



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

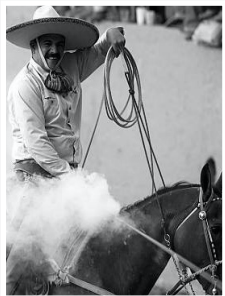
2003 Convention for the Safeguarding of the Intangible Cultural Heritage



12th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

4 – 9 December 2017, Jeju Island, Republic of Korea


Press kit




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This press kit is prepared by the Secretariat of the 2003 Convention. The information that it contains is accurate at the time of preparation. For more and up-to-date information, please visit the website of the Convention for the Safeguarding of Intangible Cultural Heritage:

<http://www.unesco.org/culture/ich/>

Practical information

DATE

Monday, 4 December –
Saturday, 9 December 2017

Preceded by an opening ceremony
at 6 p.m., Sunday, 3 December 2017

VENUE

International Conference Centre,
Jeju Island, Republic of Korea (ICC Jeju)

Address:
224 Jungmungwangwang-ro, Seogwipo,
Jeju Special Self-Governing Province,
Republic of Korea

Contact telephone: (+82) 6 47 35 10 36
Website: <http://www.iccjeju.co.kr>

PRESS

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The twelfth session of the Intergovernmental Committee is open to all the press. Accreditation is mandatory to participate in the event and can be obtained by [registering online](#).

A press conference will be held at 12.30 p.m. on 4 December, 2017 at ICC Jeju.

A press centre will be provided for the press to cover the twelfth session of the Intergovernmental Committee at ICC Jeju.

Press resources can be found on [the dedicated page](#).

Request concerning the use of photos and videos related to nominations files can be sent to the following address:
m.tukaj@unesco.org

A live webcast will be available in English, French, Korean and Arabic (available only during agenda item 11) from 9.30 a.m. to 12.30 p.m. and from 2.30 to 5.30 p.m. Seoul time (UTC+9). The webcast link may be found at: <http://ich.unesco.org/en/12COM/>

Overview of the twelfth session of the Committee

The twelfth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage will take place in Jeju Island, Republic of Korea, from Monday 4 to Saturday 9 December 2017.

Over the six days, the twenty-four members of the Committee, elected by the General Assembly of the 2003 Convention, will discuss a number of issues that are important for the safeguarding of living heritage around the world.

Part of the meeting will be dedicated to the international cooperation mechanisms established under the 2003 Convention, such as inscriptions on the Lists and requests for International Assistance as well as the examination of national reports and the accreditation of NGOs. On this occasion, the Committee is also being asked to examine some important items such as the establishment of an overall results framework for the Convention, the use of the Intangible Cultural Heritage Fund together with proposals for two funding priorities for the next four years as well as the complex role that communities play in safeguarding their living heritage at risk in emergencies.

A number of other issues have also been tabled to initiate reflections that could lead to some important redirections in the overall implementation of the Convention. These include proposed reforms to the periodic reporting systems, the roles of accredited NGOs and other actors, and the nature of the listing mechanism.

MEMBERS OF THE INTERGOVERNMENTAL COMMITTEE

Group I: Austria, Cyprus, Turkey

Group II: Armenia, Bulgaria, Hungary

Group III: Colombia, Cuba, Guatemala, Saint Lucia

Group IV: Afghanistan, India, Mongolia, Philippines, Republic of Korea

Group V(a): Congo, Côte d'Ivoire, Ethiopia, Mauritius, Senegal, Zambia

Group V(b): Algeria, Lebanon, Palestine

BUREAU OF THE TWELFTH SESSION OF THE INTERGOVERNMENTAL COMMITTEE

Chairperson: H.E. Mr Byong-hyun Lee (Republic of Korea)

Vice-Chairs: Turkey, Bulgaria, Colombia, Côte d'Ivoire, Palestine

Rapporteur: Mr Gábor Soós (Hungary)








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meeting agenda and timetable








For an overview of each agenda item, please refer to [the annotated agenda](#) online.

You may click on the agenda item below to download the corresponding meeting document or you may wish to download the latest version of the related documents from [the page dedicated to the Committee](#).


Monday, 4 December 2017

1. Opening
 2. Adoption of the agenda 
 3. Observers 
 - A.M.** 4. Adoption of the summary records of the eleventh session of the Committee 
 - 5.b. Report by the Secretariat on its activities 
Briefing point on the communications and outreach strategy
-
6. Voluntary supplementary contributions to the Intangible Cultural Heritage Fund 
 - P.M.** 7. Draft plan for the use of the resources of the Intangible Cultural Heritage Fund in 2018–2019 
 - 8.a. Reports of States Parties on the use of International Assistance from the Intangible Cultural Heritage Fund 





Tuesday, 5 December 2017

- 8.b. Examination of the reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity 
 - A.M.** 8.c. Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding 
 9. Draft overall results framework for the Convention 
 10. Draft amendments to the Operational Directives on periodic reporting 
-
11. Report of the Evaluation Body on its work in 2017 
 - P.M.** 11.a. Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding 
 - 11.b. Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity 






Wednesday, 6 December 2017

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| 11.b. Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity  | A.M.
&
P.M. |
|---|--------------------------------|
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Thursday, 7 December 2017

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| 11.b. Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity  | A.M. |
| <hr/> | |
| 11.c. Removal of an element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and its transfer to the Representative List of the Intangible Cultural Heritage of Humanity  | P.M. |
| 11.d. Examination of requests for International Assistance  | |
| 11.e. Examination of proposals to the Register of Good Safeguarding Practices  | |
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Friday, 8 December 2017

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|---|-------------|
| 12. Procedures to facilitate dialogue between the Evaluation Body and the submitting State(s)  | A.M. |
| 13. Report of the informal ad hoc working group  | |
| <hr/> | |
| 14. Reflection on the removal of an element from a List and the transfer of an element from one List to the other  | |
| 15. Intangible cultural heritage in emergencies  | P.M. |
| 16. Follow-up to the recommendations of the External Auditor's 'Report on the governance of UNESCO and dependant funds, programmes and entities' (Document 38 C/23)  | |
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Saturday, 9 December 2017

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|---|-------------|
| 17. Accreditation of new non-governmental organizations and review of accredited non-governmental organizations  | |
| 18. Establishment of the Evaluation Body for the 2018 cycle  | A.M. |
| 19. Date and venue of the thirteenth session of the Committee  | |
| 20. Election of the members of the Bureau of the thirteenth session of the Committee  | |
| <hr/> | |
| 21. Other business | |
| 5.a. Report by the Committee to the General Assembly on its activities (January 2016 to December 2017)  | P.M. |
| 22. Adoption of the list of decisions | |
| 23. Closure | |

Intangible cultural heritage and the Convention explained

INTANGIBLE CULTURAL HERITAGE

Living heritage that provides a sense of identity and continuity

Cultural heritage does not end at monuments and collections of objects. It also includes a wealth of knowledge, skills and expressions transmitted from generation to generation. This is intangible cultural heritage, a living form of heritage. It evolves as we adapt our practices and traditions in response to our environments and contributes to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future.

Intangible cultural heritage is community-based and inclusive.

Intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it. It is inclusive and should be first and foremost relevant and meaningful for the communities. It also contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and of society at large.

Intangible cultural heritage contributes to diversity, dialogue, and development.

Intangible cultural heritage is important for cultural diversity in the face of growing globalization. Being aware of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect. It can also be instrumental in ensuring sustainable development as intangible cultural heritage has an important impact on food security, health, education, the sustainable use of natural resources and the prevention of natural disasters. Traditional knowledge and practice concerning nature and the universe, for example, can contribute to environmental sustainability and the protection of biodiversity through the sustainable safeguarding of natural resources.

[Read more](#)

INTANGIBLE CULTURAL HERITAGE DOMAINS

The Convention proposes five broad 'domains' in which intangible cultural heritage is manifested. This list of domains is intended to be inclusive rather than exclusive; it is not necessarily meant to be 'complete'.

oral traditions and expressions, including language as a vehicle of intangible cultural heritage

performing arts

social practices, rituals and festive events

knowledge and practices concerning nature and the universe

traditional craftsmanship

COMMUNITIES AT THE CORE OF SAFEGUARDING

Safeguarding does not mean protection or conservation in the usual sense, as this may cause intangible cultural heritage to become fixed or frozen. 'Safeguarding' means ensuring the viability of intangible cultural heritage. It is about ensuring its continuous recreation and evolution for the transmission of knowledge, skills and meaning from one generation to another.

The communities which bear and practise intangible cultural heritage are the people best placed to identify and safeguard it. That is why safeguarding measures must always be developed and applied with the consent and involvement of communities themselves. Moreover, safeguarding measures must always respect the customary practices governing access to specific aspects of such heritage, for example sacred intangible cultural heritage manifestations or those that are considered secret.

THE CONVENTION

The General Conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage at its 32nd session in 2003. The Convention is the international community's first binding multilateral instrument intended to safeguard and raise awareness of intangible cultural heritage. It became a milestone in the evolution of international policies for promoting cultural diversity as it was the first time the international community had recognized a need to support the kind of cultural manifestations and expressions that, until then, had not benefited from such a large legal and programmatic framework.

The main goal of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is to encourage and support countries in '[taking] the necessary measures to ensure the safeguarding of the intangible cultural heritage present in [their] territory' (Article 11 of the Convention).

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

Highlight: some facts and figures about the Convention

Ratification of the Convention

As of October 2017, **175** out of 195 Member States of UNESCO have ratified the 2003 Convention.

For more information on States Parties, please refer to [the website of the Convention](#).

New Member States to the Convention in 2017

Malta, Tuvalu, Suriname

Projects for the safeguarding of the intangible cultural heritage

140 projects aiming at safeguarding intangible cultural heritage have been implemented since 2003. They are financed by the Intangible Cultural Heritage Fund and extra budgetary funds.

The projects have benefited **107** countries.

For more information on the projects: <http://www.unesco.org/culture/ich/en/project>.

FREQUENTLY ASKED QUESTIONS

You will find more information related to the questions below on [the dedicated FAQ page](#).

- What are the responsibilities of States that ratify the Convention?
 - What is the difference between the 1972 World Heritage Convention, the 2003 Convention for Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions?
 - Once elements are included on the Lists, what steps does UNESCO take to safeguard them?
 - What are the risks and threats of inscription on the Lists?
 - If an element is on the Representative List, does it mean that it is the best in comparison to other similar elements?
 - Are languages in danger or religions eligible for inscription?
 - What happens in the case of controversial cultural practices, contrary to universal human rights?
- * * *
- What is the impact of inscription for communities and States?

THE GLOBAL CAPACITY-BUILDING PROGRAMME OF THE CONVENTION

One of UNESCO's top priorities for implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is its global capacity-building programme. It intends to strengthen countries' capacities to safeguard of intangible cultural heritage (ICH) and to harness its potential for sustainable development while promoting broad public knowledge and support for the Convention's concepts and objectives.

The Programme has so far focused on addressing the most urgent needs identified for the implementation of the Convention, such as the:

- strengthening of competent bodies and institutions and consultative mechanisms to cater for the specific needs of ICH;
- revision of policies and strategies for safeguarding in relevant policy areas (culture, education, the environment, etc.);
- development of community-based inventorying and safeguarding methodologies, and
- effective participation of States in the international cooperation mechanisms of the Convention.

Some achievements in recent years:

70+ countries improved results in policy development, inventorying and safeguarding;

1800+ individuals from governments, civil society and communities trained;

55+ thematic units for training stakeholders;

100+ facilitators from all regions delivering the programme;

10+ million United States dollars mobilized.

The present Programme aims to extend the reach of the capacity-building strategy to about twenty countries, taking into account countries that have not yet benefitted from the Programme, as well as those that have completed a project cycle, but whose needs have only partially been met. Many countries furthermore request capacity building in one of the more recent Programme areas, such as the preparation of safeguarding plans, safeguarding and sustainable development, ethics in safeguarding and preparing International Assistance requests. The Programme also takes into account countries that wish to focus on developing national networks of trainers to conduct and sustain capacity building.

In line with UNESCO's Medium-Term Strategy for 2014-2021, the Secretariat will consider country requests from Africa in particular, which is, along with Gender Equality, a global priority of UNESCO's agenda. It will also ensure careful consideration is given to requests from the Least Developed Countries (LDCs) and Small Island Developing States (SIDS), as they remain particularly vulnerable to crises.

For more information on the capacity-building programme, please visit [the dedicated webpage](#).

Featured: Intangible cultural heritage in emergencies

For further details on the Committee's reflections regarding intangible cultural heritage in emergencies, please consult Committee document [ITH/17/12.COM/15](#).

Over the past years, intangible cultural heritage has been increasingly affected by natural and human-induced hazards. At the same time, such living heritage has demonstrated its capacity for reconciliation, resilience and recovery. In line with UNESCO's global response to situations of emergency, strategic reflection was initiated in order to further discuss the role that communities play in safeguarding intangible cultural heritage at risk in situations of emergencies and how it can be mobilized as a tool for preparedness and resilience in such contexts.

Survey on the Intangible Cultural Heritage of Displaced Syrians

A pilot survey on the Intangible Cultural Heritage of Displaced Syrians was conducted in 2016, supported by the UNESCO Heritage Emergency Fund. The survey was aimed at gaining a better understanding of the ways in which communities try to ensure the continued safeguarding of intangible cultural heritage and mobilize it for resilience. Approximately sixty people were interviewed, some located in Jordan and Lebanon, and others based in Egypt, France, Germany, Saudi Arabia, Syria and Turkey, as well as members of the host community in Jordan.

[Read the report on the survey results](#)

Funded by the UNESCO Heritage Emergency Fund, a community-based needs identification for the safeguarding of intangible cultural heritage was launched in Nord-Kivu, Democratic Republic of Congo in 2017. The aim of this activity is to assess the specific needs for the safeguarding of intangible cultural heritage in the context of the long-standing conflict and large-scale internal displacements of populations, currently estimated at one million people. [Read more](#)

Needs identification in Democratic Republic of Congo

Upon the request of States Parties, UNESCO provides emergency International Assistance in the framework of the Intangible Cultural Heritage Fund.

In Mali, an inventory of 211 elements of intangible cultural heritage was conducted between 2013 and 2017. This involved the intensive participation of communities affected by the traumatic occupation of armed groups and extremists, notably in the northern and east-central regions of Timbuktu, Gao, Kidal and Mopti. The safeguarding of intangible cultural heritage in danger was considered as a priority for peace and social cohesion in the country, as was the case for the restoration of the destroyed mausoleums in Timbuktu. This project contributed to heighten understanding, cooperation and dialogue among communities. [Read more](#)

Inventoring in Mali

Post-disaster safeguarding in Vanuatu

In 2015, category 5 cyclone Pam caused widespread damage across Vanuatu, which is composed of 83 islands, affecting more than half of its population of 270,000 persons. A set of good safeguarding practices was compiled to encourage the revitalization of building skills related to the indigenous vernacular architecture of the nakamal in the region, which is instrumental for community development and the transmission of knowledge and skills. [Read more](#)

The political and military crisis in Côte d'Ivoire between 2002 and 2011 hindered efforts to identify and document intangible cultural heritage. The violent suppression of many living traditions continues to have a traumatic impact on their social functions and continuity. In this context, the project implemented in Côte d'Ivoire concentrates on inventoring with a focus on the urgent safeguarding and valorization of the country's intangible heritage. Furthermore, it contributes to fostering intercommunity understanding and dialogue, peace and lasting stabilization in Côte d'Ivoire in the framework of the National Programme for Social Cohesion. [Read more](#)

Inventoring with a view of urgent safeguarding in Côte d'Ivoire

Emergency technical assistance in Niger

Given the rise of violent extremism in the region, emergency International Assistance is on its way to Niger. The assistance focuses on revitalizing and mobilizing intangible cultural heritage practices to achieve increased resilience and dialogue between displaced populations and host communities. This support from UNESCO is expected to help communities combat radicalization and ideologies of hate disseminated by extremist groups such as Boko Haram, by reinforcing the cultural values of communities through intangible cultural heritage. [Read more](#)

Mechanisms of the Convention for international cooperation

FOUR MECHANISMS

Only States Parties to the Convention can submit nominations to the two Lists, Good Safeguarding Practices proposals and International Assistance requests. States are encouraged to cooperate among one another to propose multinational nominations.

List of Intangible Cultural Heritage in Need of Urgent Safeguarding

The List of Intangible Cultural Heritage in Need of Urgent Safeguarding is composed of intangible heritage elements that communities and States Parties concerned consider require urgent measures to keep them alive. Inscriptions on this List require a safeguarding plan prepared by the State Party with the participation and involvement of the communities.

[Read more on the criteria](#)

Representative List of the Intangible Cultural Heritage of Humanity

The Representative List of the Intangible Cultural Heritage of Humanity presents intangible heritage elements that help demonstrate the diversity of such heritage and raise awareness about the importance of safeguarding intangible cultural heritage in general, rather than specific elements themselves.

[Read more on the criteria](#)

Register of Good Safeguarding Practices

The Register of Good Safeguarding Practices highlights programmes, projects and activities that best reflect the principles and objectives of the Convention and aims to stimulate exchanges and international cooperation concerning programmes that have had positive effects and that constitute a source of inspiration for States and communities interested in the safeguarding of intangible cultural heritage.

[Read more on the criteria](#)

International Assistance

In the spirit of assisting State Parties' efforts to safeguard their intangible cultural heritage, International Assistance may be requested for the following purposes:

- (a) the safeguarding of heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- (b) the preparation of inventories;
- (c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at safeguarding intangible cultural heritage;

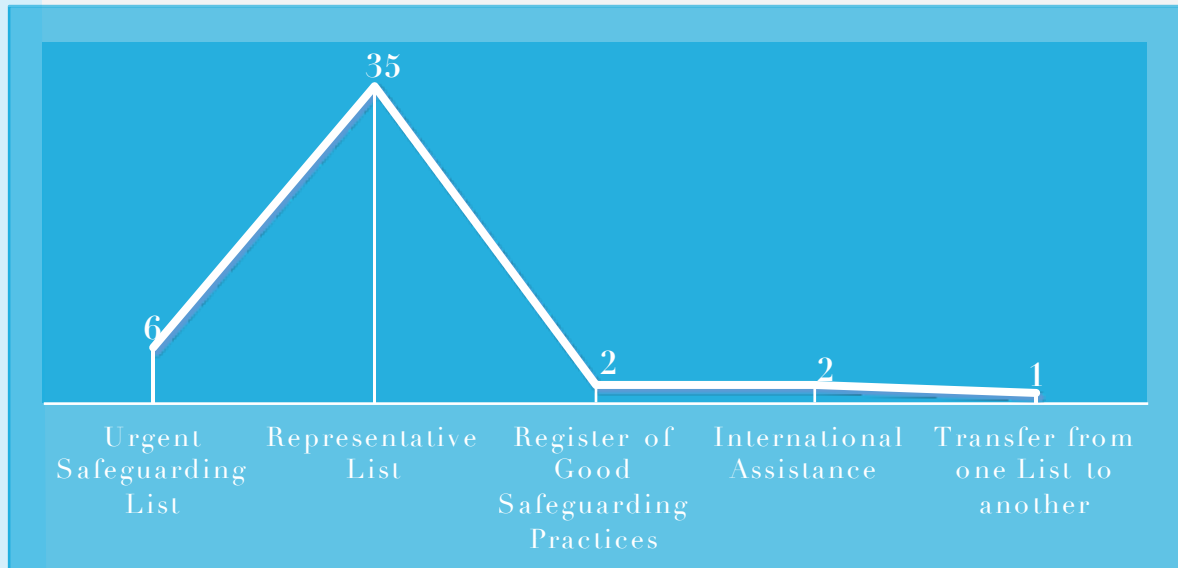
[See more details and how to request international assistance](#)

SUBMISSION, EVALUATION AND EXAMINATION PROCESS

- Phase 1** Files have to be received by the Secretariat by 31 March at the latest, to be examined by the Committee twenty months later.
- Phase 2** The Secretariat checks the files and requests missing information from the submitting State; revised files must be completed and returned to the Secretariat by 30 September.
- Phase 3** The files will be evaluated by the Evaluation Body, which is composed of twelve members appointed by the Committee: six experts qualified in the various fields of intangible cultural heritage representatives of States Parties non-Members of the Committee and six accredited non-governmental organizations. The Evaluation Body evaluates the files in private sessions and issues evaluation reports. These evaluation reports are sent to the Committee and are made available online for public consultation four weeks before the annual session of the Committee.
- Phase 4** At its annual November/December session, the Intergovernmental Committee examines nominations, proposals and requests greater than US\$100,000 and makes decisions.

OVERVIEW OF FILES PROPOSED FOR 2017

The Committee will examine a total of 45 files during its twelfth session.



Mechanisms	Urgent Safeguarding List	Representative List	Register of Good Safeguarding Practices	International Assistance greater than US100,000\$	TOTAL NUMBER
Regions					
Western Europe and North American States	1	7	--	--	8
Eastern European States	--	6	1	--	7
Latin America and Caribbean States	--	3	--	--	3
Asia and Pacific States	1	11	1	--	13
African States	1	3	--	2	6
Arab States	2	1	--	--	3
Multi-national	1	3	--	--	4
TOTAL NUMBER	6	35	2	2	45

You may consult the complete nomination/proposal/request files (forms, supporting documents, photos and videos) as submitted by the States on our website at the following [link](#).

Elements inscribed and selected during previous Committee sessions can be viewed at: <https://ich.unesco.org/en/lists>

Armenia	Representative List Kochari, traditional group dance	Draft decision: inscribe 12.COM 11.b.2	For more information: Ms Naira Kilichyan Chief specialist of the Department of Cultural Heritage and Folk Crafts Ministry of Culture of the Republic of Armenia 3 Government Building Yerevan Armenia 37410 52 39 03 nkilichyan@gmail.com; ermargaryan@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#1295
<p>Kochari is a traditional dance that is widely performed during holidays, festive celebrations and family ceremonies. It is open to all participants and provides a sense of shared identity, solidarity and mutual respect. Non-formal transmission occurs within families and from older to younger people, while methods of formal transmission include educational programmes in youth arts centres, regular dance classes held and institutional initiatives. Experienced practitioners play a key role in efforts to safeguard the element and ensure its viability.</p>			
Azerbaijan	Representative List Dolma making and sharing tradition, a marker of cultural identity	Draft decision: inscribe 12.COM 11.b.3	For more information: Mr Vasif Eyvazzade Head of Department of International Relations and Cultural Programs Ministry of Culture and Tourism 40, U. Hajibeyov str. Government House Baku AZ 1000 Azerbaijan +994 12 493 65 38; +994 12 493 02 33 vasifeyvazzade@gmail.com; am_sabina@mail.az Nomination, photos, film: https://ich.unesco.org/en/00859#1188
<p>The Dolma tradition relates to the preparation of the traditional meal 'dolma', which consists of small fillings wrapped in fresh or pre-cooked leaves or stuffed in fruits and vegetables. The meal is enjoyed on special occasions and gatherings, within families and local communities. The practice expresses solidarity, respect and hospitality. Communities are actively involved in safeguarding its viability through awareness-raising activities and it is transmitted primarily within families and vocational and apprenticeship schools.</p>			
Bangladesh	Representative List Traditional art of Shital Pati weaving of Sylhet	Draft decision: inscribe 12.COM 11.b.4	For more information: Ms Faizul Latif Chowdhury Director General Bangladesh National Museum Shahbag Dhaka 1000 Bangladesh +88-01 733792555; +88-02 9667693 dgmuseum@yahoo.com Nomination, photos, film: https://ich.unesco.org/en/00859#1112
<p>Shital Pati is the traditional art of making a handcrafted mat by weaving together strips of a green cane known as 'Murta'. It is used by people all over Bangladesh as a sitting mat, bedspread or prayer mat. Shital Pati is a major source of livelihood that reinforces family bonding and empowers communities. The craft is primarily transmitted from generation to generation within the family, and Shital Pati communities are increasingly being organized into cooperatives to ensure its effective safeguarding and transmission.</p>			

Bolivia (Plurinational State of)	Representative List Ritual journeys in La Paz during Alasita	Draft decision: inscribe 12.COM 11.b.5	For more information: Ms Carmen Beatriz Loza Coordinadora UNESCO Ministerio de Culturas y Turismo del Etat Plurinational de Bolivia Palacio Chico calle Potosí esquina Ayacucho s/n La Paz Bolivia (Plurinational State of) 591 2 242 culturasunesco@gmail.com; cbloza@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#1182
	<p>During the ritual journeys in La Paz during Alasita, participants procure 'good luck' miniatures associated with Ekeko, the city's beneficent god of fertility; this is followed by their consecration with Andean ritualists or their blessing by the Catholic Church. The practice promotes social cohesion and intergenerational transmission. Alasita rituals are primarily transmitted naturally within the family, and efforts to safeguard the practice, primarily by civil society, have been continuous. Museum exhibitions have increased awareness of the practice, and municipal contests encourage the production of the miniatures.</p>		
Bosnia and Herzegovina	Representative List Konjic woodcarving	Draft decision: inscribe 12.COM 11.b.6	For more information: Ms Mirela Miličević Šečić Coordinator for Intangible Cultural Heritage in the Federation of Bosnia and Herzegovina Federal Ministry of Culture and Sport Obala Maka Dizdara 2 71000 Sarajevo Bosnia and Herzegovina 387 33 254 187 mirela.secic@fmks.gov.ba Nomination, photos, film: https://ich.unesco.org/en/00859#1288
	<p>Konjic woodcarving is an artistic craft with a long tradition in the Konjic municipality. The woodcarvings – which include furniture, sophisticated interiors and small decorative objects – stand out for their recognizable hand-carved motifs and overall visual identity. The craft is a key part of the local community's culture that forges a sense of community and belonging. It is primarily transmitted inter-generationally within the family and through on-the-job training in family-run woodcarving workshops, which train apprentice woodcarvers and help popularize the craft.</p>		
Botswana	Urgent Safeguarding List Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District	Draft decision: inscribe 12.COM 11.a.1	For more information: Mr Kago Ramokate Deputy Permanent Secretary Policy Development and Research Ministry of Youth, Sport and Culture Private Bag 00291 Gaborone Botswana +267 395 1550 kramokate@gov.bw; kkmmsi@gov.bw Nomination, photos, film: https://ich.unesco.org/en/00859#1290
	<p>Dikopelo involves vocal singing and dancing in a patterned choreography without musical instruments. Dikopelo is in need of urgent safeguarding, primarily as a result of migration away from farmlands to villages, as well as modern entertainment practices, which threaten its viability. The community and the practitioners are nonetheless committed to safeguarding the element, as illustrated by efforts to compete with groups from other districts and to revive Dikopelo as a strategy to protect young people from social ills.</p>		
Bulgaria	Register of Good Safeguarding Practices Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding the vitality of the Intangible Cultural Heritage	Draft decision: select 12.COM 11.e.2	For more information: Ms Silva Nalbantyan-Hacheryan Head of Regional Activities Department Cultural Policy Directorate Ministry of Culture 17 Al. Stamboliyski Blvd. 1040 Sofia Bulgaria + 359 2/ 940 08 27 silva_ha@mc.government.bg Nomination, photos, film: https://ich.unesco.org/en/00859#969
	<p>Bulgarian chitalishta (cultural community centres) are established by communities themselves and are open to everyone. The first chitalishta were set up in 1856 and they have been a key organizational unit of Bulgarian society ever since. Chitalishta perform cultural and educational activities aimed at safeguarding the customs and traditions of Bulgarian people, ensuring access to information and distributing knowledge. Their efficiency is demonstrated by their increasing numbers over the years and the growing numbers of participants in their activities.</p>		

Bulgaria; The former Yugoslav Republic of Macedonia; Republic of Moldova; Romania	Representative List Cultural practices associated to the 1st of March	Draft decision: refer 12.COM 11.b.7	For more information: Ms Ioana-Ruxandra Fruntelată University of Bucharest Faculty of Letters 14 Edgard Quinet Street 010018 Bucharest, sector 1 Romania 004 0723 761 885 i.fruntelata@yahoo.com Nomination, photos, film: https://ich.unesco.org/en/00859#1287
Cultural Practices Associated to the 1st of March comprise traditions to celebrate the beginning of spring. The main practice consists of wearing a red and white thread to ensure the safe, harmonious passage from winter to spring. All members of the communities concerned participate, and the practice contributes to social cohesion, interaction with nature, intergenerational exchange and creativity. Transmission is spontaneous and occurs through informal learning in families, neighbourhoods and workshops, as well as through dedicated school and museum programmes.			
Colombia; Venezuela (Bolivarian Republic of)	Urgent Safeguarding List Colombian-Venezuelan llano work songs	Draft decision: refer 12.COM 11.a.2	For more information: Mr Alberto Escovar Wilson-White Director of Heritage Ministry of Culture Carrera 8 N 8-55 Bogota DC Colombia +57-1 3424100; cel +57-316 7449196 aescovar@mincultura.gov.co Nomination, photos, film: https://ich.unesco.org/en/00859#1285
Llano work songs consist of tunes sung individually, a capella, on the themes of herding and milking. The songs are repositories of the individual and collective stories of the llaneros. The practice nonetheless faces numerous threats to its viability, such as the modification of the social, cultural and natural sites of the songs and alterations to the demographic composition of llanero society. Safeguarding efforts include a pedagogical strategy for bearers and young people, training for schoolteachers and festivals.			
Côte d'Ivoire	Representative List Zaouli, popular music and dance of the Guro communities in Côte d'Ivoire	Draft decision: refer 12.COM 11.b.8	For more information: Mr Konin Aka Directeur général Office ivoirien du patrimoine culturel Ministère de la culture et de la francophonie BPV 39 ABIDJAN Côte d'Ivoire +225 22 42 91 16; 05 42 20 07; 01 29 72 99 konin_aka@yahoo.com; aka1965@hotmail.fr Nomination, photos, film: https://ich.unesco.org/en/00859#1255
Zaouli is a popular music and dance practised by the Guro communities of Côte d'Ivoire. A homage to feminine beauty, Zaouli is inspired by two masks: the Blou and the Djela. The practice combines sculpture, weaving, music and dance. Zaouli conveys the cultural identity of its bearers and promotes social cohesion and environmental preservation. Transmission occurs during musical performances and learning sessions and the viability of the practice is ensured, for example, through regular performances organized by the communities, as well as inter-village dance competitions and festivals.			
Cuba	Representative List Punto	Draft decision: refer 12.COM 11.b.9	For more information: Ms Gladys Collazo Usallán President National Council for Cultural Heritage Ministry of Culture Calle 4, esq. a 13, no 810 Plaza de la Revolución 10400 La Havana Cuba +53 7 833 4193 ; + 53 7 838 1981 presidencia@cnpc.cult.cu; gladys@cnpc.cult.cu Nomination, photos, film: https://ich.unesco.org/en/00859#1297
Punto is the poetry and music of Cuban peasants, consisting of a tune or melody over which a person sings an improvised or learned stanza, based on a rhyming scheme. Punto is an essential element of Cuban cultural heritage that promotes dialogue and expresses the identity of the communities concerned. Knowledge and skills are transmitted primarily through imitation and via a teaching program involving workshops delivered by bearers and practitioners of the element in Houses of Culture across the country.			

Germany	Representative List Organ craftsmanship and music	Draft decision: inscribe 12.COM 11.b.10	For more information: Mr Benjamin Hanke German Commission for UNESCO Colmantstrasse 15 53115 Bonn Germany 49 228 604970 hanke@unesco.de Nomination, photos, film: https://ich.unesco.org/en/00859#1277
	<p>Organ craftsmanship and music has shaped Germany's musical and instrument-making landscape for centuries, and there are a diverse number of traditions around constructing and playing the organ. The highly specialized knowledge and skills of organ makers are significant markers of group identity and organ music constitutes a universal language that fosters interreligious understanding. Knowledge and skills related to the element are transmitted through a direct teacher-pupil experience as well as in vocational schools, universities, and organ construction workshops.</p>		
Greece	Representative List Rebetiko	Draft decision: inscribe 12.COM 11.b.11	For more information: Ms Stavroula Fotopoulou Director Modern Cultural Assets and Intangible Cultural Heritage General Directorate of Antiquities and Cultural Heritage Hellenic Ministry of Culture and Sports 17 Ermou str. 10563 Athens Greece +30-210 32 340 390 sfotopoulou@culture.gr; dnpaapk@culture.gr Nomination, photos, film: https://ich.unesco.org/en/00859#1291
	<p>Rebetiko is a musical and cultural expression directly linked to song and dance that initially spread among urban working-class populations. Rebetiko songs are now a standardized repertoire in social occasions, containing invaluable references to the customs and traditions of a particular way of life. Rebetiko is transmitted orally, as well as by the media and in music schools, conservatories and universities, and musicians and enthusiasts continue to play a key role in keeping the practice alive.</p>		
India	Representative List Kumbh Mela	Draft decision: inscribe 12.COM 11.b.12	For more information: Ms Rita Swami Choudhary Secretary Sangeet Natak Akademi Rabindra Bhavan 35, Feroze Shah Road New Delhi 110 001 India +9111 23387246-48 mail@sangeetnatak.gov.in Nomination, photos, film: https://ich.unesco.org/en/00859#1258
	<p>Kumbh Mela, the festival of the sacred Pitcher, is a peaceful congregation of pilgrims during which participants bathe or take a dip in a sacred river. The congregation includes ascetics, saints, sadhus, aspirants-kalpavasis and visitors. The tradition plays a central spiritual role in the country, encapsulating a diverse range of cultural customs. Knowledge and skills relating to Kumb Mela are mainly imparted through the teacher-student relationship, but transmission and safeguarding are also ensured through oral traditions and religious and historical texts.</p>		
Indonesia	Representative List Pinisi, art of boatbuilding in South Sulawesi	Draft decision: refer 12.COM 11.b.13	For more information: Mr Hilmar Farid Director General of Culture Ministry of Education and Culture Kementerian Pendidikan dan Kebudayaan Gedung E Lantai 4 Jalan Jenderal Sudirman Senayan Jakarta 10270 Indonesia +62 21 572 5035; +62 21 572 5578 hilmarfarid@kemdikbud.go.id; warisanbudaya@kemdikbud.go.id; ditjenkebudayaan@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#1197
	<p>Pinisi, or the Art of Boatbuilding in South Sulawesi, refers to the famed 'Sulawesi schooner' and represents the epitome of the Archipelago's indigenous sailing craft. Today, boatbuilding centres are located at Tana Beru, Bira and Batu Licin, where shipbuilding and sailing are central to the community's social, economic and cultural fabric. Knowledge and skills are transmitted from generation to generation both within and outside of the family circle, and local shipwrights are engaged in active marketing initiatives to safeguard the practice.</p>		

Iran (Islamic Republic of)	Representative List	Draft decision:	For more information:
	Chogān, a horse-riding game accompanied by music and storytelling	inscribe 12.COM 11.b.14	Mr Morteza Rezvanfar Director of Research Affairs Research Center for Iranian Cultural Heritage Handicrafts and Tourism Organization Imam Khomeini St., Imam Khomeini Sq. TEHRAN Iran (Islamic Republic of) +98 9121304389 mortezarezvanfar@yahoo.com; rezvan641@yahoo.com Nomination, photos, film: https://ich.unesco.org/en/00859#1282
Chogan is a horse-riding game traditionally played in royal courts and urban fields and accompanied by music and storytelling. In Chogan, two rider teams compete and the aim is to pass the ball through the opposing team's goal post using a wooden stick. Chogan has a strong connection to the identity and history of its bearers and practitioners. It is transmitted informally within the family sphere, as well as by dedicated associations through training and support for local masters.			
Iran (Islamic Republic of); Azerbaijan	Representative List	Draft decision:	For more information:
	Art of crafting and playing with Kamantcheh/Kamancha, a bowed string musical instrument	inscribe 12.COM 11.b.15	Mr Daryoush Pirniakan Head Public Relations Section Iran House of Music No. 270, Corner of Jamaalzaade Str, Dr Faatemi Ave P.O. Box 141557977 Tehran Iran (Islamic Republic of) +98-21 66917711, -2 daryoushpirniakan@yahoo.com Nomination, photos, film: https://ich.unesco.org/en/00859#1286
The art of crafting and playing Kamantcheh/Kamancha ('little bow'), a bowed string instrument, has existed for over 1,000 years. In the Islamic Republic of Iran and Azerbaijan, it is a major element of classical and folkloric music, and performances occupy a central place in many gatherings. Kamantcheh is both a key source of earning a living and a strong part of the communities' living heritage. Knowledge relating to the art of crafting and playing Kamantcheh is transmitted both within families and in musical institutions.			
Ireland	Representative List	Draft decision:	For more information:
	Uilleann piping	refer 12.COM 11.b.16	Thérèse O'Connor Assistant Principal Officer Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs 23 Kildare Street Dublin 2 D02TD30 Ireland 353 1 6313894 therese.oconnor@ahg.gov.ie Nomination, photos, film: https://ich.unesco.org/en/00859#1264
Uilleann Piping is a musical practice in which a particular type of bagpipe (known as 'uilleann', 'Irish' or 'union' pipes) is used to play traditional music. Bearers and practitioners include participants of all ages, dispersed throughout the world. Uilleann Piping offers an important way of socializing, providing a sense of rootedness and connection to the past. Knowledge and skills are transmitted using both long-established and modern practices, and the practice is primarily safeguarded through the efforts of the group Na Piorabairi Uilleann.			
Italy	Representative List	Draft decision:	For more information:
	Art of Neapolitan 'Pizzaiuolo'	inscribe 12.COM 11.b.17	Mr Pier Luigi Petrillo University of Rome Unitelma Sapienza Viale Regina Elena 295 00161 Rome Italy 39 06 4665 3069 pierluigi.petrillo@unitelma.it Nomination, photos, film: https://ich.unesco.org/en/00859#722
The art of the Neapolitan 'Pizzaiuolo' is a culinary practice consisting of four different phases relating to the preparation of the dough and its baking in a wood-fired oven. The practice originates in Naples, where around 3,000 Pizzaiuoli now live and perform, and plays a key role in fostering social gatherings and intergenerational exchange. Knowledge and skills related to the element are primarily transmitted in the 'bottega' of the Pizzaiuolo, where young apprentices can observe their master at work.			

Kazakhstan	Representative List	Draft decision:	For more information:
	Kazakh traditional Assyk games	inscribe	Ms Sabira Kulsariyeva Associate Professor Cultural Anthropology and Archaeology Department of History Al-Farabi Kazakh National University Manas 7 B - 32 Street Manas 050008 Almaty Kazakhstan +7 7017151752
Kazakh Traditional Assyk Games are an ancient tradition in Kazakhstan; each player has their own set of Assyks, traditionally made out of a sheep bone, and a 'Saka' dyed in bright colours. The community of practitioners mainly comprises children aged between 4 and 18, but young people and adults are also involved. The game is a good model for positive collaboration, social inclusiveness and a sense of friendship, and is primarily transmitted through observation from older boys to younger ones.		12.COM 11.b.18	s.kulsariyeva@gmail.com; artschool@bk.ru; anna.almoca@gmail.com
		Nomination, photos, film: https://ich.unesco.org/en/00859#1086	
Kyrgyzstan	Representative List	Draft decision:	For more information:
	Kok boru, traditional horse game	inscribe	Ms Elnura Korchueva Secretary-General National Commission of the Kyrgyz Republic for UNESCO 54, blv. Erkindik 720040 Bishkek Kyrgyzstan +996-312 626761; 664772
Kok boru, a horse game, is a synthesis of traditional practices, performances and the game. The game is played by two teams on horseback, who compete by trying to score as many 'ulaks' (a mould in modern-day games) into their opponents' goal as possible. The element is an expression of the cultural and historic tradition of its practitioners and unites communities regardless of social status. Related knowledge and skills are primarily transmitted through demonstration, as well as during festive and social events.		12.COM 11.b.19	kyrgyznatcomunesco@gmail.com; sabras@mail.ru
		Nomination, photos, film: https://ich.unesco.org/en/00859#1294	
Lao People's Democratic Republic	Representative List	Draft decision:	For more information:
	Khaen music of the Lao people	refer	Ms Manivone Thoummabouth Directrice générale adjointe Département du patrimoine Ministère de l'information, de la culture et du tourisme Deputy Director General Heritage Department Ministry of Information, Culture and Tourism
The khaen music of the Lao people is played with a mouth organ that resembles panpipes, but made with bamboo tubes of varying lengths. It is integral to Lao life and promotes family and social cohesion. Families play an important role in transmitting the art and associations exist in many communities where young people can learn the related skills. To maintain the practice, several local communities and groups have taken up various initiatives to safeguard it through formal and non-formal education.		12.COM 11.b.20	+856 21 31 54 53; +856 2054429577 (mobile); 22220017 (mobile)
		mthoummabouth@gmail.com; mthoummabout@outlook.com	
		Nomination, photos, film: https://ich.unesco.org/en/00859#1296	

Malawi	Representative List Nsima, culinary tradition of Malawi	Draft decision: refer 12.COM 11.b.21	For more information: Mr Lovemore C.J. Mazibuko Acting Deputy Director Museums of Malawi P. O. Box 30360 Blantyre 3 Malawi +265 1 675 909 265.888.551.808 lovemoremazibuko@yahoo.com Nomination, photos, film: https://ich.unesco.org/en/00859#1292
Mauritius	Representative List Sega tambour of Rodrigues Island	Draft decision: inscribe 12.COM 11.b.22	For more information: Ms Nalini Luckheenarain Ag. Permanent Secretary Ministry of Arts and Culture 7th floor, Renganaden Seeneevasen Building Cnr Pope Hennessy and Maillard Streets Port Louis Mauritius +230 210 9996 nluckheenarain@govmu.org; moac@govmu.org Nomination, photos, film: https://ich.unesco.org/en/00859#1257
Mongolia	Urgent Safeguarding List Mongolian traditional practices of worshipping the sacred sites	Draft decision: refer 12.COM 11.a.3	For more information: Dr. Urtnasan Norov President Foundation for the Protection of Natural and Cultural Heritage #304, Zoos Goyol Building Baga Toiruu - 17, 4th Khoroo Chingeltei District Ulaanbaatar 15160 Mongolia n.urtnasan@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#871
Morocco	Urgent Safeguarding List Taskiwin, martial dance of the western High Atlas	Draft decision: inscribe 12.COM 11.a.4	For more information: Mr Mustapha Nami Chef du Service du patrimoine culturel immatériel Direction du patrimoine culturel Ministère de la culture 17, Avenue Michlifen Agdal RABAT Morocco +212 672 288 398 mustapha.nami@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#1256

Netherlands	Representative List	Draft decision:	For more information:
	Craft of the miller operating windmills and watermills	inscribe 12.COM 11.b.23	Ms Riet de Leeuw Ministry of Education, Culture and Science Department for Heritage and Arts P.O. Box 16375 2500 BJ Den Haag Netherlands 31 6 468 49 402 r.deleeuw@aminocw.nl Nomination, photos, film: https://ich.unesco.org/en/00859#1265
<p>The craft of the miller operating windmills and watermills involves the knowledge and skills necessary to operate a mill and maintain it in a good state of repair. Millers now also play a key role in transmitting the related cultural history. Mills, and therefore the miller's craft, play a significant social and cultural role in Dutch society. Various safeguarding measures are undertaken, and the Guild of Volunteer Millers, established in 1972, offers training and ongoing support to anyone interested in the craft.</p>			
Panama	Representative List	Draft decision:	For more information:
	Artisanal processes and plant fibers techniques for talcos, crinejas and pintas weaving of the pinta'o hat	refer 12.COM 11.b.24	Ms Emma Gómez General Coordinator in charge of the Project Safeguarding of the ICH of Panama Ministry of Commerce and Industries Plaza Edison Panama +507 560 0600 ext. 2347 emgomez@mici.gob.pa; emmagomezg@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#1272
<p>The artisanal process of obtaining the plant fibres for weaving talcos, crinejas and pintas to make pinta'o hats is a manual process using plants and swamp mud. Participants either plant, process the raw materials, weave or create the braids used to make the hat, which is part of regional outfits worn throughout the country. The processes and techniques are passed down from generation to generation and numerous efforts to safeguard the element are in place, including the organization of artisanal markets, fairs and contests.</p>			
Peru	Representative List	Draft decision:	For more information:
	Traditional system of Corongo's water judges	inscribe 12.COM 11.b.25	H.E. Mr Salvador Alejandro Jorge del Solar Labarthe Minister of Culture Av. Javier Prado Este 2465 San Borja Lima 41 Peru 51 1 4769933 sdelsolar@cultura.gob.pe Nomination, photos, film: https://ich.unesco.org/en/00859#1155
<p>The Traditional System of Corongo's Water Judges is an organizational method developed by the people of Corongo in Northern Peru. The system, which dates back to pre-Inca times, is primarily aimed at supplying water fairly and sustainably, through proper land stewardship, thereby ensuring the existence of these two resources for future generations. The functions, significance and values of the system are transmitted within the family and public spheres, as well as across all school levels through dances connected with the system.</p>			
Portugal	Representative List	Draft decision:	For more information:
	Craftmanship of Estremoz clay figures	inscribe 12.COM 11.b.26	Mr Luís Filipe Pereira Mourinha Mayor of Estremoz Rossio Marquês de Pombal 7100-513 Estremoz Portugal 00 35 12 68 33 92 04 presidente@cm-estremoz.pt; cgap@cm-estremoz.pt Nomination, photos, film: https://ich.unesco.org/en/00859#1279
<p>The Craftmanship of Estremoz Clay Figures dates back to the 17th century and involves a process lasting several days. The clay figures are dressed in regional attires of Alentejo or religious clothing and follow specific themes; the very characteristic aesthetic features of the figures make them immediately identifiable, and the craft is strongly attached to the region. Artisans ensure the viability and recognition of their craft through non-formal workshops and pedagogical initiatives, as well as through local, national and international fairs.</p>			

Saudi Arabia	Representative List	Draft decision: refer 12.COM 11.b.27	For more information: Mr Khalid Alomar Director Intangible Heritage Administration Deputy Ministry for Cultural Affairs Ministry of Culture and Information P.O. Box 11161 Riyadh 570 Saudi Arabia +966 5 0521 65 09 kaomar@moci.gov.sa Nomination, photos, film: https://ich.unesco.org/en/00859#1261
	Al-Qatt Al-Asiri, female traditional interior wall decoration in Asir, Saudi Arabia		
	Al-Qatt Al-Asiri, a female traditional interior wall decoration, is an art technique carried out by women in the community that involves decorating the interior walls, specifically in rooms for visiting guests. Nowadays, male and female artists, designers and architects also practise the element. The art enhances social bonding and solidarity among the female community, and its application in most households ensures its viability. Observation and practice are the key methods for transmitting knowledge and skills relating to the element.		
Serbia	Representative List	Draft decision: inscribe 12.COM 11.b.28	For more information: Mirjana Menkovi Director Centre for Intangible Cultural Heritage at the Ethnographic Museum in Belgrade 13, Studentski trg 11000 Belgrade Serbia 381 11 32 81 888 centarnkns@etnografskimuzej.rs Nomination, photos, film: https://ich.unesco.org/en/00859#1270
	Kolo, traditional folk dance		
	Kolo is a traditional, collective folk dance performed by dancers interlinked to form a chain, usually moving in a circle holding hands. It is performed to the accompaniment of music during private and public gatherings and plays an integrative social role, involving all members of the local community. Performances at key events for the lives of individuals and communities make this element very present and sustainable, and bearers and local communities ensure its visibility through fairs, festivals and competitions.		
Slovakia	Representative List	Draft decision: inscribe 12.COM 11.b.29	For more information: Mr Juraj Hamar Director SLUK - The Slovak State Traditional Dance Company Balkánska 31 853 08 Bratislava Slovakia +421 917 760 143 juraj.hamar@sluk.sk Nomination, photos, film: https://ich.unesco.org/en/00859#1266
	Multipart singing of Horehronie		
	The Multipart Singing of Horehronie involves a variable solo melody of pre-singing and more static choir answers. The singing culminates in intertwined parallel melodies with rich variations. Bearers and practitioners are inhabitants of the villages in question as well as the broader public, and the singing is perceived as a characteristic local phenomenon. The practice is transmitted from generation to generation and through informal education, and bearers endorse the element by practising it and using it in regular cross-generational exchange.		
Slovenia	Representative List	Draft decision: inscribe 12.COM 11.b.30	For more information: Mr Silvester Gaberšek Directorate for Cultural Heritage Ministry of Culture Maistrova ulica 10 1000 Ljubljana Slovenia +386 (0)1 369 5900 gp.mk@gov.si; silvester.gabersek@gov.si Nomination, photos, film: https://ich.unesco.org/en/00859#1278
	Door-to-door rounds of Kurenti		
	Door-to-door rounds of Kurenti is a Shrovetide custom practised from Candlemas to Ash Wednesday. Groups of Kurenti and one or more devils run from house to house and jump around the owners brandishing wooden sticks and ringing bells. Kindergartens and schools help safeguard the practice, and some formal educational courses and informal workshops help maintain respect for the tradition. Related knowledge and skills are mainly transmitted within the family, but museums and schools also play a key role in this regard.		

Switzerland	Representative List Basel Carnival	Draft decision: inscribe 12.COM 11.b.31	For more information: Mr David Vitali Responsable des affaires internationales Département fédéral de l'intérieur DFI Office fédéral de la culture OFC Hallwylstrasse 15 3003 BERNE Switzerland +41-58 465 70 19 david.vitali@bak.admin.ch Nomination, photos, film: https://ich.unesco.org/en/00859#1262
	<p>Basel Carnival is the largest carnival in Switzerland. Starting on the Monday following Ash Wednesday, the carnival includes parades, concerts and lantern exhibitions, and can be compared to a huge satirical magazine. The carnival promotes tolerance through social criticism and fosters social cohesion. Transmission occurs informally in families, while the 'cliques' also play an important role throughout the year, with several having a section dedicated to encouraging the next generation. The carnival has been successfully safeguarded over past decades thanks to measures taken by the communities.</p>		
Tajikistan	Representative List Falak	Draft decision: refer 12.COM 11.b.32	For more information: Ms Faroghat Azizi Tajik National Conservatory Khuseynzoda Str., d.33, kv.21 734025 Dushanbe Tajikistan 992 918 700 621 farog48aziz@mail.ru Nomination, photos, film: https://ich.unesco.org/en/00859#1193
	<p>Falak is a musical genre of traditional music in the mountain Tajiks. Performances of Falak can assume both vocal and instrumental forms, and its bearers are the singers and instrumentalists who perform the music. Falak is performed during family ceremonies and rites and is a central form of traditional music. The practice is safeguarded through the traditional 'ustod-shogird' method of transferring experience and knowledge from generation to generation in art schools, as well through non-formal education and competitions organized by local residents.</p>		
The former Yugoslav Republic of Macedonia; Turkey	Representative List Spring celebration, Hidrellez	Draft decision: refer 12.COM 11.b.33	For more information: Mr Ahmet Gökhan Kaynakci Ministry of Culture and Tourism smet nönü Bulvarı No: 5 Kat:9 Oda: 901 06100 Emek/Ankara Turkey +90312 212 83 00/ 2927 gokhan.kaynakci@gmail.com; serkanemirerkmen@hotmail.com; sokum@kulturturizm.gov.tr Nomination, photos, film: https://ich.unesco.org/en/00859#1284
	<p>The Spring Celebration Hidrellez takes place annually on 6 May, which is recognized as Spring Day or the awakening of nature. To mark the occasion, various ceremonies and rituals connected with nature are performed, guaranteeing the wellbeing of the family and community and protecting livestock and crops. The rituals provide the community with a deep sense of cultural belonging and the viability of the tradition is ensured primarily through the annual performance of the celebration and the organization of related events.</p>		
Turkey	Urgent Safeguarding List Whistled language	Draft decision: inscribe 12.COM 11.a.5	For more information: Mr Gultekin Dunder Ministry of Culture and Tourism smet nönü Bulvarı No: 32 Kat: 9 Oda: 905 06100 Emek/Ankara Turkey 90 312 212 83 00/2927 gultekin.dunder@kulturturizm.gov.tr; g.dunder58@hotmail.com; serkanemirerkmen@hotmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#658
	<p>Whistled language is a method of communication that uses whistling to simulate and articulate words. The practice is connected to the rugged topography of the region, which required the local population to find ways to communicate across long distances. Technological developments and socioeconomic changes have led to a decline in the number of practitioners, and the new generation's interest in the practice has diminished considerably. Communities concerned are nonetheless committed to actively promoting this linguistic practice both nationally and internationally.</p>		

Turkmenistan	Representative List Kushtdepdi rite of singing and dancing	Draft decision: inscribe 12.COM 11.b.34	For more information: Ms Djamilya Gurbanova Director Department of Intangible Cultural Heritage Ministry of Culture 461, Bitarap Turkmenistan ave Ashgabat, 744000 Turkmenistan +99312 44 00 37 j_kourbanova@mail.ru; poladov@mail.ru Nomination, photos, film: https://ich.unesco.org/en/00859#1259
	<p>The Kushtdepdi rite of singing and dancing is a performing art involving creative poeticizing focused on good feelings and wishes. It is performed during ceremonies and national celebrations and involves singing with vocal improvisation and dancing with movements of the hands, gestures and footsteps. The bearers and practitioners are actively involved in safeguarding the practice through performances and the compilation of introductory teaching resources. The knowledge and skills are traditionally transmitted from master singers to amateurs through informal training.</p>		
Uganda	Assistance Request > \$100.000 Community-self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda	Draft decision: approve 12.COM 11.d.2	For more information: Mr Stephen Rwagweri Executive Director Engabu Za Tooro (Tooro Youth Platform for Action) P.O. Box 886 Fort Portal Uganda +256 772469751 engabuzatooro@gmail.com Nomination, photos, film: https://ich.unesco.org/en/00859#1210
	<p>The Empaako tradition of Western Uganda is a naming system whereby, in addition to their family and given names, a child is given an Empaako from a list shared by the entire community. In response to serious threats to its viability, the safeguarding plan aims to revitalize the practice and observance of associated ceremonies, enhance the communities' capacity to transmit related knowledge, and mobilize practitioners to revive the practice. The communities concerned will be the main drivers of the project.</p>		
United Arab Emirates	Urgent Safeguarding List Al Azi, art of performing praise, pride and fortitude poetry	Draft decision: inscribe 12.COM 11.a.6	For more information: Ms Rita Aoun-Abdo Executive Director Culture Sector Abu Dhabi Tourism and Culture Authority P.O. Box 94000 Abu Dhabi United Arab Emirates +971 2 5995947; 5995011 ich@tcaabudhabi.ae; Maha.kilani@tcaabudhabi.ae; Nomination, photos, film: https://ich.unesco.org/en/00859#1268
	<p>Al Azi is a traditional poetry recital performed by a group of individuals without instruments. The practice strengthens bonds in the community and is connected with knowledge and practices related to nature. Due to migration, the enactment of state laws instead of traditional tribal customs and a loss of spontaneity in the art, performance of the practice has diminished considerably. Al Azi has nonetheless withstood extinction thanks to successful safeguarding efforts by the communities concerned, and has recently enjoyed a revival.</p>		
Uzbekistan	Register of Good Safeguarding Practices Margilan Crafts Development Centre, safeguarding of the atlas and adras making traditional technologies	Draft decision: select 12.COM 11.e.4	For more information: Mr Alisher Ikramov Secretary-General of the National Commission of the Republic of Uzbekistan for UNESCO 54 Mustaqilik Avenue Tashkent 1000077 Uzbekistan (+998-71) 267 05 61 unesco@natcom.or.uz Nomination, photos, film: https://ich.unesco.org/en/00859#1254
	<p>Historically, Margilan was the centre for making atlas and adras – vivid and fine traditional fabrics. Due to the acute need to revive and safeguard traditions at risk of disappearing, the local community launched the Crafts Development Centre in 2007. The Centre safeguards, develops and promotes Uzbek traditional atlas and adras making through training sessions, exhibitions and craft fairs, festivals, and the publication of safeguarding materials and manuals. Its success stems from its focus on partnership spirit and active community involvement.</p>		

Viet Nam	Representative List The art of Bài Chòi in Central Viet Nam	Draft decision: inscribe 12.COM 11.b.35	For more information: Dr. Thế Hùng Nguyễn Director General Department of Cultural Heritage Ministry of Culture, Sports and Tourism 51, Ngô Quyền Street Hoàn Kiếm District Hanoi Viet Nam +84 4 3943 6131; +84 913510142 +84 913510142 nthung@dsvh.gov.vn; trangn- guyen@dsvh.gov.vn; dzungkimn- guyen@gmail.com; ncben_vicas@ yahoo.com Nomination, photos, film: https://ich.unesco.org/ en/00859#1222
<p>The art of Bài Chòi in Central Viet Nam is a diverse art combining music, poetry, acting, painting and literature. Bài Chòi is an important form of culture and recreation whose bearers and practitioners include artists, performers, card-making artists and hut-making artists. Performers and their families play a major role in safeguarding the practice, and numerous dedicated groups exist. Most performers learn their skills within the family but specialist artists also transmit their knowledge in clubs, schools and associations.</p>			
Viet Nam	Representative List Xoan singing of Phú Thọ province, Viet Nam	Draft decision: inscribe 12.COM 11.c.1	For more information: Dr. Thế Hùng Nguyễn Director General Department of Cultural Heritage Ministry of Culture, Sports and Tourism 51, Ngô Quyền Street Hoàn Kiếm District Hanoi Viet Nam +84 4 3943 6131; +84 913510142 +84 913510142 nthung@dsvh.gov.vn; trangn- guyen@dsvh.gov.vn; dzungkimn- guyen@gmail.com; ncben_vicas@ yahoo.com Nomination, photos, film: https://ich.unesco.org/ en/00859#1260
<p>As a performing art, Xoan singing of Phú Thọ province includes singing, dancing, drumming and clapper beating and is closely linked to the worship of the Hung Kings. Bearers and practitioners form four guilds, and the element fosters cultural understanding and community cohesion. The practice is safeguarded through seminars, the collection of Xoan songs, and thanks to the efforts of the guilds, national institutes and thirty-three dedicated clubs. Xoan singing is mainly transmitted orally, and experienced artists also teach it to members of clubs and music teachers.</p>			
Zambia	Assistance Request > \$100.000 Strengthen the capacity for the safeguarding and management of intangible cultural heritage in Zambia	Draft decision: approve 12.COM 11.d.3	For more information: Mr Munukayumbwa Munyima Research Fellow and Coordinator for Socio-Cultural Research Pro- gramme Institute of Economic and Social Research University of Zambia P.O Box 30900 Lusaka Zambia +260 211 295055, +260 966 393632 m.munyima@dunza.zm; munyi- mam@yahoo.co.uk Nomination, photos, film: https://ich.unesco.org/ en/00859#1281
<p>This project intends to develop and implement a degree programme in intangible cultural heritage at the University of Zambia. The objectives are threefold: to provide a critical mass of experts on the safeguarding of living heritage; to provide degree-level training to administrators and experts; and to establish a niche for critical research in this field. The programme is intended to inspire many people to take an interest in related issues and to have far-reaching benefits for people interested in the safeguarding of intangible cultural heritage.</p>			

Important dates for the press

3
December

09.30 - 12.30	ICH NGO Capacity-building Workshop (1-3 December)	
18.00	Opening ceremony of the twelfth session of the Intergovernmental Committee	Tamna Hall (5F)

4
December

09.30 - 12.30	PLENARY SESSION <i>AGENDA ITEMS 1, 2, 3, 4, 5B</i>	Tamna Hall (5F)
12.30 - 13.30	Press Conference for the twelfth session of the Intergovernmental Committee	Room 303
14.30 - 17.30	PLENARY SESSION <i>AGENDA ITEMS 6, 7, 8.A</i>	Tamna Hall (5F)
18.00 - 20.30	ICH NGO Forum: Annual Symposium	Samda Hall (3F)

5
December

09.30 - 12.30	PLENARY SESSION <i>AGENDA ITEMS 8.B, 8.C, 9, 10</i>	Tamna Hall (5F)
13.15 - 14.30	Roundtable: ICH and tertiary education	Tamna Hall (5F)
12.30 - 14.30	ICH NGO Forum: Regional Working Groups	Samda Hall (3F), Room 401/402 (4F)
14.30 - 17.30	PLENARY SESSION <i>AGENDA ITEMS 11, 11.A, 11.B</i>	Tamna Hall (5F)
18.30 - 21.00	#HeritageAlive Symposium on Traditional Medicine	Samda Hall (3F)

6
December

09.30 - 12.30	PLENARY SESSION <i>AGENDA ITEM 11.B</i>	Tamna Hall (5F)
13.30 - 14.30	ICH NGO Forum: Working Group ICH NGOs and Research	Samda Hall (3F)
13.00 - 13.30 (EN) 13.45 - 14.15 (FR)	Information session: Safeguarding intangible cultural heritage in formal and non-formal education	Halla Hall (3F)
14.30 - 17.30	PLENARY SESSION <i>AGENDA ITEM 11.B</i>	Tamna Hall (5F)
18.00 - 20.30	ICH NGO Forum: Plenary	Samda Hall (3F)

09.30 - 12.30	PLENARY SESSION <i>AGENDA ITEM 11.B</i>	Tamna Hall (5F)
13.30 - 14.30	ICH NGO Forum: Working Group NGO Ethical Principles	Samda Hall (3F)
13.30 - 14.30	Information session: Strengthening capacities to safeguard intangible cultural heritage and contribute to sustainable development (EN)	Halla Hall(3F)
14.30 - 17.30	PLENARY SESSION <i>AGENDA ITEMS 11.B, 11.C, 11.D, 11.E</i>	Tamna Hall (5F)
18.00 - 20.30	ICH NGO Forum: Plenary	Samda Hall (3F)

09.30 - 12.30	PLENARY SESSION <i>AGENDA ITEMS 12, 13</i>	Tamna Hall (5F)
13.30 - 14.30	Information session: Strengthening capacities to safeguard intangible cultural heritage and contribute to sustainable development (FR)	Halla Hall(3F)
14.30 - 17.30	PLENARY SESSION <i>AGENDA ITEMS 14, 15, 16</i>	Tamna Hall (5F)

09.30 - 12.30	PLENARY SESSION <i>AGENDA ITEMS 17, 18, 19, 20</i>	Tamna Hall (5F)
14.30 - 17.30	PLENARY SESSION <i>AGENDA ITEMS 21, 5.A, 22, 23</i>	Tamna Hall (5F)
19.00	Closing ceremony	Tamna Hall (5F)



This information is accurate at the time of preparation of this document. For updates on the events, please [consult here](#).

For the up-to-date timetable of the Committee's session, please [consult here](#).



United Nations
Educational, Scientific and
Cultural Organization



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