submitting State might clarify whether the nomination meets the criteria concerned, the Evaluation Body decided, pursuant to [Decision 13.COM 10](https://ich.unesco.org/en/Decisions/13.COM/10), to initiate a ‘dialogue’ process in order to obtain information on the following questions:

R.3: What kind of measures will be taken in order to ensure that the viability of the element will not be jeopardized? For example, how will the safeguarding measures prevent the potential decontextualization of the element as a result of increased tourism?

R.4: Taking into account that many communities other than the Gboko community are concerned with the element, how did these other communities (Makurdi, Adikpo, Katsina-Ala, Zaki Biam, Konshisha, Vandeikya and Tarka) participate in the nomination process?

* 1. Also takes note of the information provided thereon by the submitting State as well as the subsequent opinion of the Evaluation Body, as documented in [LHE/19/14.COM/INF.10](https://ich.unesco.org/doc/src/LHE-19-14.COM-INF.10-EN.docx), which considers that the answers provided adequately address the questions (under paragraph 4);

**[Option 1. Referral]**

* 1. Considers that the information included in the file and the information provided by the submitting State through the ‘dialogue’ process, as well as the subsequent opinion of the Evaluation Body, are not sufficient to determine whether criteria R.3 and R.4 are satisfied;
	2. Decides to refer the nomination of **Kwagh-Hir theatrical performance** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

**[Option 2. Inscription]**

* 1. Considers that, on the basis of the information included in the file and the information provided by the submitting State through the ‘dialogue’ process as well as the subsequent opinion of the Evaluation Body, criteria R.3 and R.4 are satisfied;
	2. Decides to inscribe **Kwagh-Hir theatrical performance** on the Representative List of the Intangible Cultural Heritage of Humanity;
	3. Reminds the State Party that updating is an important part of the inventorying process and invites it to include information in its next periodic report on the implementation of the Convention at the national level on the periodicity of updating of the Inventory of Nigerian Cultural Resources, in accordance with Article 12.1 of the Convention.

## DRAFT DECISION 14.COM 10.b.28

The Committee,

* 1. Takes note that Norway has nominated **Practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing)** (No. 01432) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In the practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing), traditional dance and music belong together, interwoven in the social context. The melodies are named after the ‘gangar’ dance and are mostly dance tunes; the melodies of the ‘stev’ songs can be played on instruments, and the lyrics often describe the dancing or playing of the practitioners. The ‘stev’ are often performed in the intervals between the dancing and playing, and are sung solo or by two or more singers in a dialogue with each other called ‘stevjing’. The lyrics are four-line verses telling a story. The dance is practised either by solo couples or by multiple couples in a clockwise circle with a change of dance partners and can be performed in either a modest way or wildly and vigorously. The music is performed on the ‘Hardanger’ fiddle, Norway’s national instrument, and the jaw harp. Setesdal can be traced back to the 18th century, and has enjoyed continuous transmission. It is constantly evolving, with new song texts being made for traditional ‘stev’ tunes, and new tunes composed. The traditional form of transmission – through social gatherings or from adult experts to younger generations – remains the main method of learning the element.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) is a set of dances and songs performed for leisure by inhabitants of the valley of Setesdal. The singing helps safeguard the local dialect and the lyrics are written for the different situations of daily life, as well as being used for celebrations such as anniversaries, weddings or the national day. ‘Stev’ are also used in local newspapers for advertisements and debates or as a humoristic battle where the performers tease each other with verses. The practice provides both practitioners and the community as a whole with a strong sense of identity and pride.

R.2: The inscription of the practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) would contribute to ensuring the visibility of intangible cultural heritage, mostly by raising awareness about other forms of dance and music. Moreover, the influence of minority groups – the Romani/Tater – as reflected particularly in the instrumental playing, may highlight intercultural dialogue and respect for cultural diversity. It would also enhance the sense of local identity and pride among practitioners, who practise the element during annual and family events and rituals.

R.3: Thanks to the constant efforts of the community, a large number of safeguarding measures have been undertaken that ensure the viability of the element. The State Party has proposed a set of awareness-raising and recruitment measures on the one hand, and documentation and promotion-related measures on the other. These measures are an improvement upon the previous ones as they are concrete and realistic and include funding and grants from various governmental levels (national, county and municipal).

R.4: Local communities of the Setesdal valley and particularly the non-governmental organization Setesdal spelemannslag actively participated in the nomination process, which was disseminated at the local, regional and national levels and supported by other institutions. The initiative to nominate the element came from the practitioners themselves, who were represented throughout the process.

R.5: The practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) has been included in the National Intangible Cultural Heritage Inventory since 2017. The inscription process was carried out using a community-based methodology and the inventory is updated regularly, as planned by the Arts Council of Norway.

* 1. Decides to inscribe **Practice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing)** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party, when submitting nomination files in the future, to avoid standardized consent letters.

## DRAFT DECISION 14.COM 10.b.29

The Committee,

* 1. Takes note that Peru has nominated **‘Hatajo de Negritos’ and ‘Hatajo de Pallitas’ from the Peruvian south-central coastline** (No. 01309) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

‘Hatajo de Negritos’ and the ‘Hatajo de Pallitas’ from the Peruvian south-central coastline are two complementary expressions featuring music and singing as part of Christmas celebrations, hailing from the central department of Ica in Peru. The expressions are biblical representations of the story of the visit of a group of shepherds to the new-born baby Jesus and the arrival of the Wise Men. Both expressions combine pre-Hispanic Andean values with the European Catholicism and rhythmical inheritance of African descendants arriving in the Americas in colonial times. This complexity has allowed both expressions to become representations of the mestizo and afro-descendant identity of the region. The dance of the ‘negritos’ is mostly performed by men to the tune of a long fiddle, along with singing, shoe-tapping dance and bells. The dance of ‘pallitas’ is performed by women to the sound of the guitar or fiddle, accompanied by a ‘zapateo’ and singing. Both dances – regarded as symbols of religious devotion and spiritual contemplation – are performed by groups of up to fifty people in town squares and churches in December and January, as well as in family homes. Both expressions are taught to the younger generation from early childhood, with elders encouraging children to learn a large variety of Christmas carols, ‘zapateo’ rhythms and dance sequences as a sign of devotion.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The ‘Hatajo de Negritos’ and the ‘Hatajo de Pallitas’ are important representations of the mestizo and afro-descendant identity of the region. They are based on social structures in the family and community. Related knowledge, expressions and skills are passed down from generation to generation. This makes the practice an important marker of cultural identification involving African cultural meanings and the colonial tradition.

R.2: The inscription of ‘Hatajo de Negritos’ and ‘Hatajo de Pallitas’ from the Peruvian south-central coastline would raise the visibility of the element at the local and national levels. It would also raise awareness of the key role played by the wealth of intangible cultural heritage of the African descendant groups of Latin America. Furthermore, it would promote dialogue between different communities and groups located within the territory with a view to enhancing mutual respect and exchanging shared good practices.

R.3: The viability of the element is ensured by certain families and members of the communities who organize the dance groups and provide them with areas for rehearsals in the months before Christmas. The State Party identified the factors that threatened the viability of the element and drafted a safeguarding plan with the aim of preventing and resolving these threats. The measures are well-organized around six clear objectives and were defined with the wide participation of the community.

R.4: During the nomination process, many associations and municipalities actively participated in drafting the file and provided their free, prior and informed consent. Above all, they are at the core of the proposed safeguarding measures and will be the main actors involved in their implementation.

R.5: The ‘Hatajo de Negritos’ and ‘Hatajo de Pallitas’ from the Peruvian south-central coastline was included in the Declarations of Cultural Heritage of the Nation in 2013. It is updated every five years and the Afro-Peruvian National Museum put forward the request for the inscription. The Directorate of Intangible Heritage in the Ministry of Culture is the body responsible for maintaining and updating the inventory, with the active participation of the communities.

* 1. Decides to inscribe **‘Hatajo de Negritos’ and ‘Hatajo de Pallitas’ from the Peruvian south-central coastline** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for submitting an exemplary nomination, in particular in relation to the safeguarding measures.

## DRAFT DECISION 14.COM 10.b.30

The Committee,

* 1. Takes note that Portugal has nominated **Winter festivities, Carnival of Podence** (No. 01463) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Winter festivities, Carnival of Podence is a social practice which initially functioned as a rite of passage for men. Now extended to women and children, it has been readjusted to its contemporary context. The festivity is associated with the celebration of the end of winter and the arrival of spring and takes place over three days in the streets of the village and in the houses of neighbours who visit each other. During the performance, the Caretos – modelled on the traditional masked character – dance around women with their cowbells, rhythmically moving their hips. Possibly connected symbolically to old fertility rites, this action is performed by those behind the mask as a way of interacting with others anonymously. The Caretos wear tinplate or leather masks, costumes covered with colourful wool fringes and small bells. On the Monday night, there is a theatrical play, when a group of men announce a fictional list of engaged couples, satirizing them and eliciting collective laughter. On Shrove Tuesday, some people mask themselves as ‘matrafonas’, a masked character from rural carnivals. On Tuesday afternoon, the ritual of the burning of a Shrovetide figure takes place, and the group of Caretos then goes around the homes of friends and relatives. Participation in the Carnival begins during childhood, and the activities of the Group of Caretos Association have considerably boosted opportunities for transmission.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Carnival of the Caretos of Podence involves all the inhabitants of the small village of Macedo of Cavaleiros. Its transmission occurs primarily in the home environment and it provides a sense of belonging, cultural identity, group integration and community unity. It is a time for community celebration and the reunion of families and friends. The practice also functions as a reference to the community’s historical past and as an important symbolic marker of cultural identity. The evolution of the element and spontaneous reactions to the changing social and economic environment demonstrate that the Carnival of Podence is a living form of cultural heritage, continuously evolving in direct interaction with the practitioners and their needs.

R.2: The inscription of Winter festivities, Carnival of Podence would reinforce the existing visibility of intangible cultural heritage and stimulate inventorying initiatives, particularly of other masked winter rituals and festivities. It would also raise awareness about the importance of the development of safeguarding measures. Furthermore, the inscription would enhance national safeguarding efforts, particularly in relation to the role of the national inventorying registry process, and raise awareness of the social significance of intangible cultural heritage and its importance in contemporary societies. Finally, it would enrich the range of celebrations already inscribed on the Representative List through the addition of a community cultural celebration that promotes the integration of men, women and children and supports the confirmation of their cultural identities in society.

R.3: The community of Macedo of Cavaleiros has made many efforts to safeguard the carnival, strengthening its organization since the 1980s and engaging in a major effort to promote it. The proposed safeguarding measures would further strengthen these existing measures exponentially through four clear objectives. This is developed in a coherent manner based on a set of feasible activities that were defined and discussed by the community of Macedo of Cavaleiros.

R.4: The community was fully involved in all stages of the nomination process. It is worth highlighting that the nomination is part of the safeguarding process and that it was the community that requested it.

R.5: The Winter festivities, Carnival of Podence was included in the National Inventory of Intangible Cultural Heritage in 2017; it is updated at least every ten years. The inventorying process was initiated by the Group of Caretos Association and is described as marking a further step in the safeguarding process. The General Directorate for Cultural Heritage, Ministry of Culture is the office responsible for maintaining and updating the inventory.

* 1. Decides to inscribe **Winter festivities, Carnival of Podence** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party, and especially the community of Macedo of Cavaleiros, for submitting an exemplary nomination, showing how a small community can take responsibility for its intangible cultural heritage through a fully community-based approach and explaining how gender roles evolve in response to social and economic changes.

## DRAFT DECISION 14.COM 10.b.31

The Committee,

* 1. Takes note that Samoa has nominated **‘Ie Samoa, fine mat and its cultural value** (No. 01499) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The ‘Ie Samoa is a special finely hand-woven mat fastened at the hem with two rows of green and red feathers, and a loose fringe on one end. Traditionally woven with fine strippings of the pandanus plant, the final product is silk-like. Its shiny coppery colour adds to its value as it is a testament to its age and the natural bleaching process it undergoes. The production process involves a high level of intricacy as each woven strand is as little as one millimeter wide. Producing a single ‘Ie Samoa can therefore take up to several months and even years. Nevertheless, the ‘Ie Samoa is more than a cultural product involving exceptional skill; its true value lies in its use as an object of exchange in traditional ceremonies and rituals that reaffirm kinship ties and strengthen community wellbeing. The ‘Ie Samoa is displayed and exchanged at festive celebrations or on important gatherings such as weddings and funerals, and its exchange contributes profoundly to the maintenance of the social structure. Today, an increasing number of young female weavers are involved, and even male weavers. Women and master weavers have established fine mat committees within their villages, allowing them to exchange ideas about best practice for weaving, and to boost opportunities for strengthening the transmission of the art form.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The ‘Ie Samoa is a unifying element of cultural heritage among Samoan people that conveys messages of respect, peace, recognition, honour and unity. The population of the country recognizes the ‘Ie Samoa as part of its cultural heritage and the element is inclusive of all community members from the time of its production to the time of its ceremonial exchange. The knowledge and skills associated with weaving the fine mat and its ceremonial exchange are transmitted through observation and practice. The exchange of ‘Ie Samoa demonstrates people’s respect for and appreciation of each other, leading to peaceful coexistence.

R.2: The inscription of ‘Ie Samoa, fine mat and its cultural value would contribute to promoting the visibility of elements of intangible cultural heritage that are based on local knowledge and practice. It would also raise awareness at the global level of the role of women in the practice, transmission and safeguarding of intangible cultural heritage. Furthermore, the inscription would enable Samoans to strengthen their interactions with each other, encouraging dialogue and unity through the recognition and respect of their intangible cultural heritage.

R.4: The initiative to nominate the element for inscription on the Representative List came from the weavers of the traditional art form and other community members through public consultations. The women weavers and their village weaving community representatives provided their free, prior and informed consent through signed consent forms to allow ‘le Samoa to be nominated for possible inscription on the Representative List. This followed a nationally held consultation conducted by the Ministry of Education, Sports, and Culture and UNESCO representatives.

R.5: The ‘Ie Samoa was included in the Database for Intangible Cultural Heritage in Samoa in 2018. The Ministry of Education, Sports, and Culture is the body responsible for maintaining and updating the inventory, in cooperation with the communities concerned and other relevant stakeholders. The ‘Ie Samoa was identified and defined by the communities themselves and chosen as the first element to be included in an inventory because of its longstanding viability and unwavering importance for the Samoan community.

* 1. Further considers that the information included in the file was not sufficient to allow the Committee to determine whether the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: The proposed safeguarding measures include the promotion, exhibition and support of the weavers with their products. However, the information about the communities’ participation in the planning of the safeguarding measures is not clear. Furthermore, the focus appears to be on the commercial value of the element rather than on safeguarding its social functions and cultural meanings.

* 1. Further takes note that, having considered that the information included in the file was not sufficient to determine whether criterion R.3 is satisfied and that a short question and answer process with the submitting State might clarify whether the nomination meets the criterion concerned, the Evaluation Body decided, pursuant to [Decision 13.COM 10](https://ich.unesco.org/en/Decisions/13.COM/10), to initiate a ‘dialogue’ process in order to obtain information on the following question:

How did the communities participate in planning the proposed safeguarding measures?

* 1. Also takes note of the information provided thereon by the submitting State as well as the subsequent opinion of the Evaluation Body, as documented in [LHE/19/14.COM/INF.10](https://ich.unesco.org/doc/src/LHE-19-14.COM-INF.10-EN.docx), which considers that the answer provided adequately addresses the question (under paragraph 4);

**[Option 1. Referral]**

* 1. Considers that the information included in the file and the information provided by the submitting State through the ‘dialogue’ process, as well as the subsequent opinion of the Evaluation Body, are not sufficient to determine whether criterion R.3 is satisfied;
	2. Decides to refer the nomination of **‘Ie Samoa, fine mat and its cultural value** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

**[Option 2. Inscription]**

* 1. Considers that, on the basis of the information included in the file and the information provided by the submitting State through the ‘dialogue’ process as well as the subsequent opinion of the Evaluation Body, criterion R.3 is satisfied;
	2. Decides to inscribe **‘Ie Samoa, fine mat and its cultural value** on the Representative List of the Intangible Cultural Heritage of Humanity;
	3. Commends the State Party for its first inscription;
	4. Encourages the State Party to take particular heed of the impact of over-commercialization on the safeguarding of the element in order to prevent its potential decontextualization;
	5. Reminds the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that communities are at the centre of all safeguarding efforts;
	6. Further encourages the State Party, when submitting nomination files in the future, to avoid standardized consent letters;
	7. Invites the State Party to include detailed information in its next periodic report on the implementation of the Convention at the national level on how the Database for Intangible Cultural Heritage in Samoa was drawn up with the active participation of the communities, groups and non-governmental organizations concerned, in accordance with Article 11(b) of the Convention.

## DRAFT DECISION 14.COM 10.b.32

The Committee,

* 1. Takes note that Seychelles has nominated **Moutya** (No. 01487) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Moutya was initially a nocturnal dance performed outside around a bonfire. The sole instrument is the moutya drum: a large drum with a narrow rim made of goat’s hide. The dance would begin with heating the drum over a bonfire, as male members of the crowd called out various ‘themes’ – usually social commentaries – to which the female dancers responded. With the beating of the three drums, the men and women would begin to dance, and with the effects of alcohol, both the lyrics and the dance became more heated. The dance would usually continue for the whole night until the early hours. Contemporary Moutya, which has retained some aspects of the original dance, is commonly performed on the beach and even on stage and is not restricted to a nocturnal dance. To this day, the dance remains a social expression where stories and news are shared, although the context of the songs have changed drastically, now being more light-hearted. The lyrics serve as an alternative record to the official accounts of events by colonial masters. There has been a revival of Moutya in recent years, driven by the introduction of the regular Sunday Moutya activity by the Seychelles Musician Association and the annual July Moutya Festival, and Moutya groups and enthusiasts ensure that spontaneous performances remain a common occurrence.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Associated with the Seychellois African slave tradition, Moutya has become a widespread musical and dance style shared by the general population of the archipelago. Its contemporary practice illustrates social change and the overcoming of class and racial barriers. Moutya serves as an important symbol of national identity and as a unifying social factor and is practised spontaneously by individuals as well as in the form of a stage performance. It is also an important tourist attraction, serving as a source of income for many practitioners who are dependent on tourism as the country’s principal economic sector.

R.4: The bearers and practitioners of the element have been informed about the nomination and the consequences of the possible inscription since 2013. Since then, they have participated in many meetings and workshops about the nomination file, putting forward their concerns and suggestions about the process. Free, prior and informed consent was provided both orally and in writing by artists, men and women, young people, dancers, musicians, knowledge-holders, scholars, instrument-makers, singers and others within the communities concerned.

R.5: Moutya was included in the National Inventory of the Intangible Cultural Heritage of the Republic of Seychelles in 2010. The National Heritage Research and Protection Section from the Department of Culture, Ministry of Youth, Sports and Culture is the office responsible for maintaining this inventory with the participation of representatives of practitioners, artists, instrument-makers and community organizations.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: There is no evidence of how the inscription of the element would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage. On the contrary, the nomination file focuses on the visibility of the element itself and, in particular, on the promotion of tourism. Furthermore, the file states that the inscription would foster dialogue and links with other creative industries and create employment opportunities for the performers. Such an approach, which primarily focuses on raising the visibility of intangible cultural heritage through commercial approaches, is not necessarily in line with the purpose of the Convention.

R.3: The proposed safeguarding measures are very general and do not address the possible negative impacts of the inscription of the element. Though the nomination file clearly states that there is a risk of over-commercialization of the element, there are no proposed safeguarding measures to deal with this threat. On the contrary, the proposed measures could decontextualize the element, inasmuch as the focus is placed on its status as a commodity or tourist attraction. Furthermore, a top-down approach to the design of the safeguarding measures can be seen.

* 1. Decides to refer the nomination of **Moutya** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Further invites the State Party to take particular heed of the impact of increased, undue tourism and over-commercialization on the safeguarding of the element in order to prevent its potential decontextualization and encourages it to remain focused on the cultural and social aspects of the element when planning and implementing the safeguarding measures;
	3. Recalls that the purpose of the Representative List of the Intangible Cultural Heritage of Humanity is to ensure better visibility and awareness of intangible cultural heritage in general and not to promote tourism;
	4. Reminds the State Party to avoid top-down approaches in the safeguarding of the element, especially in the definition of safeguarding measures and activities.

## DRAFT DECISION 14.COM 10.b.33

The Committee,

* 1. Takes note that Slovakia has nominated **Drotárstvo, wire craft and art** (No. 01478) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Drotárstvo, wire craft and art refers to the technique of manufacturing using wire. In the 18th century, wire craftsmen discovered the interesting properties of wire and developed a simple technique based on manual bending, binding and interlacing metal fibers without welding or soldering, a technique still used to this day. Initially, wire art and craft was a complementary task performed by labourers to repair ceramics and cookware and produce and sell simple wire tools. In the 19th century, the practice became an autonomous craft, and since the 20th century, wire craftspeople have used wire to produce tools for daily use and art objects. As in the past, they react flexibly to the demands of the local market and enrich the traditional collection with new goods or art objects. The current range of materials also includes new types of wire used in unusual combinations with other previously unknown materials. Currently, the bearers and practitioners work mainly at the artistic level, selling their art products at various fairs, festivals, etc. Some practitioners come from families with a multi-generational tradition of transmitting these related skills, and there are also voluntary craft associations and clubs. The current practice develops old traditions and techniques to create new, beautiful forms, demonstrating its continued viability and respect for the old wire craftsmen.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Drotárstvo, wire craft and art plays an important role in the everyday lives of the individuals and families involved. It also serves as an identity marker of the Drotária population and to some extent as a symbol of Slovak national identity. Indeed, utility objects made of wire can be found in many Slovak households. Moreover, the community sees it as an example of converting the disadvantage of a poor region and simple craft into an advantage or ability to build on the artistic value and beauty of wire products.

R.2: Drotárstvo is a widely practised form of traditional craftsmanship in Central Europe and its inscription could promote programmes directed at the safeguarding of intangible cultural heritage in the whole region. Moreover, Drotárstvo is a widely known, identity-building practice with which not only experts but also the general public are familiar, which could increase the impact of its inscription. It is an excellent example of an inclusive element of intangible cultural heritage that could serve as a global example in this regard.

R.3: The aim of the proposed safeguarding measures is to support the bearers of the element, continue with the research into and documentation of the element and monitor its situation. The measures also take into account the concerns regarding the possible over-commercialization of the practice following its inscription and were planned during regular meetings of the bearers in a bottom-up process.

R.4: The participation of the communities, groups and individuals concerned in the nomination process was ensured through the involvement of bearers, laypersons and academic researchers, clubs (communities), the Považie Museum in Žilina, museums dealing with wire art and craft, representatives of the most important municipalities and towns within the wire-craft region, as well as representatives of the community of bearers of the wire art and craft and the staff responsible for the implementation of the Convention in Slovakia. This large group of individuals, institutes as well as local governing bodies (artisans, guilds of craftspersons, municipalities, museums and non-governmental organizations) were involved in preparing the nomination and provided their expressions of consent, mostly in personalized forms.

R.5: Drotárstvo was included on the Representative List of the Intangible Cultural Heritage of Slovakia in 2017. The Intangible Cultural Heritage Centre is the body responsible for maintaining and updating the inventory. The Representative List of Slovakia is updated annually and the implementation of safeguarding measures of all the listed elements is evaluated on a regular basis with the active participation of the communities themselves, especially the bearers.

* 1. Decides to inscribe **Drotárstvo, wire craft and art** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.34

The Committee,

* 1. Takes note that Switzerland has nominated **Holy Week processions in Mendrisio** (No. 01460) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Holy Week processions take place in the historic town of Mendrisio on the evenings of Maundy Thursday and Good Friday, attracting over 10,000 spectators. On these occasions, the city’s lights are turned off and the streets are lit by the glow of ‘transparencies’: translucent paintings mounted on wooden frames and illuminated from within, made using a specific painting technique developed since the late 18th century. Nowadays, the 260 transparencies depict biblical scenes and symbols. The Thursday procession is devoted to staging the Passion and the Stations of the Cross and involves around 270 extras. The sounds of trumpets and drums set the pace and fill the streets with a contemplative atmosphere. The Good Friday procession is more austere: hundreds of children and adults march along carrying over 500 ceremonial objects, including 320 lanterns representing symbols of the Passion of Christ. The choreography and scenography of the processions foster a contemplative atmosphere, and the transparencies promote local craftsmanship. Hundreds of men and women volunteer to organize the practice, and a significant portion of the population supports it by attending the processions. The Fondazione Processioni Storiche di Mendrisio is committed to preparing and organizing the processions with wide community participation and ensures the transmission of related knowledge by its members and beyond.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Holy Week processions in Mendrisio are a cultural and spiritual event that involves and brings together a significant portion of the population of the Mendrisio region. The processions express the popular spirituality represented by Easter in a colourful and ritualistic manner. The way in which participants in the processions are informed about the tradition and recruited is central for transmitting the related knowledge. Schools in the region are involved in order to encourage younger participants to join in. More informally, transmission also occurs largely within families who have participated in the processions for several generations.

R.2: The inscription of Holy Week processions in Mendrisio on the Representative List would add to the range of processions inscribed and show how an event associated with popular spirituality can be turned into an event open to all. The processions are an example of intergenerational dialogue that extends beyond family, social, community or cultural affiliations through active collaboration between people of different generations. The inscription of the element would foster this dynamic of exchange and provide a positive platform for dialogue and collaboration.

R.3: The viability of the element is formally guaranteed by the Fondazione Processioni Storiche di Mendrisio and its practitioners and bearers. They are supported in this respect by the municipality, the Museum of Transparencies and the media. The proposed safeguarding measures include a wide variety of activities connected with the transmission, promotion and study of the element as well as awareness-raising activities. They were developed and discussed in cooperation with bearers of the element during many meetings and will include the participation of cultural institutions, schools and local authorities.

R.4: Researchers, members of the Foundation in Mendrisio and state and local authorities (the Federal Office of Culture, municipality of Mendrisio) participated in drafting the nomination file and related discussions from 2012 to 2017. The handwritten letters of free, prior and informed consent from the community, groups and individuals concerned – including men and women of all ages – were obtained following two information sessions organized by the Foundation Board in November and December 2017.

R.5: The element was included on the List of Living Traditions in Switzerland in 2012. The Federal Office of Culture, Bern is the body responsible for maintaining and updating the inventory. The national inventory is regularly updated following a five-year cycle through a bottom-up approach which allows the population and the cantons to propose the addition of new elements and the revision of information regarding elements already listed.

* 1. Decides to inscribe **Holy Week processions in Mendrisio** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.35

The Committee,

* 1. Takes note that the Syrian Arab Republic has nominated **Practices and craftsmanship associated with the Damascene rose in Al-Mrah** (No. 01369) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The practices and craftsmanship associated with the Damascene rose are mainly practised by farmers and families in Al-Mrah village, in rural Damascus, who possess expert knowledge of producing essential oils and traditional medicine from the Damask Rose, among other things, as well as the village community and families who organize the yearly Damascene Rose Festival. The Damascene Rose begins to bloom in May when the picking commences and the annual festival kicks off. Farmers and their families head to the fields in the early morning to handpick the roses and then return home by afternoon, when the whole family helps sort the rose buds that are dried to make tea. The other rose petals are stored and prepared for distillation. The women of the village help each other make rose syrup, jam and pastries as they sing along to local tunes. Apothecaries sell the dried Damascene Rose for its numerous medicinal benefits. The festival attracts people from many surrounding villages who come to take part and enjoy the atmosphere. Rose-infused dishes are presented by women and a collection of folk songs and incantations celebrating the Rose are sung by all. The festival is a testament to the element’s unfading cultural significance for its bearers and their enduring commitment to its safeguarding.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practices and craftsmanship associated with the Damascene rose in Al-Mrah are an important cultural symbol for Syrian people in general. Moreover, given its seasonality, the practice plays a role in regulating the lives of the local communities. It brings the community together through the sharing of different jobs and responsibilities. It also encourages responsibility towards the environment and highlights the need for respectful coexistence with it and has a major influence on artistic creations and expressions. The annual festival maintains a connection between rural families and city residents. It takes place at every harvest and symbolizes life, hope and growth, in anticipation of a good harvest in the coming year.

R.2: The inscription of the practices and craftsmanship associated with the Damascene rose in Al-Mrah would reinforce the idea of intangible cultural heritage as a tool for sustainable development and highlight elements that contribute to building a harmonious relationship between human beings and nature. This could lead to cultural exchanges and dialogue to promote and advance cooperation in safeguarding intangible cultural heritage.

R.3: Thanks to its importance, the viability of the element would appear to be ensured. The State Party and communities concerned have undertaken many safeguarding measures that complement the safeguarding measures proposed by the community of Al-Mrah for this nomination. The comprehensive set of safeguarding measures includes raising awareness about the element and ensuring its sustainability, providing support for the bearers and their families, supporting and encouraging the role of Syrian youth in safeguarding their intangible cultural heritage and organizing workshops, training sessions and educational activities.

R.4: The communities have participated in the nomination process since 2016 by attending workshops and meetings and remaining in permanent contact with the team of experts. The bearers produced the specific proposals for the safeguarding measures and were involved in all stages of the process.

R.5: The practices and craftsmanship associated with the Damascene rose in Al-Mrah was included in The National Inventory for Intangible Cultural Heritage Elements in 2017, when the inventory was created. The Syrian Cultural Heritage Support and the Development Unit at the Ministry of Culture is the body responsible for maintaining and updating the inventory, which takes place every two years.

* 1. Decides to inscribe **Practices and craftsmanship associated with the Damascene rose in Al-Mrah** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to take particular heed of the impact of over-commercialization on the safeguarding of the element, which is not taken into account in the safeguarding measures despite the potential increase in market demands;
	3. Commends the State Party for submitting an exemplary file that underlines the importance of traditional knowledge concerning nature and the universe and offers a positive example of the role of intangible cultural heritage as a tool for sustainable development.

## DRAFT DECISION 14.COM 10.b.36

The Committee,

* 1. Takes note that Tajikistan has nominated **Falak** (No. 01455) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Falak is a musical genre associated with the musical culture of mountain-dwelling Tajiks and includes vocal and instrumental varieties in both one-part and cyclic forms. Falak may be performed as a vocal a cappella song or solo with a single instrumental accompaniment or instrumental ensemble. The bearers and practitioners of Falak, known as ‘falakkhons’, are master singers and instrumentalists who perform at a range of festivities, ceremonies and ritual events. Sometimes two falakkhons are invited, creating a sense of competition as listeners express support for one or the other performer. Falak is considered as an integral part of traditional cultural life in Kulob and Badakhshan and is closely connected to the spirituality of the communities concerned. It includes three major sub-genres: ‘Falaki Dashti’ (‘earthly falak’), performed solo with instrumental accompaniment; ‘Falaki motami’, performed during funeral processions by female family members of the deceased; and ‘Beparvofalak’, a vocal style in which the singer performs the melody in a high tessitura. Many other varieties of Falak are also known among the local population. Falakkhons and the community-based ensembles of shogirds (disciples) that form around them are not only tradition-bearers but tradition-innovators. Transmitting falak means transmitting the ability not only to perform falak, but also to create new falaks, an ability that is developed notably through the master-disciple training system.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Falak is an integral part of traditional cultural life in the regions of Kulob and Badakhshan. It is connected with people’s religious and personal lives, which endows the element with social roles and cultural importance. It also serves as a source of livelihood for performers, who enjoy great social prestige among the population because knowledge of Falak is considered as integral to the continuity of the family itself.

R.4: About fifty communities from Badakhshan, Kulob, Dushanbe and other cities and places were involved in the preparation of the nomination of Falak. They include traditional schools, family ensembles of Falak, the non-governmental organization Odam va Olam, individuals from well-known falakkhons and local bearers. These communities expressed their opinions about the nomination, attended the concerts and provided their consent.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The file does not explain how the inscription of Falak would encourage the visibility of intangible cultural heritage in general, nor how it would encourage dialogue. It also fails to show how the inscription would promote respect for cultural diversity. The file focuses entirely on the element itself, showing how the inscription would have a positive effect on the viability and promotion of Falak, its practitioners and Tajik people more widely, representing a sign of pride and recognition for the community.

R.3: Though many safeguarding measures have been undertaken to ensure the viability of Falak, the proposed safeguarding measures are not concrete. The file provides a list of what should be done but without proposing any specific activities or demonstrating how the communities, groups and individuals concerned were involved in planning the proposed safeguarding measures. Furthermore, the file suggests that the nomination was prepared without a sufficient understanding of the Convention. In particular, the importance of the evolving and dynamic nature of intangible cultural heritage does not appear to be recognized.

R.5: Falak was inscribed on the National List of Intangible Cultural Heritage of Tajikistan in 2016 and each element is updated every three or five years after its inscription. However, the nomination file does not clearly demonstrate how the inventory was drawn up with the participation of the communities, groups and non-governmental organizations concerned. Furthermore, the information about the institution in charge of the inventory and about the inventorying process is unclear.

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

## DRAFT DECISION 14.COM 10.b.37

The Committee,

* 1. Takes note that Thailand has nominated **Nuad Thai, traditional Thai massage** (No. 01384) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nuad Thai, traditional Thai massage is regarded as part of the art, science and culture of traditional Thai healthcare. As a non-medicinal remedy and manual therapy, it involves bodily manipulation in which the practitioner helps rebalance the patient’s body, energy and structure to treat illnesses believed to be caused by the obstruction of energy flow along ‘sen’, lines understood to crisscross the human body. This manipulation is intended to normalize the four body elements: earth, water, wind and fire. To open up blocked routes, Nuad Thai therapists perform a combination of manipulations using their hands, elbows, knees and feet, together with herbal hot compresses to reduce inflammation. Presently, Nuad Thai is classified into two main types: Nuad Thai therapy and Nuad Thai for health promotion. Nuad Thai has its roots in self-care in Thai peasant society of the past; every village had massage healers whom villagers would turn to when they had muscle aches from working in the field. Over time, these experiences have evolved into a formal system of knowledge, and Nuad Thai is now an income-generating occupation. In 1985, the Project for the Revitalization of Thai Massage was launched to revitalize and maximize knowledge of Nuad Thai, and an initiative has also been taken to form an alliance of Nuad Thai practitioners who come together annually.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Within the family and community, the practice of Nuad Thai is an expression of love and care for others. It strengthens social solidarity, enhances self-reliance and is an example of love and kindness, a quality that has inspired and come to define Thailand as a caring society. The continuation of the tradition helps uphold the community’s identity, which is firmly anchored in its history and local wisdom. Massage healers in rural communities are mostly farmers who inherit the art from generation to generation and practise it to help relieve the suffering of others.

R.2: The inscription of Nuad Thai, traditional Thai massage would serve as a sign of recognition of this folk wisdom-based medicine and of traditional medicines in general around the world. It could also positively impact perceptions of the practice at all levels, encouraging locals to preserve the related knowledge and inspiring the younger generation to inherit the practice from older practitioners and carry on the tradition.

R.4: The nomination process involved community organizations, practitioner groups, professional organizations, private business organizations, governmental agencies concerned and key individuals through formal and informal meetings. Free, prior and informed consent for the nomination was obtained from the communities concerned, various Nuad Thai practitioner groups, individuals, State officials, national-level committees, Nuad Thai practitioners, academics and representatives of non-governmental organizations.

R.5: Nuad Thai was officially included in the Inventory of Intangible Cultural Heritage in Thailand in 2016. The Department of Cultural Promotion, Ministry of Culture is the body responsible for maintaining and updating the inventory in a three-year cycle with the active participation of the individuals, groups, communities, organizations and state agencies concerned.

* 1. Further considers that the information included in the file was not sufficient to allow the Committee to determine whether the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: The proposed safeguarding measures include the promotion of Nuad Thai, training and education, transmission, documentation, legal policy and regulations. State health organizations and other agencies concerned have committed to effectively and financially supporting the implementation of the proposed safeguarding measures. However, while these measures would safeguard Nuad Thai in a broad context, especially through the promotional activities, clarification is required on how the safeguarding measures would benefit the communities concerned specifically.

* 1. Further takes note that, having considered that the information included in the file was not sufficient to determine whether criterion R.3 is satisfied and that a short question and answer process with the submitting State might clarify whether the nomination meets the criterion concerned, the Evaluation Body decided, pursuant to [Decision 13.COM 10](https://ich.unesco.org/en/Decisions/13.COM/10), to initiate a ‘dialogue’ process in order to obtain information on the following question:

How will the proposed safeguarding measures benefit the communities concerned?

* 1. Also takes note of the information provided thereon by the submitting State as well as the subsequent opinion of the Evaluation Body, as documented in [LHE/19/14.COM/INF.10](https://ich.unesco.org/doc/src/LHE-19-14.COM-INF.10-EN.docx), which considers that the answer provided adequately addresses the question (under paragraph 4);

**[Option 1. Referral]**

* 1. Considers that the information included in the file and the information provided by the submitting State through the ‘dialogue’ process, as well as the subsequent opinion of the Evaluation Body, are not sufficient to determine whether criterion R.3 is satisfied;
	2. Decides to refer the nomination of **Nuad Thai, traditional Thai massage** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**[Option 2. Inscription]**

* 1. Considers that, on the basis of the information included in the file and the information provided by the submitting State through the ‘dialogue’ process as well as the subsequent opinion of the Evaluation Body, criterion R.3 is satisfied;
	2. Decides to inscribe **Nuad Thai, traditional Thai massage** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.38

The Committee,

* 1. Takes note that Turkey has nominated **Traditional Turkish archery** (No. 01367) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional Turkish archery encompasses principles, rituals and social practices, the craftsmanship of traditional equipment, archery disciplines and shooting techniques that have evolved over the centuries. In traditional Turkish archery, there are different types of disciplines practised on foot and horseback. Bearers and practitioners train individually or collectively to improve their skills, carry out individual shootings and take part in competitions and festive events. The craftsmanship of traditional archery equipment is a key component of the element. The equipment is made with raw materials such as trees grown under certain climatic conditions at high altitudes, organic glues, horns, tendons, silk and leather. Craftspeople must therefore have advanced knowledge of nature, including plants, animals and the climate. Archery equipment is generally decorated with calligraphy, ornaments and marquetry. Craftspeople engaged in the craftsmanship of traditional archery equipment also play an important role in safeguarding the element, with the related skills being transmitted from master to apprentice or through self-learning. In recent years, there has been a remarkable increase in the number of female archers and trainees, as well as a significant increase in the number of non-governmental organizations involved in archery in various regions of Turkey. Bearers and practitioners ensure the continued viability of the element by adopting it to fit contemporary conditions.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Traditional Turkish archery is an important element of the cultural life in Turkey. While serving educational and cultural functions, it also has social and religious meanings. It includes not only the game itself but many other traditions such as craftsmanship or religious beliefs and is practised intensely in many provinces of the country. The practice is considered as part of Turkish historical and cultural identity and strengthens the sense of cultural continuity.

R.2: The inscription of the traditional Turkish archery would raise awareness of intangible cultural heritage in general and of the importance of safeguarding it among numerous individuals and non-governmental organizations engaged in the sport both nationally and worldwide. Archery is interconnected with several other domains of intangible cultural heritage, the custodians of which would also benefit from better understanding concepts related to intangible cultural heritage. Following the inscription of the element, its practitioners would have more opportunities to meet and exchange their knowledge and experience. The development of new creative projects and designs for the craftsmanship of archery equipment would testify to the resourcefulness and creativity of archery craftspersons.

R.3: The State Party and communities concerned have undertaken many safeguarding measures that ensure the viability of the element. The proposed ‘Strategic Plan for the Safeguarding of Traditional Turkish Archery’ strengthens these measures. The plan has clearly defined goals and objectives developed with the participation of the many bearers and actors related to the safeguarding of the element. These measures include: strengthening the capacity of the element; raising awareness of the element at the local, national and international levels; increasing the number of scientific studies and publications; contributing to the respect for cultural diversity and the development of dialogue through the element; and ensuring the safeguarding of traditional archery craftsmanship.

R.4: The State Party has undertaken a lengthy work with the communities since the inclusion of traditional Turkish archery on the Intangible Cultural Heritage National Inventory in 2014. Since then, a large group of non-governmental organizations and bearers have been called upon to participate in the process as a whole, through the definition of the safeguarding plan and the preparation of the nomination file. Many letters have been included that testify to the diverse range of actors and provinces involved in this process.

R.5: Traditional Turkish archery was included in the Intangible Cultural Heritage National Inventory of Turkey in 2014 and in 2018 many new provinces were added to the process. It is updated every two years and has a clear mechanism to ensure the participation of the communities. The Ministry of Culture and Tourism – General Directorate of Research and Training, the Intangible Cultural Heritage Commission of Experts and the Intangible Cultural Heritage Boards in Provinces are responsible for maintaining and updating the inventory.

* 1. Decides to inscribe **Traditional Turkish archery** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Congratulates the State Party for submitting an exemplary nomination file and commends it for delivering a video which reflects all the key aspects of the element and allows viewers to understand the element in detail.

## DRAFT DECISION 14.COM 10.b.39

The Committee,

* 1. Takes note that Turkmenistan has nominated **Traditional turkmen carpet making art in Turkmenistan** (No. 01486) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional turkmen carpet making art in Turkmenistan relates to the production of traditional Turkmen carpets and carpet products: hand-woven woolen textile products decorated with ornamental art. The carpets feature a dense texture ornamented with characteristic coloured patterns pertaining to one of the five main Turkmen tribes. They are characterized by patterns forming clear linear geometric arrangements. The context in which the carpet weaver lives – including local flora, fauna and the environment – is reflected in the combination of threads, pictures and colours creating the carpet designs. Turkmen carpets are created on horizontal or vertical looms, mainly using different coloured wool threads. The carpets serve both as floor coverings and wall decorations, and special carpets are also woven for the birth of a child, wedding ceremonies, and prayer and mourning rituals. The carpet-making art is broadly integrated into the social and cultural life of Turkmen people and is considered as a sign of cultural identity and unity. Related skills and knowledge are transmitted within the family, and the viability of the tradition has been continuously ensured by community members. The annual celebration of Carpet Day plays a key role in the transmission of the element by gathering various communities, strengthening social ties and cooperation.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The traditional turkmen carpet making art is practised all over Turkmenistan and the related carpet products are spread across the country, providing a sense of social identity and continuity, bringing communities together and allowing them to achieve a sense of identification around the element. The practice and related products are integrated into the social and cultural lives of the Turkmen people, contributing to their economic life. Apart from utilitarian functions, carpet making in Turkmenistan plays important roles in family and community rituals, social practices and festive events. The element is practised by people from several types of professions, whose roles in the process and in the transmission of the element are clearly defined.

R.2: The inscription of the traditional turkmen carpet making art in Turkmenistan would encourage dialogue and provide opportunities to strengthen the network of carpet makers with other craftspersons. The inscription would also stimulate interest in the promotion of similar domains of handicrafts in the country and allow experiences, knowledge and skills to be shared among communities from across the world, encouraging dialogue at the international level.

R.3: Given the importance of the element for Turkmen people, many safeguarding measures have already been undertaken by the communities and the State Party. Following this path, the proposed safeguarding measures are coherently organized around seven main areas: transmission, research and documentation, education, publications, promotion and awareness raising, protection and preservation, and national capacity building. Even if they are mostly organized at the institutional level, carpet makers and other practitioners will play a primary role in their implementation.

R.4: The art of traditional turkmen carpet making is spread across the Turkmenistan territory and practised by many people. Therefore, the State Party undertook a process to select representative craftspersons, who have supported the nomination since it began in 2015. This process has included many meetings and workshops organized with a view to engaging in discussions with the communities of the five provinces of the country.

R.5: Traditional turkmen carpet making art was inscribed on the National Inventory of the Intangible Cultural Heritage of Turkmenistan in 2013 and is updated annually with information gathered during field expeditions. The communities concerned have been involved in all stages of the inventoring through interviews, narratives, presentations, demonstrations of the related skills, traditions and knowledge collected and processed through depictions, photographs and audio and audiovisual recordings.

* 1. Decides to inscribe **Traditional turkmen carpet making art in Turkmenistan** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to explore measures directed at the socio-economic empowerment of women given their key role in the safeguarding of the element.

## DRAFT DECISION 14.COM 10.b.40

The Committee,

* 1. Takes note that Ukraine has nominated **Tradition of Kosiv painted ceramics** (No. 01456) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The tradition of Kosiv painted ceramics – which include dishes, ceremonial items, toys and tiles – arose in the 18th century, reaching its golden age in the mid-19th century. The products are made using local grey clay, watered with a white clay of creamy texture; when dried, they are painted using a metal stick scratching technique to form a graphical contour drawing. They are then fired and painted with metal oxides to produce the traditional green and yellow colors, an indispensable feature of the ceramics. Sometimes, masters add a little cobalt, but not so much as to lose the traditional colouring. During the firing, the green dye spreads to create the watercolour effect, usually called ‘tears’. The main feature of Kosiv ceramics is the figurative design of the ornament. The plot motif expresses the history, life, folklore, beliefs and customs of the Hutsuls, and surrounding flora and fauna. The ceramics are used in everyday life and have a practical and artistic value. Masters work in family workshops and small craft workshops and the practice constitutes an identity marker and sign of affiliation with the community. The Department of Art Ceramics of Kosiv College ensures the continuity of generations of masters and bearers and has a special responsibility for sustaining the tradition, preserving the traditional technological cycle (potter’s wheels, clay, tools and pottery kilns).

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The tradition of Kosiv painted ceramics is part of the intangible cultural heritage of the ethnographic area of Hutsulshchyna. It is recognized as an integral part of the local community, which forms part of the sub-ethnos Hutsuls, relating to different aspects of its social and cultural life. Knowledge and skills related to the element are transmitted informally from generation to generation within the family as well as formally through academic education, museum activities and masterclasses organized through local workshops.

R.2: The inscription of the tradition of Kosiv painted ceramics would increase the interest in ceramic craftsmanship and promote exchanges between bearers of different elements. It would also foster dialogue between the bearers and the community and enhance creative exchanges between the bearers of the element and masters from other regions of Ukraine and around the world.

R.3: The viability of Kosiv ceramics has been ensured by the State and the communities concerned in many ways. The proposed safeguarding measures continue and strengthen these previous measures through the following key objectives: developing local policies and strategies; encouraging the artists and stressing the importance of preventing unwanted effects of commercialization and of changing the traditional technology; undertaking research and documentation activities; raising awareness about the element; encouraging intercultural dialogue and introducing assessment and analysis activities. These measures will be supported by the State Party and were defined following many discussions with the bearers of the element.

R.4: Following the initiative of the Ministry of Culture of Ukraine together with the Ivano-Frankivsk Regional State Administration and the Department of Culture of Kosiv District State Administration, the community of bearers has been fully involved in the nomination process since 2013, participating in many workshops and meetings, together with experts, scholars, museum workers and representatives of the authorities.

R.5: The tradition of Kosiv painted ceramics was inscribed on the National list of the elements of intangible cultural heritage of Ukraine in 2012. This list is regularly updated and supplemented, as was done in 2016. The organization responsible for maintaining the National list is the Ukrainian Center of Cultural Studies of the Ministry of Culture of Ukraine.

* 1. Decides to inscribe **Tradition of Kosiv painted ceramics** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.41

The Committee,

* 1. Takes note that Uzbekistan has nominated **Khorazm dance, Lazgi** (No. 01364) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The movements of Khorazm dance, Lazgi encapsulate human creativity by reflecting the sounds and phenomena of surrounding nature, feelings of love and happiness. Initially associated with the Khorazm Region, Khorazm dance, Lazgi has since become widespread in Uzbekistan. Paintings of the dance can be found in the archaeological site of Tuproqqala, in the Khorazm Region, testifying to its centuries-old roots. Informed by the social life and activities of the local communities, Lazgi dance represents real life in all its movements. During the dance, all the musicians, singers and dance performers act in a harmonized way, and the lyrics of the songs are mainly devoted to glorifying love and kindness. Two types of dance exist: the ‘scenery’ dance and the interpretive improvised form. While the scenery dance represents these feelings through concrete movements, its interpretation focuses on improvisation as the rhythm and dance movements become more dynamic with changeable actions. The melody and dance of Lazgi are so attractive that spectators start dancing voluntarily. Khorazm dance, Lazgi is a key form of self-expression and is transmitted across the generations through the creation of new versions of performances. It is performed during national holidays and folk festivities in scenery forms, as well as in the daily-based interpretation form during community and family events.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Khorazm dance, Lazgi promotes a spirit of solidarity and fraternity among people belonging to different social categories. Influenced by social life and the activities of the local communities, it represents real life in its movements and is also a means of satisfying the moral needs of the people. Moreover, Khorazm dance, Lazgi expresses the richness of the spiritual world of the local inhabitants and plays an important role in the aesthetic education of young people.

R.2: Following the inscription of Khorazm dance, Lazgi, positive values embedded in the element could promote friendship, dialogue and understanding among different groups in Uzbek society. As the element symbolically represents universal human emotions and feelings, its inscription could also foster positive and easily understandable values at the international level. Furthermore, the diversity and creativity that characterize the element may encourage young people to respect and get involved in their local traditions.

R.3: The viability of Khorazm dance, Lazgi is not currently under any serious threats. Its transmission is secured on many levels, including in the family environment and through the educational system. Thanks to its close connection with a wide range of festivities and important events, the practice is continously present in the public and private space. Moreover, it is included in state programmes for safeguarding and promoting Uzbek cultural heritage. The inscription would support and strengthen these efforts. All the safeguarding measures are to be implemented with the active participation of the communities concerned, focusing on the promotion of the element, improving further research, inventorying and documentation activities and supporting the creativity of local bearers of intangible cultural heritage.

R.4: A ‘bottom-up’ approach was adopted during the preparation stage. The nomination file was prepared in close cooperation with scientists, local municipalities and bearers of intangible cultural heritage, with the participation of experts from the Oltin Meros Public Foundation, the National Commission of the Republic of Uzbekistan for UNESCO, the Khorazm Ma’mun Academy and Tamarakhanum House-Museum and under the leadership of a prominent bearer.

R.5: Khorazm dance, Lazgi was included on the National Intangible Cultural Heritage Inventory List and Regional Inventory List of the Khorazm Region of Uzbekistan in 2009. The Republican Center for Folk Arts of the Ministry of Culture and the Cultural Department of the Khorazm Region Municipality are the bodies responsible for maintaining and updating the National Intangible Cultural Heritage Inventory List of Uzbekistan and the regional one, respectively. The National Intangible Cultural Heritage Inventory List of the Republic of Uzbekistan is updated every three years in close collaboration with local Makhalla communities, local authorities and bearers of intangible cultural heritage.

* 1. Decides to inscribe **Khorazm dance, Lazgi** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 14.COM 10.b.42

The Committee,

* 1. Takes note that Viet Nam has nominated **Practices of Then by Tày, Nùng and Thái ethnic groups in Viet Nam** (No. 01379) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Then, an essential ritual practice in the spiritual life of the Tày, Nùng and Thái ethnic groups in Viet Nam, reflects concepts about human beings, the natural world and the universe. Then ceremonies describe a journey in which the Then Master (male or female) controls ghost soldiers travelling from the earth realm to the heaven realm, to offer items of worship and present their prayers for peace, for treating illnesses, good crops, a happy new year, etc. The Then Master starts the journey by singing and plucking a tính lute. Depending on the worshipping purposes, Then masters arrange worship trips to pray to different native Gods. Then masters use various items – such as a demon-expelling sword, a yin and yang rod, a bell, etc. – to perform ceremonies in the believer’s house, outdoors or at the Then alter of the Master’s house. The Master wears ceremonial dress, sings in the language of their ethnic group, plays the tính lute, shakes rattle-bells and waves a fan. Some ceremonies are accompanied by a female dancing group. Then is always transmitted orally while its rituals are conducted, reflecting its succession between the generations, and Then Masters play a key role in passing on the related skills and know-how, with some conducting around 200 ceremonies a year.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Practices of Then in Viet Nam form a fundamental part of the spiritual lives of the Tày, Nùng and Thái ethnic groups, and reflect the relationship between human beings, the natural world and the universe. Then rituals express the cultural identity of these ethnic groups, from customs to musical instruments, dance and music. Thanks to its social and cultural functions, Then contributes to moral education, a humane lifestyle and the safeguarding of customs and cultural traditions in Viet Nam.

R.2: The inscription of the practices of Then by Tày, Nùng and Thái ethnic groups in Viet Nam would highlight its contribution to the preservation of ethnic identities and the consolidation of solidarity among different ethnic groups. It would also draw attention to other elements around the world which include ritual practices, trance and mediums.

R.3: The viability of the element is ensured by individuals, families or communities inviting Then Masters to pray for health, peace and good crops. Since 2001, the government has allocated funds from the national programmes on culture to safeguarding the cultural heritage of Vietnamese ethnic communities, including Then rituals. The proposed safeguarding measures follow the path initiated by these programmes and include the promulgation of national guidelines, policies and laws for safeguarding and promoting the values of intangible cultural heritage; encouraging research activities and establishing suitable conditions in this regard; undertaking inventorying, identification and documentation activities; transmitting the knowledge of the folk artists by incorporating Then singing and tính lute playing into school curricula and producing publications to promote, study and teach Then heritage by motivating and encouraging young people to take an interest in the practice. The communities and artists were actively involved in planning the proposed safeguarding measures.

R.4: The folk artists and communities concerned actively participated in all stages of the preparation of the nomination file through meetings, seminars, conferences and workshops. Communities, groups, various individuals, clubs, Masters and families practising Then provided their voluntary consent in writing and through audio and video recordings, including opinions about their desire to support the preparation of the nomination file as well as their commitments to safeguarding their cultural heritage.

R.5: Then heritage of eleven provinces has been gradually included on the National List of Intangible Cultural Heritage since 2012; this was most recently updated in 2017. The Department of Cultural Heritage of the Ministry of Culture, Sports and Tourism of Viet Nam is the body responsible for maintaining and updating the inventory. Annually, Departments of Culture, Sports and Tourism / Departments of Culture and Sports in provinces where Then practices exist are responsible for cooperating with representatives of the communities and folk artists concerned to update the inventory.

* 1. Decides to inscribe **Practices of Then by Tày, Nùng and Thái ethnic groups in Viet Nam** on the Representative List of the Intangible Cultural Heritage of Humanity.